

Theater Program Review 2017-2018

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Program Review

Theatre

Program Profile

History

Start with the history of the program at WWU. Discuss relevant trends and issues dealing with the program and the

institution. If a program has one or more concentrations, each concentration should be discussed separately. (300 words or less)

The Theatre program has always maintained a strong program from its beginnings back in the early 1960's to the present. The program has gone through several different versions of the major as trends in theatre have shifted through the years. We started as a traditional theatre program and then became the performing arts with concentrations in theatre, dance and music. We then returned to a more traditional theatre major and then into our most recent version Theatre with concentrations in performance, technical theatre and musical theatre.

Concentration in Performance - is designed to develop the actor through course work in acting, movement, style, history, dramatic literature and audition technique.

Concentration in Musical Theatre - is designed to develop the the triple threat musical theatre artist with courses in acting, music, and dance.

Concentration in Technical Theatre - is designed to develop the technicians with course work in technical theatre in combination with recommended courses in art and computer courses

This year we made the decision to delete our concentration in musical theatre due to low enrollment and revamp the major to better reflect current trends and student interest in both theatre and digital film. This change will start with the 2018-2019 catalogue.

Program Mission

Provide the mission of the program and describe how the program supports the university mission. Discuss the philosophy or purpose of your program, how the program relates to the mission, vision and goals of the University.

William Woods University supports a three tiered theatre program whose primary goal is to educate and train students in the art of theatre. The three tiered program consists of academics and training, co-curricular main stage productions and student workshop productions. This program reflects the mission statement of the University by preparing students for graduate study, professional or non-professional participation in theatre.

A secondary goal of the program is to provide services and performances of outstanding aesthetic caliber for the students, faculty and staff of William Woods University and surrounding communities. We strive to present a varied season of theatre productions to expose the students and audience members to a wide selection of theatrical genres. We feel that not only is it important to educate the student, but it is equally important to educate the audience and provide a quality source of entertainment.

It is the belief of this faculty that self-discipline, self-knowledge and knowledge of man and society are necessary attributes for any creative artist. Believing that theatre is an organic and symbolic expression of life interpreted through a fusion of the arts, the department encourages the student to gain knowledge of other disciplines available in the University's liberal arts-based setting. In turn, the Theatre Program provides a variety of 100 and 200 level courses that meet the Aesthetics objective of the common studies program.

Students are encouraged to develop realistic career goals and aspirations, and whenever possible, are placed in apprenticeship programs which reinforce those career choices. We believe that if an artist is to be ultimately successful, they must identify and communicate with their fellow man; therefore, self-confidence and communication skills are emphasized within the training. Understanding that much of an artist's creative work is accomplished in a solitary fashion, students are encouraged to develop independence and self-motivation.

The following opportunities will be provided in addition to the academic degree programs:

1. A varied selection of co-curricular mainstage performances which will include diversified types, periods and styles.
2. A student laboratory production program that provides broad experiences in all types of theatre.

We also believe that it is the responsibility of this department and faculty to offer students the following:

- A learning atmosphere conducive to creativity and development for our students.
- Pre-professional training and guidance toward successful entrance into the profession of theatre.
- Discipline and responsibility to our students toward themselves and their crafts.
- The highest standards of our crafts that we can and to teach our students to do the same.
- Work toward better classroom technology, equipment, facilities teaching techniques and programs.
- Information on the most current trends and innovations in theatre.

In summary, our main objective is to educate and train our students in the art and profession of theatre using every available resource to mold our students into versatile performers and technicians ready to meet the demands of theatre.

Student Demographics

	2014-2015	2015-2016	2016-2017
Incoming Freshmen	2	1	1
Transfer Students	0	0	1
Total Enrollment	12	5	3
Graduated Majors	4	0	3

Concentrations

List any concentrations for the program and student enrollment for the 3 years noted in the report if applicable.

Concentration in Performance - 15

Concentration in Musical Theatre - 5

Concentration in Technical Theatre - 4

Program Assessment Data

Upload the program page from the Institutional Research office program data for this program.

Theatre_Data.xlsx

Reflection on Program Enrollment Data

Clearly describe the approach of the program maintain or improve student retention and graduation rates. Does the program have an active plan on retention of current students? if so, specify the details of the plan.

We handle retention by -

1. Choosing co-curricular productions that represent a wide variety of genres/styles of production to give students plenty of experience and satisfy their interests in current trends in drama, comedy and musical theatre whenever possible.
2. Keeping course content challenging and as up to date as we can.
3. Giving students plenty of production experience the first year as a freshman.
4. We try to recruit students who represent a good fit for our program and not just another number.
5. We reach out to incoming students by sending our current students out to find them and welcoming them into the department.
6. Whenever we can and the budget allows we bring guest artists to workshop with the students.

Internship & Placement

	2014-2015	2015-2016	2016-2017
Students in Internship	1	1	2

Internship Placements

What placements outside of the university are used for internship/practicum/student teaching/clinical experience?

Students apply/work to/at a variety of internship opportunities. Recent student placement includes the following -

Missouri University Summer Theatre

Jefferson City Little Theatre

The Muny in St. Louis

Talking Horse Productions in Columbia, MO

Wagon Wheel Theatre in Warsaw, Indiana

In years past we have had students placed with University of Missouri Kansas City summer repertory, and the Disney College in Florida.

Graduate Placement after WWU

	2014-2015	2015-2016	2016-2017

Employed within the Field	6		2
Employed outside of the Field	3		1
Graduate School			
Unknown			

Employment in Field

What types of positions are considered relevant to the “Field” of study with this program? Please define what it means for students to be employed ‘within the field’ of the professional discipline

Much of the employment is by the individual production, or seasonal theatre company unless the student has secured a full-time position with the theatre company. Paying jobs can be found at the community theatre level, regional theatre level or professional theatre level. Alumni can be employed as a theatre technician, actor, publicist, box office person, carpenter, props person, lighting technician, and scenic artist. If they are a secondary education theatre major they are hired by the public/private school system as either a member of the faculty or a staff member. Last spring we placed both graduating Theatre Education majors over the summer at Hallsville HS. and Clinton HS.

Program Curriculum

Curriculum

Comment on course offerings: rotation, frequency, variety, demand, pre-requisites. Review enrollment trends by course. Are there particular courses that are not meeting enrollment goals or are regularly cancelled due to low enrollment?

Course rotation is designed under the guidelines set by the administration. All courses required in the major are offered at least once every two years in terms of rotation. Some courses are offered much more frequently due to student need and because some courses, like Acting I are recommended/required courses for other majors. Students who double major need the frequency to get all the required course in the both majors completed. Typically courses that fill quickly are performance courses such as Acting I, Stage Combat, Makeup for the Stage, Directing and Acting for the Camera. The toughest course to fill is the required theatre history courses which often times changes to a tutorial to cover the needs of the current theatre majors. Sometimes the Acting II & Acting III course and the 1 hour dance courses are difficult to fill.

Curriculum:

Any issues with online enrollment impacting on campus enrollment?

Not that we can determine at this point.

Curriculum:

When was the last curriculum revision, and what changes were made and why? What prompted the revision?

The last curriculum revision just happened last semester.

- We eliminated the concentration in musical theatre due to low enrollment. We also -
- Removed the theatre practicums from general education because no one wants to take a 1 hour general education course
- We edited the theatre courses counting for gen. ed. the only courses that count for gen ed. requirements are Intro to Theatre, Dance Movement I, StageCombat, Survey of American Musical Theatre, and Acting I
- We also added a needed 3 hour course in Costume Design and Construction
- We re-worked the required core of the major to include (see below)
- We also "cross-listed" and by that I mean we have some theatre courses being revamped in their curriculum that will be required by the students enrolled in the new film major, examples include directing, stage management, lighting and set design.

2018/2019 Bachelor of Arts - Theatre Major

Required Courses—24 Credits + 21 Concentration + 3 Electives = 48 Credits

- "

BUS206	Entrepreneurship	3.00
ENG414	Shakespeare	3.00
THA110	Intro to Theatre	3.00
THA234	Stagecraft	3.00
THA255	Acting I: Basic Skills	3.00
THA362	Theatre History I	3.00
THA363	Theatre History II	3.00
THA499	Senior Project	3.00
		24.00

Performance Concentration—21 Credits Required

THA210	Dance Movement I	3.00
THA231	Makeup for Stage and Film	3.00
THA240	Stage Combat	3.00
THA310	Acting for the Camera	3.00

THA354	Acting II: Scene Study	3.00
THA454	Acting III: Period Styles	3.00
THA470	Directing	3.00
		21.00

Technical Concentration—21 Credits Required

ART105	Basic Design	3.00
THA231	Makeup for Stage and Film	3.00
THA232	Stage/Set Management	3.00
THA240	Stage Combat	3.00
THA331	Lighting for Stage and Set	3.00
THAXXX	Stage Costuming	3.00
THA470	Directing	3.00

Curriculum:

List any program courses that are required by another program on campus or are cross-listed. What is the impact of the program (class size/faculty load)? Does the program need to adjust course offerings to meet the needs of the other program?

The programs that we have required/cross-listed courses are -

Communications - Acting for the Camera

Digital film major - Acting for the Camera, Lighting, Set Design, Stage Management, Directing, Costuming

Speech and Theatre Education - the major

Interpreting typically suggests that their majors take Acting I & Acting II

We require our students to take Shakespeare and Entrepreneurship as part of the Theatre major.

The major impact of these additions are better enrollments in these courses and needed curriculum to supplement theatre majors interested in film, television, double majors in theatre/interpreting and theatre/communications.

Curriculum Enrollment*Attach the Curriculum enrollment for all program courses.***Program Checklist***Attach the Program checklist from the most recent Academic Catalog*

Checklist_1_.pdf

Course Description*Upload program course descriptions from the most current Academic Catalog.*

Course_Descriptions.docx

Faculty & Resources

Physical Facilities**Physical Space/Resources***Describe the physical facilities that are unique to your program, including specialized buildings, classroom space, labs, and built in equipment and how they impact student learning. (If none, put N/A)*

Physical Facilities - Each year we produce a variety of mainstage and laboratory theatre productions for our audiences. Audiences include the students, faculty, staff and community. Few other academic departments on campus with the exception of the equestrians and athletics have as much public exposure and scrutiny as theatre making the performance spaces and facilities very important to the public image of the institution. At the present time we use the following production facilities, Dulany Auditorium, Cutlip Auditorium, Dulany Addition and Kemper Center for the Arts. These four buildings house our production facilities, storage and classroom spaces.

Performing Arts Facilities

Cutlip Auditorium	Dulany Auditorium	Dulany Addition	Kemper Center
Cutlip Auditorium	Dulany Auditorium	Scene Shop	Costume Construction Lab
Campus Center Scene Shop	Storage	Music Practice Rooms	
Light/Sound Booth	Light/Sound Booth	Faculty office Space	
Lighting/Sound Storage		Costume Collection and Storage	
Drop Storage		Green Room	
		Dressing Rooms	

		Storage	
		Theatre Archives/Library	
		Pool Scene Dock	
		Prop Storage	

Upgrades to Physical Space/Resources

Changes/Upgrades that have been completed within the past 5 years, specifically for your program or are required because of your program along with any impacts to student learning.

Changes/Upgrades –

- Cleaned out and reorganized the storage area for scenery and props known as the pool
- Repaired Women's Dressing Room Counter top.
- New Door closer added to Dulany stage side door.
- Projector in McNutt received as full cleaning and maintenance; February 2013
- Projector in Dulany received needed maintenance; February
- Replace the air conditioning in the ticket lobby of Dulany.
- Replaced the ADA door closer in Dulany Ticket area
- Replaced the ADA door closer
- repair to the WIFI unit in Dulany
- Repair to the seating in Dulany - reattachment to the orchestra floor.
- Painted the stage floor in Dulany Auditorium.
- Painted the stage floor in Cutlip Auditorium
- Maintenanced changed the door locks leading into the hallways from Cutlip Auditorium.
- Manager cleanout and reorganizing of the scene shop and storage areas in Cutlip Auditorium
- Manager cleanout and reorganizing of the scene shop and storage areas in Dulany Auditorium

Recommendations to Improve Resources

Describe any desired changes/upgrades to facilities/resources and how the proposed changes would impact student learning.

- Shop tool replacement including cordless drills, a new table saw
- Update Dulany Auditorium rigging/curtains
- Update Cutlip Auditorium rigging/curtains
- upgrade in online ticketing
- upgrad box office by purchasing our own computer tablet and credit card cube
- upgrade to the dimming system in Dulany
- needed replacement of aging stage lighting fixtures

Technology Resources

List current technology specific for the program. What technology is used on a regular basis? Are there any technology needs for the program, issues with technology that impact the classroom? Is there technology that would benefit the

teaching in the classroom that the program would like to investigate?

We share with the University community at large in both Dulany and Cutlip Auditoriums the use of -

WIFI

computer oriented dimming systems

projectors

sound systems

stage lighting

Library Resources:

Insert the narrative from library staff pertaining to changes and recommendations to program specific library holdings.

Theater as a discipline taught at the undergraduate level requires both retrospective and up-to-date library materials. A continued effort is made to acquire materials in both electronic and printed formats. All books, journal articles and non-print materials are available through *Woods OneSearch*. The Library subscribes to a comprehensive database, *Academic Search Complete*, which is available to all students, both traditional and online and contains theater-related, full-text journals, such as *American Theatre*, *Comparative Drama*, and *Contemporary Theatre Review*.

The library staff acquires any resources that are not available in existing print and digital collections through interlibrary loan.

As in all other disciplines, WWU faculty and students have access to the resources available in MOBIUS member libraries, which includes the superb collections at the large research institutions in the state of Missouri, i.e., the four campuses of the University of Missouri, Washington University, Missouri State University and St. Louis University. Beginning in 2014, access to the resources of the academic, public and special libraries in Colorado and Wyoming became possible through Prospector, a resources sharing partner of MOBIUS. Prospector provides access to an additional 30 million books, journals, DVDs, CDs, videos and other materials, and includes the collections of the libraries at the campuses of the University of Colorado, Colorado State University, University of Denver, and the University of Wyoming. Resources selected from both MOBIUS and Prospector are delivered by courier, thereby reducing the delivery time.

Library Resources:

Faculty response to the adequacy of library resources provided to the program?

The library resources are more than adequate for the program.

Library Report

Attach the complete library report that is provided from the director of the Library that details the available resources to students in the program of study.

Theater_2018.doc

Faculty and Staff Resources

Faculty

1-list all full time faculty in the program with highest degree, degree granting institution, years of full time teaching experience WWU, and contractual course load. 2-List adjuncts who have taught within the last 3 years with the same qualifying information and which courses they have taught.

Rank/Title	Name	Degree	Degree From	Years Teaching/Service
Assistant Professor/Artistic Director	Joe Potter	MA	California State University Los Angeles	36
Assistant Professor Theatre/Communications	Melissa Alpers-Springer	MA	Northwestern University	17
Adjunct Instructor Dance	Adrienne Branson	BA	William Woods University	15
Adjunct Instructor in Music	Marlene Railton	BS Ed	Missouri State University	15
Adjunct Instructor in Music	Rebecca Talbert	MA	University of Missouri	10
Staff Costume Designer/Seamstress	Jane Friedman	coursework	Truman State University	24

Faculty Curriculum Vitae

Attach current Vitae for all full time Faculty

Full_Time_Faculty_VITA.pdf

Adjunct Faculty Curriculum Vitae

Attach current Vitae for all adjunct faculty in the program.

Adjunct_faculty_vitae_resumes.pdf

How many staff are designated to support the program?

1

Staff

Do you feel the program is adequately staffed in order to meet the goals of the program?

Yes

No (selected)

Staff

Are issues with staffing impacting student learning?

Yes (selected)

No

What recommendations to staffing would program faculty recommend? What is the rationale for the recommendation?

We really need a technical director/shop foreman to run the technical aspects of production. This is the weakest link in the department in terms of recruiting, curriculum and retention. It is one of the reasons we do not attract very many technical theatre students. The technical director or shop foreman would be able to keep equipment and facilities better maintained for both department and campus and community events held in Cutlip Auditorium and Dulany Auditorium.

Financial Analysis of the Program

Total Cost of the Program

Personnel, budget and special expenses
\$98,820

Total Income of the Program

Course fees, ticket sales...
\$4,096.11

Number of Majors

This number is from the Institution Research Report on Program Assessment Data
5

Cost Per Major

This number is from the Academic Dean Report on Program Prioritization.
\$18,946.00

Instructional Expenses

Discussion of expenses related to instruction. i.e. Internship, clinical, practicums...

This data is compiled from 2015-2016 Data. The updated data for 2016-2017 is not yet available. The program is one of the most expensive when figured through this formula looking at the cost per major.

Non-Instructional Expenses

Expenses that are included in the budget but not part of the instructional aspect of the program, not all programs will have this.

Recruiting expenses for trips to Missouri State Thespian Conference and International Thespian Festival.

We pay for all stage lighting bulb replacement in both Cutlip and Dulany Auditoriums. This should be a shared cost with the institution since we share facilities with University events, graduations, conferences and symposiums.

Assessment

Program Objectives

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.

WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.
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Assessment Matrix for Theatre Program

Theatre Curriculum required:

	THA 110	THA 234	THA 255	THA 362	THA 363	THA 499	BUS 206	ENG 414
THA.1 Demonstrate proficiency in performance or technical theatre.	I	M, A	R			M, A	R	
THA.2 Demonstrate knowledge of theatre history and dramatic literature.	I		R	R	R, A	M, A		R
THA.3 Critically evaluate all aspects of theatrical production.	I	M, A	R	R	R, A	M, A		

Performance Concentration

	THA 210	THA 354	THA 454	THA 470
THA.1 Demonstrate proficiency in performance or technical theatre.	I	R	A, M	A, M
THA.2 Demonstrate knowledge of theatre history and dramatic literature.		R	A, M	R
THA.3 Critically evaluate all aspects of theatrical production.		R	R	M, A

Musical Theatre Concentration

	THA 115	THA 116	THA 117	THA 210	THA 211	THA 250	THA 354	THA 454	MUS 211
THA.1 Demonstrate proficiency in performance or technical theatre.	R	R	R	I	M, A			M, A	M
THA.2 Demonstrate knowledge of theatre history and dramatic literature.						I	R	M, A	
THA.3 Critically evaluate all aspects of theatrical production.	R	R	R	I	M, A	R	R	R	R

Technical Concentration

	THA 231	THA 232	THA 331	THA 470	ART 105
THA.1 Demonstrate proficiency in performance or technical theatre.	R	R	M, A	M, A	
THA.2 Demonstrate knowledge of theatre history and dramatic literature.				R	
THA.3 Critically evaluate all aspects of theatrical production.	R	R	M, A	M, A	

Improvement Narrative List

There were no Improvement Narratives identified from the previous Annual Assessment Report.

Annual Assessment Report 2015-2016

Upload the complete report with all supporting documents in the same file. Any program rubrics and assignment explanations, schedules for Student Performance Review or other assessment activities.

[Theatre_Annual_Assessment_Report_2015_2016.pdf](#)

Annual Assessment Report 2014-2015

[theatre_14_15.pdf](#)

Annual Assessment Report 2013-2014

[theatre_13_14.pdf](#)

External Review

Your role as an outside reviewer is to verify the information provided by the on-campus program faculty. Your evaluation helps identify the program's strengths and recommend ways to address areas of concern. The following guide is intended to facilitate your work as a reviewer.

The questions provide a quality rating of 5 to 1 (high to poor or not evident). Please provide a justification for the rating immediately following the question. Use as much space as necessary for your response. At the conclusion of the questionnaire please provide a summary that addresses overall aspects of the program.

1) At what level is the program's curriculum framework aligned with the mission of William Woods University

Radio

- 1- Not Evident
- 2
- 3 - Somewhat Aligned
- 4
- 5 - Completely Aligned (selected)

Response:

William Woods University's mission statement is stated on its website as follows: An independent voice in higher education, William Woods University distinguishes itself as a student-centered and professions-oriented university committed to the values of ethics, self-liberation, and lifelong education of students in the world community. I find the WWU Theatre Department completely in line with the mission statement, as evidenced by the program review documents and my interactions/interviews with WWU Theatre faculty and students. The faculty are completely student-focused and conscious of their obligation, responsibility, and personal goal of educating young theatre students to make a difference in the world through theatre arts. The students have absorbed this world-centered and conscientious attitude toward theatre arts and recognize the unique nature of how their faculty support and guide them.

2) At what level has the program clearly articulated its educational objectives for major/minors in its program review document?

Radio

- 1 - Not Evident
- 2
- 3- Somewhat Aligned
- 4
- 5 - Completely Aligned (selected)

Response:

I notice two areas for discussion: goals and objectives.

1. Goals: the Program Review clearly defines a three-tiered educational goal as: William Woods University supports a three tiered theatre program whose primary goal is to educate and train students in the art of theatre. The three tiered program consists of academics and training, co-curricular main stage productions, and student workshop productions. This program reflects the mission statement of the University by preparing students for graduate study, professional or non-professional participation in theatre.

Although it may appear that there is some repetition between the two production components, I find that each is distinct due to the prioritization to student leadership and decision making in the workshop productions. Each is important in the preparation and implementation of student learning and future involvement in theatre or other collaborative/creative projects or employment ventures.

The secondary goal of the department concerns broadening the education of the student along with the audience by presenting productions that embrace diversity and issues involving man and society. I find this emphasis to be important and essential to a serious theatre department, especially at a smaller institution, which has greater opportunities to deeply influence students and communities....

2. Objectives: the three objectives for the department (performance proficiency, subject matter knowledge, and critical evaluation) substantively cover the scope of the department's activities and goals in a comprehensive and commendable fashion. Most importantly, I believe that the department and the university engage in assessment activities that are laudable in that outside evaluation is sought and valued. This is evidenced through this external review, the portfolio review, and the regular participation in the American College Theatre Festival's (ACTF) respondent program, which offers constructive feedback on productions and on individual performance areas.

The educational goals and objectives also seem to be aligned with those at such peer institutions as CMU, Culver Stockton, and Missouri Valley College.

3) At what level has the program articulated its assessment plan for student learning?

Radio

- 1 - Not Evident
- 2
- 3 - Somewhat
- 4 (selected)
- 5- Completely

Response:

If I am interpreting this correctly, it appears that the department has reduced the number of objectives from 10 to 3 since the 2013 Program Review. I believe this clarifies and focuses the work of the department effectively. I offer these comments with a bit of hesitation since I am not sure that I am correctly reading the information presented, so I hope this is helpful:

1. I understand that some objectives are introduced in the lower level classes, but I believe it may be possible that some of the objectives for the acting sequence are assessed and even mastered in TH255 and then reinforced and remastered in the upper level acting classes. I understand that this may be the nature of the assessment instrument, but I think it may be acceptable to master skills at a lower level...just a thought.
2. I could not locate a definition for the benchmarks, which led me to wonder about the benchmark distinction between 1-2 for Freshman/Sophomore and 3-4 for Junior/Senior. Could that be clarified?

4) To what degree are the student learning objectives sufficient for the discipline?

Radio

- 1- Inadequate
- 2
- 3 -Adequate
- 4
- 5- Superior (selected)

Response:

I believe these objectives are sufficient because of the comprehensive evaluation process the department undergoes, including six public presentations each year. A serious fine and performing arts department must embrace public performance, which implies ongoing critical evaluation and the willingness to listen to, consider, and implement changes recommended from external professional respondents. Theatre at WWU applies such rigor to student performers through Portfolio Review and faculty/staff who are reviewed by outside respondents from ACTF.

Additionally, I think implicit in each of the three objectives are the more specific ten objectives from 2013. Each of the current objectives allows for and demands specificity. The detail of the assessment forms for Portfolio Review mirror the specificity the ACTF respondents provide, which also extends to the work in design areas, stage management, front of house, and publicity.

5) At what level are the students performing in regards to benchmarks established for each objective?

Radio

- 1 - Below
- 2
- 3 - Average

4 (selected)
5- Exceeding

Response:

The standards sought by the department seem clear to me in terms of the % expected to meet expectations, but the benchmark definition is not clear to me. 1-2 vs. 3-4? I find the department's goals and assessment tools and techniques adequate and clear in all other ways.

6) How do the students compare to the performance at comparable institutions?

Radio

1 - Well Below
2
3 - Comparable
4 (selected)
5 - Well Above

Response:

In my experience as an ACTF respondent, regular Portfolio Review panelist at WWU and CMU, and as someone well-seasoned in academic and professional theatre, I find the students at WWU to be intelligent, creative, well-trained, dedicated, devoted to WWU, and always striving to excel. I am very impressed with their professional protocol and their thorough approach to theatre and life. They clearly care about theatre in general and theatre at WWU. In my interview with them, they expressed nothing but professionalism and concern for the educational mission and academic well-being of the department and the university.

7) According to the Assessment Data, how quickly does the program make changes to address student needs, i.e., when students do not perform at expected levels?

Radio

1 - Not Reactive
2
3 - Somewhat Reactive
4 (selected)
5 - Highly Reactive

Response:

It appears to me that ongoing assessment/evaluation of department work lends itself to make changes as soon as feasible. Theatre demands a response to feedback from expert testimony, participants, and the public. It seems productions are followed up with "postmortem" discussions to retool how the department is functioning and how productions are organized. There is some indication of frustration on the part of the students that the faculty and staff are overworked. Students feel that they/the department contribute immensely to the life of the campus/community, but insufficient resources are dedicated to the department, even when facilities and equipment are shared/used by administration or other areas of campus. To sum up, the students believe the faculty respond more quickly and efficiently than the administration does in addressing student/department needs which affect department productions.

8) How reasonable is the program's projected growth in light of the current population in the major?

Radio

1 - Unreasonable
 2
 3 - Somewhat
 4
 5 - Reasonable (selected)

Response:

This is a very tricky area because of the size of the program, the tremendous competition between universities and small colleges, the outdated equipment and facilities (even in comparison with high school programs), and the low faculty numbers. Yet, I see that you have an Action Plan in place and I think it is reasonable, provided the administration is willing to dedicate its resources to either a fine arts representative or another faculty member who will have recruiting as part of their job description. Items #1-5 mention making contact with more HS teachers and students. This will require additional staffing or focused dedication from Admissions staff, rather than expecting already overworked faculty to do more. If the administration wants growth in theatre, it will need to consider that the time and creativity involved demands more contact hours than the current faculty/staff can deliver.

On the other hand, Student and faculty membership in the Speech and Theatre Association of Missouri will increase recruiting effectiveness to a certain extent. I think it is especially important for Speech and Theatre Ed students to attend and participate in the annual conference. The recent employment of two WWU alums as theatre teachers in Clinton and Hallsville bolsters the department's visibility and recruiting capabilities. Making contact with other speech and theatre teachers in the state will similarly enhance WWU's recruiting.

9) Is the retention of students within the program comparable to other programs in the discipline?**Radio**

1 - Below
 2
 3 - Standard
 4 (selected)
 5 - Exceeding

Response:

My experience is that WWU's recent retention rate is being mirrored by other smaller colleges. Numbers do fluctuate from year to year, but I've noticed perhaps a further dip recently, possibly due to competition with community colleges and growing departments like UCM and SEMO, where the costs are lower and there are more faculty.

10) At what level have courses been offered regularly and in a manner that students are able to take all courses in a 2-year period?**Radio**

1 - Inadequate
 2
 3 - Adequate (selected)
 4
 5 - Excellent

Response:

I place this as adequate because I recognize the challenge to maintaining a solid and consistent rotation of courses when department numbers are low and transfer students enter the program with needs that must be met perhaps sooner than the rotation would allow. WWU students expressed some consternation at this problem and at the unpredictability of the scheduling. I'm sure something could be done to standardize the rotation, but accommodating transfers may complicate the plan. I would still recommend a defined plan the students can follow.

11) To what degree is the nature and quality of program offerings adequate for the number of majors in the program?

Radio

- 1 - Inadequate
- 2
- 3 - Adequate
- 4
- 5 - Excellent (selected)**

Response:

I find the nature and quality of the program offerings remarkable in its array of electives and requirements. I think the program is offering a comprehensive slate of courses comparable to much larger programs with much larger faculty numbers. Here are my questions/suggestions:

1. Required courses:

- A. Should Makeup be required for all majors? I think it's a crucial skill for actors to have. On the Tech concentration, it could be replaced with Advanced Projects as a required course. The practicum courses are another option, but I like the idea of tech students having an Advanced Design project required.
- B. Should Intro to Stagecraft be required since Stagecraft is required?
- C. Is Theatre History available as a Gen Ed requirement? That sometimes will draw students from other majors.

2. Electives:

- A. Are the three dance course usually taught during the same semester back to back? If so, would it make sense to list this as a single course? I notice they can be repeated which makes sense, too, but I thought this might be something to look at since enrollment also seems to be a problem with the courses.

12) To what degree are there adequate offerings of internships, practicums, student teaching, or other workplace experiences to prepare the student for a profession?

Radio

- 1 - Inadequate
- 2
- 3 - Adequate (selected)**
- 4
- 5 - Superior

Response:

WWU takes students to ACTF Annual Festival, which provides students the opportunities to audition/apply for summer

theatre positions. Historically, I know WWU students have sought and worked for some impressive theatre around the country.

Your students believe that more students would benefit from attending ACTF, but the funding to take more of them is lacking. I believe this is a minimal budget allocation that could easily be attained.

13) To what degree does the program provide employment resources to the student? (or how important to the discipline is it that the program provide employment resources to the student?)

Radio

1 - Not Evident

2

3 - Somewhat

4

5 - Substantial (selected)

Response:

WWU stays connected to its students after they graduate and provide an informal network of alums active in theatre. Given the extremely competitive professional theatre world, this is so important. The Portfolio Review is an invaluable resource for students aspiring to work professionally. My experience is that WWU students are well-coached and prepare well for their reviews.

14) To what degree does the faculty appear to have expertise in the subject areas they teach?

Radio

1 - Inadequate

2

3- Adequate

4

5 - Superior (selected)

Response:

Joe has superior technical and design skills in addition to a wealth of administrative experience, which has translated into a strong connection with Missouri high school teachers. Melissa is artistically superior as a director who is conscientious about her work as a director and continues to explore and learn as much as she can by participating in professional development in directing intensive workshops during the summer and at conferences during the school year. Her work as a director is sensitive and professional in artistic quality. As a teacher, she engages with students on a personal level that enhances their understanding of character and the important issues she embraces in her productions. She has also supported and directed student-written plays. Recently, she directed Jason Cavallone's play at the KC Fringe Festival.

15) To what degree are the teaching loads equitably and reasonably determined?

Radio

1 - Inadequate (selected)

2

3 - Adequate

4

5 - Superior

Response:

I believe your theatre faculty are overloaded. I believe the WWU administration needs to consider the possibility that if they want a top notch theatre program, then they need to determine what the top programs have that they do not and work toward building it. In the not too recent past, WWU added male students to the campus, including men's sports. The questions the administration had to consider were how to attract male students and how to implement, for example, a men's volleyball team. I feel fairly certain that the administration looked at the best programs at peer institutions and tried to duplicate that infrastructure in terms of equipment, facilities, and staffing as closely as possible (or perhaps even better). I also feel fairly certain that when the administration considers the state of the theatre program, their first question/demand is: Does theatre have the numbers to support further development. My suggestion is that the administration uniformly apply this brilliant and successful strategy for attracting male students and athletes to WWU to the arts, which usually includes a higher achieving student population than sports does and which makes just as many meaningful contributions to campus life and the local community.

I believe you are fast approaching crisis mode due to your faculty reaching retirement age, which includes your costume designer, who is part-time, I believe. You are expecting one full-time faculty member, two shared faculty members, and one part-time designer to teach a wide array of courses, design and direct 4-6 shows per year, recruit prospective students, and administer two active theatres. There is something outrageous about this. The administration alone is at least a half-time position. You do not have a true tech director, a scene shop foreman, any paid dedicated recruiters (which I am sure each of your athletic teams has at least one).

I would recommend that WWU redesign the Theatre program so that you have:

1. At least 1 Acting/directing faculty member.
2. At least 1 Faculty member dedicated to design sets and lights.
3. A full time tech director to run the scene shop and manage the two spaces.
4. A dedicated recruiter or perhaps a shared position with admissions who can also direct and/or teach. By directing one show each semester, one of the other faculty might have time to perform all the administration duties.

As a final note, your students believe that in the absence of hiring full-time faculty that the university should hire more guest designers and directors to work with. They valued their experience when Dustin West came to campus.

16) Please rate the faculty to student ratio?**Radio**

1 - Too High

2

3 -Satisfactory

3

5 - To Low

Response:

There should be more students.

17) To what degree are the library holdings appropriate for the size of the program?

Radio

1 - Inadequate
 2
 3 - Superior
 4
 5 - Superior (selected)

Response:

Current and sufficient.

18) How does the faculty's use of current technology, practices, or trends to facilitate instruction compare with other programs in the discipline?

Radio

1 - Insufficient
 2 (selected)
 3 - Average
 4
 5 - Superior

Response:

The aging technological equipment deters advancement for the students in terms of teaching design and in its practical applications to department productions, resulting in a lag in educational preparedness for the technical students in the program, some of whom come from high schools more advanced technologically.

19) At what level are the physical resources, such as facilities and equipment appropriate for the program?

Radio

1 - Inadequate (selected)
 2
 3 - Adequate
 4
 5 - Superior

Response:

WWU's theatre spaces are inadequate, outdated, and overused. The lighting is very limited in Dulany and has gotten worse since last reviewed. Previously, the battens and rigging in Dulany were noted as being potential safety hazards that resulted in a lighting instrument falling to a thankfully empty stage. The solution seems to be to stop using it instead of replacing or upgrading, which seems inappropriate to a university with the potential to have a fine or even superior small college theatre program.

According to students I interviewed, Dulany and other spaces are commandeered by the administration for campus events without reimbursement for used lighting instruments or other costs that the department is expected to cover from its budget. Additionally, students complain that classes and rehearsals are interrupted unexpectedly by admissions reps giving tours, even in the middle of Acting class performances. Summer camps use the space without reimbursement for

lighting and other costs. Students also mention that the amphitheater has never been fully equipped for usage by the theatre department. They describe it as a shell with no technical/technological facility. There is also a storage problem.

Students lament that there is no dedicated classroom space. They state that in no uncertain terms should the Green Room be used as a classroom. This detracts from the serious nature of the academics in the department because of interruptions and the confusion between Green Room as student area/production prep area and academic setting.

Further recommendations from the students include: creating a blackout curtain/device for Dulany matinee performances; and to raise the chandeliers in Dulany so that the new lighting instruments can be mounted somewhere besides the side trees.

20) Is the support staff adequate for the program?

Radio

1 - Inadequate (selected)

2

3 - Adequate

4

5 - Superior

Response:

See above.

Summary: Please provide your conclusions on the following and any other areas that were not addressed in the questionnaire that you believe need to be reviewed.

What is the program's strength?

You have a strong, dedicated faculty that the students believe is doing the best job conceivable, but they are overworked. That being said, the atmosphere in the department is positive. The students feel that the individual attention and growth of each of them as theatre artists and human beings is enhanced by the quality of the faculty and the small college experience. Students receive many opportunities to perform and to work in all areas of theatre, so they are receiving a well-rounded educational and artistic experience.

Students also applaud the opportunity to learn from other students as part of their educational experience.

Does the program have components that distinguish it from other programs?

I think most of the small peer institutions share the same distinction of allowing for more individual attention, development, and growth, as well as more experience, than the larger universities do. At WWU, I'm impressed with the possibility of building a stronger collaboration focusing on Acting for Film and TV, but this has not been developed as fully as it could be. If you were to consider expanding the faculty, you might think about adding someone who could transform your department in a way that capitalizes on WWU's TV and Radio program. This could help distinguish WWU.

What areas need to be addressed and are the steps outlined in the program review adequate to address any areas of concern?

Areas to address:

1. Faculty and staff upgrade.
2. Facility and equipment upgrade.
3. Recruiting.

I believe these are your main challenges and I do believe you have the basics in place.

Should the program be expanded, maintained at its current size, reduced, or eliminated?

Expanded and invested in.

Any additional thoughts, comments, or recommendations pertaining to the program?

Campus priorities are treated according to their rank on WWU campus (as well as many others). My recommendation is to apply the same principles to the arts as you do to athletics or other areas you have chosen to grow in the past twenty years. It can be done if the paradigm shifts. Good luck. You're not alone in this battle.

Conclusions and Recommendations

Program Response to the External Review Report

Response

Please respond to all scores of a 3 or lower made by the reviewer. Please note in the text which question you are discussing and then proceed with the response. Be thorough in your response.

We find Dr. Mark Kelty's External Review to be accurate in terms of his evaluation of the program and its capacity to grow. We appreciate his candor and the manner in which he outlines his observations about the program. His comparison to other institutions is fair and accurate in relationship to size of program, faculty and majors. We feel he has captured where we are as a theatre program and where we need to go next. We believe our theatre program is alive, vibrant, and productive. It has gained respect at local, regional and national levels in spite of its deficiencies. However, we agree with Dr. Kelty that in order to grow to the next positive level, there are vitally important steps to take.

Therefore in response to Dr. Kelty's points in the External Review -

10) At what level have courses been offered regularly and in a manner that students are able to take all courses in a 2-year period? This was marked adequate. We feel this is a universal problem across campus with many of the small majors struggling with low enrollments and ability for the course to "make." The new trend of rising numbers of student transfers have only increased the course rotation problems. In December(2017) we submitted to the Curriculum Committee and the Dean of Academic Affairs changes in the theatre major and course rotation to better serve our current situation, help with enrollment and to better facilitate timely progress of transfer students through the theatre program. Those changes have been approved and implemented with the upcoming catalogue.

12) To what degree are there adequate offerings of internships, practicums, student teaching, or other workplace experiences to prepare the student for a profession? Marked 3 adequate We agree that it is very important for students to be able to experience internships. They are exceptional ways for students to apply the knowledge, skills and techniques that they have learned in the classroom. Students who have had internship experience come back to campus freshly energized and ready to share their experiences and techniques with us.

The co-curricular mainstage productions and the Jester's student laboratory productions provide plenty of

practicum/production experiences. We believe that experience is the best teacher and therefore a major part of the curriculum is built around practicum experience of production. Students can participate in 4-6 mainstage and student productions each year.

The American College Theatre Festival (ACTF) is another opportunity for our students to experience invaluable practicum/production experience. However attending the American College Theatre Festival is not an easy budget allocation with a limited budget. It is an expensive trip for 5-7 days with room/board and fees. We receive some budgetary help to attend ACTF but currently only students who can afford to pay most of their way are able to go. Of course this is unfair to students with limited financial means.

Currently internships are not required in the curriculum but are encouraged. Students who have opted to go on internship have distinguished themselves at places like the Muny, with Wagon Wheel Theatre in Indiana and the Disney College located in Florida. A possible solution to strengthen the student experience would be to require each student have some kind of internship experience as part of the theatre curriculum.

15) To what degree are the teaching loads equitably and reasonably determined? marked inadequate - We do the best possible job covering everything mentioned with the given resources, faculty, staff and budget we have. We feel we do an exceptional job given the circumstances. We agree with Dr. Kelty that the essential first step is hiring a faculty technical director with design expertise; a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor. By taking this initial first step, all other steps and changes fall into place.

With a faculty technical director in place, it frees up the time and responsibilities being spent by the Artistic Director/Chair in the technical area so the Artistic Director/Chair can devote more time to teaching, recruiting, curriculum development, internship development, management of the performing arts, marketing, publicity, budgeting, and outside investment/underwriting.

18) How does the faculty's use of current technology, practices, or trends to facilitate instruction compare with other programs in the discipline? marked 2 - Many colleges and universities are experiencing similar issues with high schools that are technologically advanced in instruction, programming and equipment. It is tough to compete with multi-million dollar high school theatre programs with all the bells and whistles a student could ever want. In many ways it promotes unrealistic expectations in the prospective college student's mind on what to expect in college. We certainly use technology where ever possible in the classroom and production areas such as sound design and set design. Because we do not have a dedicated classroom and because there are only so many classrooms room with smart board capabilities on campus we struggle with this issue. We also note that the administration is also well aware of this disparity across campus. One positive to note is that we do require all majors to develop and build their own electronic website/portfolio. More needs to be accomplished in terms of sound, lighting and scene design software in this area.

19) At what level are the physical resources, such as facilities and equipment appropriate for the program? marked inadequate - We need upgrades to sound, lighting and rigging capabilities in Dulany. The scene shop needs to replace aging tools. We need to replace curtains and lighting instruments in Cutlip Auditorium. Once again faculty and staff are doing the best they can with the limited given resources they have to work with.

The students are frustrated and want the program to grow and are proud of what we do on any given day and are taught to take ownership and responsibility for themselves, their performances and the facilities they use. The students see the potential in these spaces and equipment! Although they understand (for the most part) that the facilities are shared, they do not understand why more time and care and resources are not shared in making the facilities live up to their potential. They lament the possibilities such as better lighting and blackout curtains in Dulany Auditorium, the unequipped amphitheatre (a huge untapped resource for recruiting potential and community involvement), and dedicated classroom space. We are grateful for the spaces we do have and we work to the best of our ability in cooperation with the University throughout the year to make those spaces work for everybody. But we (students, faculty, staff) also see the academic potential, recruiting potential and retention potential these spaces could have basically untapped. In order to grow to the next positive level, these are vitally important areas of concern.

Program Identified Strengths

Discuss Strengths of the program as they impact student learning.

Strengths -

- A strong, loyal dedicated faculty and staff who are doing the best they can with the given resources they have.
- We offer a Bachelor of Arts degree in Theatre with concentrations in performance, or technical theatre. Our "BA and a half" (45 credit hours in theatre instead of the traditional 30) provides students with a solid academic foundation while allowing the flexibility to pursue other areas of interest and to even double major.
- Bachelor of Science degree in Speech & Theatre Education which has been very successful with job placement.
- Students learn from faculty/staff who are working professionals and often provide off campus advising, consultation, design, lectures and presentations in their fields.
- We believe that experience is the best teacher so we provide students a very active production season (6 productions per year) of mainstage and student productions so that students can gain valuable experience and build a substantial resume.
- There is no seniority casting which means students get plenty of opportunities to get immediate stage experience, even as a freshman.
- Students are given technical leadership responsibilities and held accountable for those roles.
- Post Mortems are held after every production by the students, faculty and staff to evaluate success and failure.
- Portfolio reviews give students invaluable feedback and instruction from both faculty and staff and outside professionals working in the field.
- Under faculty supervision students develop an online presence in terms of their own electronic portfolio/website
- Student designers are given opportunities to design at the mainstage level.
- When possible we invite guest artists to work with our students
- We have developed alumni networking and continue to work with them on ways to update the curriculum and teach/train our students.
- A positive atmosphere in the department.
- Individualized student attention and growth.
- Students receive many opportunities to perform and to work in all areas of theatre, thus receiving a well-rounded educational and artistic experience.

Program Identified Challenges

Discuss any Challenges of the program as they impact student learning. What is the program doing to combat these challenges?

Enrollment/Faculty to student ratio - Dr. Kelty suggests that in terms of hiring additional faculty/staff, administrators should remember that due to our co-curricular production program, theatre serves a much larger number of students than the numbers of theatre majors and minors indicate. The past several years's graduating classes have included non-major students who were exceptional contributors both in productions and theatre classes throughout their academic career at The Woods. A more recent example of non-majors benefiting from our program are the interpreting majors who have worked on mainstage productions as shadow interpreters. These are just two examples of working with a much larger number of students from a variety of disciplines.

Last fall collaborating with the communication faculty, the theatre faculty helped develop the new film major offered through Communications. Required in that new major are theatre courses to enhance both performance and technical aspects of the film major. This will begin to grow enrollment as the numbers of film majors begin to grow.

Interpreting continues to encourage its students to take our performance based courses to gain valuable experience in front of people. We also work with interpreting on a regular basis in terms of interpreting productions and we continue to shadow interpret selected productions giving student invaluable performance experience.

We also work with the Education Department to offer the BS in Speech and Theatre Education. Although we have had limited success there needs to be more exposure. We still feel as though it is one of the best kept secrets around. We need to work with the Education Department and Admissions to find better ways to market the degree and get more traction in this area.

Budget/resources - Growing to the next level requires funding for curriculum, co-curricular productions, staging technology/software and classroom resources and recruiting. Yearly cuts in our budget have severely limited our potential for that growth.

As other income resources we have -

- annual season ticket program and small donations of money, costumes, props and other assorted items from patrons
- annual box office income. For the year 2018/19 ticket prices have been raised!
- We share recruiting expenses with Admissions and help them as much as possible in their efforts to attract students.
- We developed a sponsorship program and theatre angel program but have had very limited success mostly due to the time constraints of wearing so many hats as faculty.
- Since our last major review working with the development area we wrote a grant for lighting instruments that was approved and purchased 20+ instruments

Finding new revenue resources and improving box office income are all areas of concern for continued growth in the program but we also need more time to produce results. Which leads me to the next challenge, faculty and staff upgrade.

Faculty and staff upgrade. - Once again we agree with Dr. Kelty that the essential first step is hiring a faculty technical director with design expertise; a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor. By taking this initial first step, all other steps and changes fall into place.

Facility and equipment upgrade - we need a concerted effort with administrators and the development staff to find ways to move forward with upgrades as recommended earlier in this document..

Recruiting - For many years we have worked hard with Admissions to help recruit potential students who come to our campus as theatre majors and often times as double majors in such combinations as Theatre/Communications, Theatre/English, Theatre/Interpreting, Theatre/Art, Theatre/Psychology and even Theatre/Equestrian. We attend on a regular basis The International Thespian Festival and the Missouri State Thespian Conference and sometimes the St. Louis Fine Arts Fair held at Webster University. Through these events we have made invaluable contacts with high school faculty and administrators. Our ability to offer theatre scholarships has been a great help in attracting qualified students. We have distinguished ourselves as a competitive theatre program with the flexibility to allow our students to explore other avenues of interest and even double major. I (Joe Potter) recently returned from a recruiting trip to the International Thespian Festival. At the Festival College Fair in a room with 60+ colleges/universities, a high school theatre teacher I have known for years walked up to our table and said to me, "William Woods University Theatre has one of the most underrated programs around!" He tells his students this all the time and sends us many of his students as prospects. As a friend and theatre colleague, I thanked him for his great compliment to what we have achieved. That being said, our challenge is to move forward and make the Theatre Department and what it has to offer attractive to prospective students as a highly rated program. by -

- Continuing to go to both the International Thespian Festival and the Missouri State Thespian Conference.
- We should be attending regularly the St. Louis Fine Arts Fair.
- Continue to offer competitive theatre scholarships

- Working with Admissions we need to find better ways to reach out to the following states, rich in active, vital high school theatre programs and attend their state conference events including Texas, Kansas, Colorado, Georgia and Arkansas.
- We need to change our way of thinking about recruiting and instead of focusing on the states that touch Missouri, we should be thinking about students within a 12 hour driving radius from our campus.
- We need to explore how to improve our electronic presence to the high school theatre world.

Action Plan

What is the plan for the program moving forward. What anticipated changes will be implemented as a result of this report?

The Theatre programs plan is to work towards the following goals -

- Improve funding by growing the sponsorship program and other avenues of resources.
- Hire a techincial director
- Ensure that the course rotation is consistently followed and able to handle transfer student needs.
- Continue to work with Admissions anyway possible to recruit theatre students by expaning the idea of a 12 hour driving radius.
- Explore the potential of adding a required internship to the curriculum
- Explore the potetnial for more students to attend the American College Theatre Festival
- Explore using graduate assistanceship in the areas of PR, marketing, box office & sponsorship
- Exxplore funding for guest artists
- Add scenic, lighting & sound design software to the curriculum
- Moving the Green Room off-line as a classroom.
- Schedule more courses in Smartboard classrooms.
- Develop more cross enrollment in courses between majors.
- Negotiate sharing the cost of stage equipment and repair in Dulany and Cutlip with the University at large who share use of the facilities
- Work towards getting the funding to equip the University Ampitheatre with the outdoor staging equipment need to present productions
- Develop use of the ampitheatre during the summer into a premiere internship experience for high school and college theatre students that produces 1-3 productions in repertory called "Theatre Under the Stars at The Woods" - Something no else has around mid-Missouri!
- Upgrad Dulany Auditorium lighting positions, dimmers and potential blackout curtains

In conclusion, William Woods University Theatre has reached important and vital steps in its growth process. Accomplishing these positive steps, we can then move forward in growth from "the most underrated program around" to a highly rated program of academic and artistic achievement.

Academic Council Review

Recommendation of Academic Council

After thorough review of the provided program report and external review, it is the recommendation of the Academic Council:

Accept Report as submitted, no further action.

Accept Report with recommended changes

Revisions requested and resubmit the report

Program did not meet minimum standards and is placed on an improvement plan.

Program Strengths

- Experienced, professional faculty
- Creativity of faculty in using provided facilities
- Diverse offerings of theatrical productions
- Student participation in internships
- Community involvement
- Willingness to work and cross list courses with other programs

Program Weaknesses

- Facilities
- Enrollment
- Assessment alignment
- Assessment consistency

Recommendations

Academic Council met August 8, 2018 to discuss the Theater Program Review. The council understands the connection of the program to the local community and the commitment of the faculty and students within the program. Their dedication is commendable. The work produced by the students is impressive and the fact that they are able to participate in so many (4-6) shows a year is a definite bonus for the program. The faculty in this program work above and beyond to provide a strong theatrical background with limited resources (physical, technological, human). The amphitheater could be an asset to the program but without the necessary equipment, it is unusable for show.

The program needs to review the assessment plan and look at utilizing more courses that consistently have larger enrollments; using the capstone and student performance review opportunities for more pointed assessment of declared majors. This would streamline the process of assessment and hopefully keep it more manageable.

Some of the most concerning issues with the program are facilities, the need for additional faculty support, and assessment. The following recommendations are based on those identified needs.

- Equipment and facilities
 - The program faculty submit future requests for equipment, lights, rigging... to the Facilities Committee. Several components of the theatre equipment are outdated and borderline dangerous. This needs to be brought to the attention of the Facilities Committee. These needs are larger than academic as the stages are used by the community at large and the local Fulton community.
- Faculty needs
 - Investigate alternative options for the program to hire a Technical faculty. This might not be covered under a traditional contract but look into options as a “clinical” or even a graduate assistant if possible. It might be possible to find an Masters in Education student interested in the position.
- Assessment
 - Streamline the assessment of the program. Work with the Associate Dean of Academic Assessment to find ways to streamline the approach to assessment to make it more manageable and consistent.
 - Think about including the Student Performance Review “class” on the assessment matrix as the content is included in some of the data reported. It is just not included in the plan as where data will be pulled.
 - Objectives for the two concentrations need to be clarified and added into the assessment matrix.

Academic Council Feedback – 5-year Program Review

	Excellent	Adequate	Needs Improvement	Comments
History, Mission and Vision	<ul style="list-style-type: none"> <input type="checkbox"/> Overview is succinct (-300 words) <input type="checkbox"/> Program's purpose/mission is clear, including relationship to the university's mission statement. <input type="checkbox"/> Clearly describes the approach to maintain or improve student retention and graduation rates. <input type="checkbox"/> Provides detailed description of possible employment positions for graduated students. 	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction describes the program with more detail than necessary (+300 words) <input type="checkbox"/> Introduction includes the program mission but it is unclear about its purpose within the university. <input type="checkbox"/> Summarizes the data on student retention and graduation rates. <input type="checkbox"/> Provides a short summary of employment placements for graduated students. 	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction omits either program mission or the program purpose within the university. <input type="checkbox"/> Program description is absent, weak or lacked reflection of program data. <input type="checkbox"/> Description of student data lacks reflection. <input type="checkbox"/> Lists a few locations where graduated students are employed. 	
Course rotation- offerings	<ul style="list-style-type: none"> <input type="checkbox"/> Course rotation is followed in the way courses are offered. <input type="checkbox"/> All cross-listed courses are identified. <input type="checkbox"/> Course offerings appear appropriate for the needs of the program. 	<ul style="list-style-type: none"> <input type="checkbox"/> Course rotation is followed with few exceptions of independent study/tutorial courses when needed. 	<ul style="list-style-type: none"> <input type="checkbox"/> Course rotation is not followed. Many instances of tutorial and/or independent study. 	
Faculty and Resources	<ul style="list-style-type: none"> <input type="checkbox"/> Faculty qualifications and specific competencies are fully and accurately described <input type="checkbox"/> Provides a sound rationale for current staffing and/or future recommendations related to student learning. <input type="checkbox"/> Summarizes all physical equipment needs and supplies noting any deficiencies and the impact on student learning. <input type="checkbox"/> Provides summary analysis of library holdings, noting specifically how deficiencies, if any, affect student learning <input type="checkbox"/> Provides rationale and recommendations to improve resources that would address such deficiencies and link student learning. 	<ul style="list-style-type: none"> <input type="checkbox"/> Faculty qualifications and competencies are described. <input type="checkbox"/> Notes the adequacy or inadequacy of current staffing with little discussion on the impact to student learning. <input type="checkbox"/> Provides summary of current equipment, etc., but does not connect to student learning. <input type="checkbox"/> Provides a summary of library holdings. <input type="checkbox"/> Provides recommendations to improve resources but does not connect to student learning. 	<ul style="list-style-type: none"> <input type="checkbox"/> Faculty qualifications and competencies are poorly described or absent. <input type="checkbox"/> Merely lists the faculty/staff positions in the department with no explanation how current staffing impacts student learning. <input type="checkbox"/> Lists only perceived equipment deficiencies (no list of actual resources) <input type="checkbox"/> Omits library information. <input type="checkbox"/> Does not recommend any changes to resources for the program. 	

Academic Council Feedback – 5-year Program Review

Assessment of Program	<p><input type="checkbox"/> Annual Assessment includes learning outcomes and assessment measures, which are clearly explained.</p> <p><input type="checkbox"/> Problems involving curriculum clearly explained.</p> <p><input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified with action plans for improvement if needed.</p> <p><input type="checkbox"/> Report includes collaboration from all program faculty, including adjunct, external constituents in the assessment of student learning.</p> <p><input type="checkbox"/> Program's involvement in service, LEAD, and other university activities are clearly explained.</p>	<p><input type="checkbox"/> Annual Assessment includes learning outcome and/or assessment measures.</p> <p><input type="checkbox"/> Problems involving curriculum are addressed.</p> <p><input type="checkbox"/> Standards for performance and gaps in student learning are recognized.</p> <p><input type="checkbox"/> Program report includes feedback from all on campus faculty in assessing student learning.</p> <p><input type="checkbox"/> Program involvement in service, LEAD, and other university activities are listed.</p>	<p><input type="checkbox"/> Annual Assessment does not address learning outcomes and/or assessment measures.</p> <p><input type="checkbox"/> Problems involving curriculum are omitted.</p> <p><input type="checkbox"/> Standards for student performance and gaps in student learning are not identified.</p> <p><input type="checkbox"/> Program report does not include feedback/input from all program faculty when assessing student learning.</p> <p><input type="checkbox"/> Program involvement in service, LEAD, and other university activities are omitted.</p>	
External Review	<p><input type="checkbox"/> Program response to all criteria marked as "somewhat – not evident" on the External Review report is complete with specific strategies for improvement.</p>	<p><input type="checkbox"/> Program responded to some of the criteria marked as "somewhat-not evident" on the External Review report with ideas on how to improve.</p>	<p><input type="checkbox"/> Program did not respond to the areas of weakness marked on the report as "somewhat –not evident".</p>	
Conclusion	<p><input type="checkbox"/> Strengths and challenges include references to student learning.</p> <p><input type="checkbox"/> Challenges exhibit more depth than resource shortages and include challenges for the program faculty.</p> <p><input type="checkbox"/> Program response to external review and Academic Council is complete and thorough.</p> <p><input type="checkbox"/> Action plan for the program is visionary, showing evidence that the program is aiming for a higher level of student learning.</p>	<p><input type="checkbox"/> Strengths and challenges are identified, but don't relate to student learning.</p> <p><input type="checkbox"/> Challenges are little more than resource driven.</p> <p><input type="checkbox"/> Action plan accommodates the program challenges but does not move it to a higher level.</p> <p><input type="checkbox"/> Program responds to external review and Academic Council with little discussion.</p>	<p><input type="checkbox"/> Strengths and challenges are identified.</p> <p><input type="checkbox"/> Challenges are all resource driven.</p> <p><input type="checkbox"/> There is no action plan that addresses the challenges that face the program.</p> <p><input type="checkbox"/> Program acknowledges the recommendations of external review and Academic Council with no discussion on changes.</p>	

William Woods University
Assessment Data

Program: Thearte Arts

	10/11	11/12	12/13	13/14	14/15	15/16	16/17
Declared Maj							
Incoming Freshmen	3	2	1	1	2	1	0
Transfers	0	0	0	0	0	0	0
Total	17	14	16	11	12	5	2
Undergraduates	1,179	1,079	1,009	1,006	1,006	1,001	973
Declared Minors	5	7	3	7	8	9	9
Concentrations							
Technical	2	2	2	1	1	0	0
Musical	9	6	4	3	3	1	0
Performance	5	8	8	5	7	3	3
Graduated Majors	3	4	3	3	4	0	NA
Graduated Minors	0	0	0	1	0	3	NA
Retention Rate: IPEDS definition¹							
University	66.8%	76.2%	70.5%	76.3%	74.5%	74.5%	NA
Program	2/2	4/4	1/3	1/1	1/2	1/1	NA
Graduation Rate: IPEDS definition²	04/05	05/06	06/07	07/08	08/09	09/10	10/11
University	52.4	50.2	50.5	56.3	52.4	51.2	54.5
Program	0/2	1/2	4/4	1/6	4/6	4/6	3/3
Graduation Rate: Transfer Students³							
University	71.2%	68.8%	63.2%	66.7%	67.4%	69.9%	68.4%
Program	1/1	0/0	0/0	0/1	1/1	1/1	0/0

¹ = % of full-time, first-time students that return to the institution in the subsequent fall semester

² = % of the full-time, first-time cohort that graduate within 6 years

³ = % of transfer students new to the institution in the fall semester that graduate with a bachelors level degree

Checklist

Theatre - 45 Credits (Core - 24 Credits and Selected Concentration - 21 Credits)	1718 Catalog
ID#:	
Name:	
Advisor:	

****Students are required to have 122 distinct credits for graduation****

Bachelor of Arts degree programs require a minor and a year of a foreign language.
Minor:
Foreign Language:

Concentration (if applicable)
Concentration:

Required Courses:24.00 credits

Course	Course Title	Credit	Semester Completed	Grade Earned	Substitutions
BUS 206	Entrepreneurship	3.00			
ENG 414	Shakespeare	3.00			
THA 110	Introduction to Theatre -A	3.00			
THA 234	Stagecraft	3.00			
THA 255	Acting I Basic Skills -A	3.00			
THA 362	Theatre History I	3.00			
THA 363	Theatre History II	3.00			
THA 499	Senior Project	3.00			

Concentration Requirements: 21.00 credits

Concentration: Theatre Musical Concentration - 21 Credits

Credits:21.00

Concentration Course	Credit	Semester Completed	Grade Earned	Substitutions
MUS 221 Applied Voice I	1.00			
THA 210 Dance Movement I -A	3.00			
THA 211 Dance Movement II -A	3.00			
THA 250 Survey of American Muscl Theatre -A	3.00			
THA 354 Acting II: Scene Study	3.00			

Electives of this Concentration: Musical Theatre Electives - 6 Credits

Credits:6.00

Electives Course	Credit	Semester Completed	Grade Earned	Substitutions
THA 115 Theatre Dance: Jazz and Tap	1.00			
THA 116 Theatre Dance: Modern	1.00			
THA 117 Theatre Dance: Ballet	1.00			
THA 454 Acting III: Period Style	3.00			

Concentration: Theatre Performance Concentration - 21 Credits

Credits: 21.00

Concentration Course	Credit	Semester Completed	Grade Earned	Substitutions
THA 210 Dance Movement I -A	3.00			
THA 354 Acting II: Scene Study	3.00			
THA 454 Acting III: Period Style	3.00			
THA 470 Directing	3.00			

Electives of this Concentration: Required Electives - 9 Credits

Credits: 9.00

Electives Course	Credit	Semester Completed	Grade Earned	Substitutions
THA 115 Theatre Dance: Jazz and Tap	1.00			
THA 116 Theatre Dance: Modern	1.00			
THA 117 Theatre Dance: Ballet	1.00			
THA 120 Introduction to Stagecraft	1.00			
THA 125 Costuming Practicum	1.00			
THA 126 Technical Practicum	1.00			
THA 151 Theatre Performance Practicum	1.00			
THA 211 Dance Movement II -A	3.00			
THA 231 Makeup for Stage and Film	3.00			
THA 232 Stage/Set Management	3.00			
THA 240 Stage Combat -A	3.00			
THA 250 Survey of American Muscl Theatre -A	3.00			
THA 310 Acting for the Camera	3.00			
THA 331 Lighting for Stage and Set	3.00			
THA 331 Lighting for Stage and Set	3.00			

Concentration: Theatre Technical Concentration - 21 Credits

Credits: 21.00

Concentration Course	Credit	Semester Completed	Grade Earned	Substitutions
THA 231 Makeup for Stage and Film	3.00			
THA 232 Stage/Set Management	3.00			
THA 331 Lighting for Stage and Set	3.00			
THA 470 Directing	3.00			

Electives of this Concentration: Required Electives - 6 Credits

Credits: 9.00

Electives Course	Credit	Semester Completed	Grade Earned	Substitutions
THA 115 Theatre Dance: Jazz and Tap	1.00			
THA 116 Theatre Dance: Modern	1.00			
THA 117 Theatre Dance: Ballet	1.00			
THA 120 Introduction to Stagecraft	1.00			
THA 125 Costuming Practicum	1.00			
THA 126 Technical Practicum	1.00			
THA 151 Theatre Performance Practicum	1.00			
THA 210 Dance Movement I -A	3.00			
THA 211 Dance Movement II -A	3.00			
THA 240 Stage Combat -A	3.00			
THA 250 Survey of American Muscl Theatre -A	3.00			
THA 300 Independent Study	3.00			
THA 310 Acting for the Camera	3.00			
THA 354 Acting II: Scene Study	3.00			
THA 400 Advanced Projects	3.00			
THA 454 Acting III: Period Style	3.00			

Signatures:

Student:	Date:
Advisor:	Date:
Division Chair:	Date:

William Woods University Undergraduate 2017 - 2018 Academic Catalog

Theatre THA 110 Introduction to Theatre -A historical overview of performing arts including discussions of the organization, responsibilities and importance of the creative artists in dance, music, and theatre. Credits: 3.00

THA 115 Theatre Dance: Jazz and Tap Designed to teach students jazz and tap dance style. May be repeated up to 3 credit hours. Credits: 1.00

THA 116 Theatre Dance: Modern Designed to teach students modern dance styles. May be repeated up to 3 credit hours. Credits: 1.00

THA 117 Theatre Dance: Ballet Designed to teach students ballet dance styles. May be repeated up to 3 credit hours. Credits: 1.00

THA 120 Introduction to Stagecraft -A Designed to give the student a basic competence with the tools, techniques and materials used in technical theatre. This course is required for all students entering the practicum series. Credits: 1.00

THA 125 Costuming Practicum -A production experience for students to work on the costuming for all division productions. Credits: 1.00

THA 126 Technical Practicum -A production experience for students to work on scenery, lighting, sound and properties for all division productions. The course may be repeated for credit four times.

Prerequisite: THA 120 Credits: 1.00

THA 151 Theatre Performance Practicum -A performance experience for students taking roles and performing in mainstage theatre productions. Credits: 1.00

THA 200 Introductory Projects Special one-semester classes and seminars with varying subject matter. The topic of the course will be announced in the schedule of classes. May be taken three times for credit with change of topic.

THA 210 Dance Movement I -A Designed to train performers in movement, period styles and how the two are related. Emphasis will be placed on the integration of vocal technique and performance technique with bodily action and posturing. Other topics include an effective warm-up for performance as well as movement to increase versatility, expressiveness and flexibility. Credits: 3.00

THA 211 Dance Movement II -A Continues the study of Dance/Theatre movement started in Dance Movement I. Prerequisite: THA 210 Credits: 3.00

THA 231 Makeup for the Stage -A Elementary study and work in the art of makeup design and application for the actor. Required production laboratory. Credits: 3.00

THA 232 Stage Management An introduction to the organization and methods of stage management in the production, audition, rehearsal, technical/dress rehearsal, performance and post-production stages. Required production laboratory. Credits: 3.00

THA 234 Stagecraft -A An introduction to the physical theatre and stage technology. Special emphasis is placed on set design and technical drawing. Required production laboratory. Credits: 3.00

THA 240 Stage Combat -A class designed to teach actors the fundamentals of stage combat, dueling, fencing, fighting, stunt work, and choreography. A heavy emphasis on safety will be stressed in all engagements and situations. Credits: 3.00

THA 250 Survey of American Musical Theatre -A This course traces the history of the American Musical theatre from its beginnings to its most current trends on Broadway. The structure of the musical and how it has evolved over the years, musical styles, production values and biographies of the men and women who have contributed to the growth of the genre will be discussed. Credits: 3.00

THA 255 Acting I Basic Skills -A Covers stage movement and voice production. Practical work in characterization, improvisation and scene work are required. William Woods University Undergraduate 2017 - 2018 Academic Catalog 338 Credits: 3.00

THA 300 Independent Study Individually directed study on a topic not covered by regular course offerings. Requires permission of the instructor and the division chair. Credits: 3.00

THA 310 Acting for the Camera This course is an introduction to adapting acting techniques specifically for the camera. Students will read the text and will participate in discussions comparing acting techniques for stage and screen, working on a role, tools needed for camera work, the machinery of film and tape, and film/tape careers. A hands-on approach of on camera exercises will accompany discussions. Students will be responsible for participation in class discussions, performances of two monologues and two duet scenes, written character analyses and scores for each monologue and scene, a vocabulary exam, a paper critiquing the acting styles and techniques of each theatre department production of the semester and various films / television programs as assigned, and keeping a journal. Prerequisite: THA255 Credits: 3.00

THA 331 Stage Lighting Explores in detail the theories and methods of lighting design. Special emphasis is placed on lighting instruments, dimmers, technical drawing and design. Required production laboratory. Credits: 3.00

THA 354 Acting II: Scene Study A continuation of Acting I focusing on character development and analysis, acting technique and auditioning. Practical work in scene work and auditioning are required. (Prerequisite: THA255) Credits: 3.00

THA 362 Theatre History I -An overview of theatre history from classic Greek theatre to approximately 1700. Credits: 3.00

THA 363 Theatre History II - A continuation of the study of theatre history from 1700 to the current post-modern period. Credits: 3.00

THA 366 Interdisciplinary Honors Studies The course allows students to focus on a narrow topic, examining it from two diverse academic disciplines. Topics will vary. (The course is open to honors program participants) Credits: 3.00

THA 390 THA Internship I Requires a minimum of 120 clock hours in an approved work situation. The student must submit a log documenting the work dates and times and describing the work activities according to at least three preapproved objectives. In addition, the student will submit three essays describing and evaluating each of the following: the role of the on-site supervisor, the quality of the

work environment, and the usefulness of extended internships. The student will also prepare a resume. Requires permission of the division chair. Credits: 3.00

THA 400 Advanced Projects Special one-semester classes and seminars with varying subject matter designed for majors at the junior and senior level. The topic will be announced in the schedule of classes. May be taken three times for credit with change of topic. Requires permission of the instructor and the division chair. Credits: 3.00

THA 418 THA Methods of Teaching A theoretical and practical study of the teaching of speech and theater at the secondary level. Credits: 3.00

THA 451 THA Internship II Requires a minimum of 120 clock hours in an approved work situation. In addition to submitting a log of work activities with dates and times, the student will develop a complete portfolio illustrating internship activities and outcomes, with brief explanatory texts. The student will also prepare a resume. Requires permission of division chair. Credits: 3.00

THA 452 THA Internship III Requires a minimum of 240 clock hours in an approved work situation. In addition to submitting a log of work activites with dates and times, the student will submit a substantial essay according to a preapproved outline that will describe the relationship or integrations of theory (curriculum) and practice (internship). The discussion of theory and practice should cover knowledge, methodology and value development. Requires permission of division chair. Credits: 6.00

THA 454 Acting III: Period Style Explores the acting styles, movement and behavior of characters from selected periods of dramatic literature. Duet scene work will be a major portion of this class. Credits: 3.00

THA 470 Directing A study of the basic principles, skills and techniques underlying directing for the theatre. The course will cover a brief history of directly followed by the production process and script analysis. Credits: 3.00

THA 491 Broadway Play Analysis William Woods University Undergraduate 2017 - 2018 Academic Catalog 340 Choosing to focus as either a Director, Actor or Designer, the student will explore advanced script analysis, research and conceptualization techniques used by New York/Broadway Professionals. Credits: 3.00

THA 499 Senior Project The capstone course for all theatre majors. A senior may choose to perform a one person show, design a show, direct a production, or write a major research paper. To be taken the final semester of the senior year. Credits: 3.00

William Woods University - Dulany Library
COLLECTION ANALYSIS
March 2018

In Support of the Following Academic Program: **Theater**

I. MOBIUS Holdings (Subject Search):

Theater – 23,670 catalog entries
Acting – 3,622 catalog entries
Actors – 9,592 catalog entries
Drama – 120,177 catalog entries
Stage lighting – 321 catalog entries
Stage management – 124 catalog entries
Costume – 4,523 catalog entries
Theatrical makeup – 230 catalog entries
Dance – 26,933 catalog entries
Theaters-Stage setting and scenery – 1,175 catalog entries
Theater-Production and direction – 1,350 catalog entries

II. William Woods University Holdings:

Ebooks:

Theater – 908 items
Acting – 101 items
Actors – 155 items
Drama – 2,336 items
Stage lighting – 10 items
Stage management – 4 items
Costume – 47 items
Theatrical makeup – 3 items
Dance – 304 items
Theaters-Stage setting and scenery – 21 items
Theater-Production and direction – 47 items

Journals (entire journal is on the topic)

1

Electronic Full-text

Theater – 53 titles
Drama – 52 titles
Stage lighting – 2 titles

Streaming Video:

Theater – 334 items
Drama – 726 items
Stage lighting – 0 items
Stage management – 0 items
Costume – 0 items
Theatrical makeup – 1 item
Dance – 80 items
Theaters-Stage setting and scenery -57 items
Theater-Production and direction – 77 items

Books (Printed) and Non-print Materials:

A. By Publication Date

Subject	Totals	1850-1899	1900-1909	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017
<u>The Theater Totals</u>	822	1	2	25	50	196	163	120	133	60	30	12	1	2
Art of Acting, Study & Teaching	184	0	0	6	8	26	27	24	50	22	11	4	0	1
Management. Production. Direction	40	0	0	1	2	8	12	5	9	0	3	0	0	0
Special Methods of Presentation	2	0	0	0	1	1	0	0	0	0	0	0	0	0
Technical Theater - the Stage & Accessories	98	0	0	1	6	16	32	13	19	7	2	0	0	0
The Theater	15	0	0	0	0	1	0	4	7	1	2	0	0	0
The Theater - Amateur & College Theatricals	25	0	0	1	0	2	7	4	4	0	3	2	1	0
The Theater - Minstrel Shows, Spectacles, Tableaux	8	0	0	0	0	4	2	0	0	0	0	0	0	0
Theater - History. Biography	47	0	1	1	5	15	8	8	7	1	0	0	0	0
Theater - Periodicals, Societies, Philosophy	70	1	1	3	5	19	9	15	12	3	0	0	0	0
Theater in Asia	12	0	0	0	2	5	1	3	1	0	0	0	0	0
Theater in Canada	2	0	0	0	0	0	0	0	0	0	1	1	0	0
Theater in Europe	114	0	0	4	6	59	14	14	5	4	1	1	0	0
Theater in Oceania	1	0	0	0	0	0	0	1	0	0	0	0	0	0
Theater in the United States	204	0	0	8	15	40	51	29	19	22	7	3	0	1

Subject	Totals	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017
Dancing Totals	216	1	12	9	19	31	68	43	16	7	6	4	0	0
Ancient, Classical, Medieval	1	0	0	0	0	1	0	0	0	0	0	0	0	
Asia	2	0	0	0	1	0	0	1	0	0	0	0	0	
Ballet	41	0	2	1	4	7	15	7	0	1	2	2		
Dancing	42	1	2	4	2	5	11	5	8	2	2	0		
Europe	3	0	0	0	0	0	0	3	0	0	0	0	0	
Modern	3	0	0	0	1	0	1	1	0	0	0	0	0	
National Dances. Folk Dancing, General	7	0	1	1	0	3	2	0	0	0	0	0	0	
North America, Central America, West Indies	9	0	0	0	1	2	3	1	0	2	0	0		
Social & Ballroom Dancing, Round & Square Dances	18	0	2	1	5	3	4	3	0	0	0	0	0	
South America	1	0	0	0	0	0	0	0	0	0	0	1		
Theatrical Dancing. Tap Dancing. Choreography	89	0	5	2	5	10	32	22	8	2	2	1		

Subject	Totals	1850-1899	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2004	2005-2009	2010-2015	2016	2017
Special Types of Drama Totals	72	1	2	0	2	8	24	14	8	4	4	1	4	0	0
Melodrama. Comedy	13	1	1		0	1	4	3	2	0	1	0	0		
Special Types of Drama	3	0	0		0	0	2	0	0	0	0	0	1		
Special Types of Drama - Farces, Burlesques, Mimes	3	0	0		0	0	1	2	0	0	0	0	0		
Special Types of Drama - Pantomimes	3	0	0		0	0	1	2	0	0	0	0	0		
Special Types of Drama -	35	0	1		2	2	10	5	6	3	2	1	3		

Puppet Plays														
Special Types of Drama - Vaudeville	3	0	0	0	0	1	0	0	1	1	0	0		
Tragedy. Historical & Religious Plays	12	0	0	0	5	5	2	0	0	0	0	0		

B. By Format

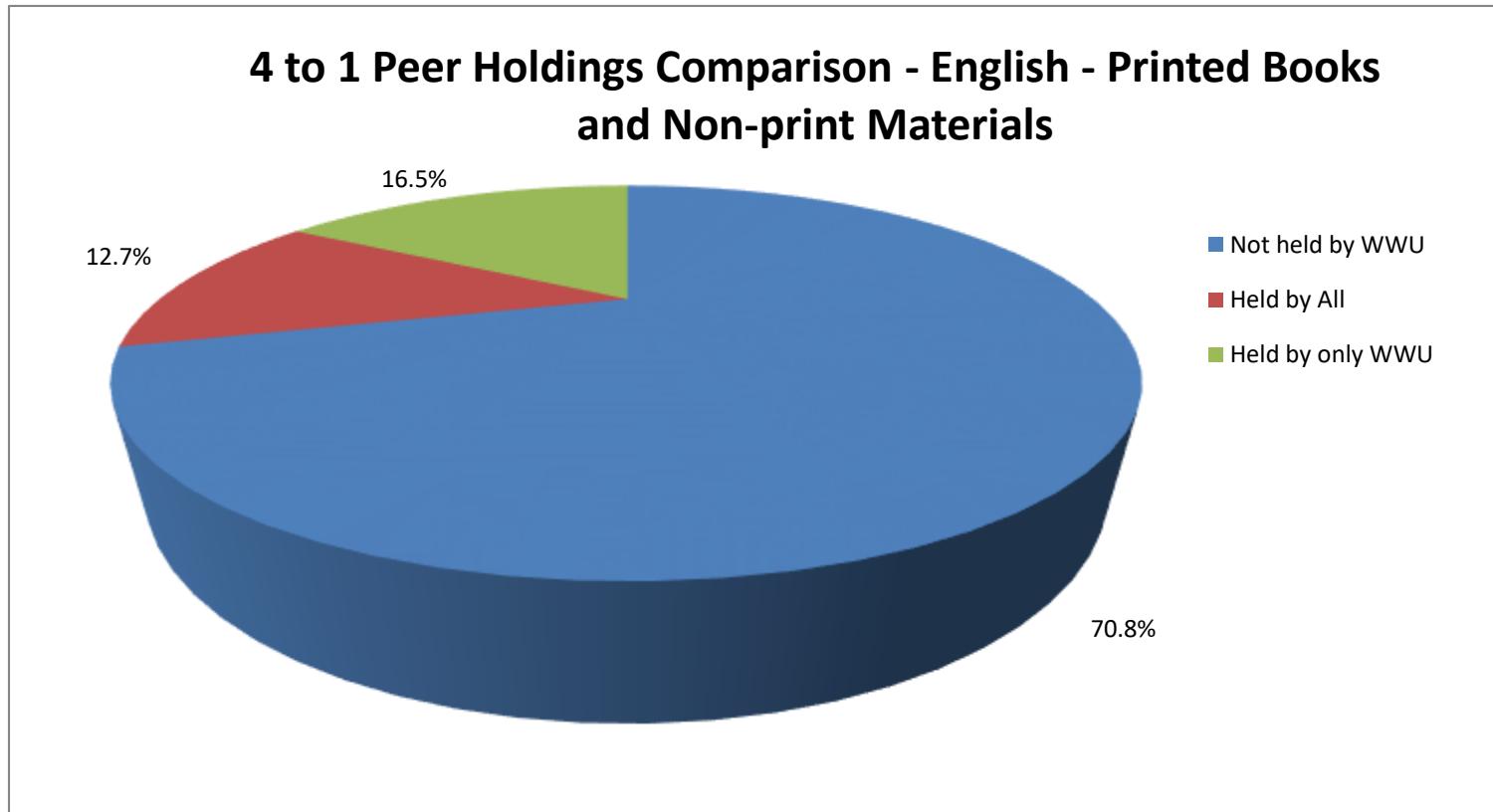
Subject	Totals	Audiobooks	Books	Images	Journals/Magazines	Videos
<u>The Theater Totals</u>	823	1	757	1	45	19
Art of Acting, Study & Teaching	184	1	182	0	0	1
Management. Production. Direction	40	0	36	0	2	2
Special Methods of Presentation	2	0	2	0	0	0
Technical Theater - the Stage & Accessories	99	0	95	1	3	0
The Theater	15	0	14	0	0	1
The Theater - Amateur & College Theatricals	25	0	20	0	5	0
The Theater - Minstrel Shows, Spectacles, Tableaux	8	0	8	0	0	0
Theater - History. Biography	47	0	47	0	0	0
Theater - Periodicals, Societies, Philosophy	70	0	45	0	25	0
Theater in Asia	12	0	10	0	1	1
Theater in Canada	2	0	2	0	0	0
Theater in Europe	114	0	114	0	0	0
Theater in Oceania	1	0	0	0	1	0
Theater in the United States	204	0	182	0	8	14

Subject	Totals	Books	Journals/Magazines	Videos	Visual Materials
Dancing Totals	216	204	6	5	1
Ancient, Classical, Medieval	1	1	0	0	0
Asia	2	2	0	0	0
Ballet	41	39	0	2	0
Dancing	42	36	5	1	0
Europe	3	3	0	0	0
Modern	3	3	0	0	0
National Dances. Folk Dancing, General	7	7	0	0	0
North America, Central America, West Indies	9	8	0	1	0
Social & Ballroom Dancing, Round & Square Dances	18	18	0	0	0
South America	1	0	0	1	0
Theatrical Dancing. Tap Dancing. Choreography	89	87	1	0	1

Subject	Totals	Books	Journals/Magazines	Videos	Visual Materials
Special Types of Drama Totals	72	71	0	1	0
Melodrama. Comedy	13	13		0	
Special Types of Drama	3	3		0	
Special Types of Drama - Farces, Burlesques, Mimes	3	3		0	
Special Types of Drama - Pantomimes	3	3		0	
Special Types of Drama - Puppet Plays	35	34		1	

III. Comparison with Peer Institutions (4 to 1 comparison)

Libraries Used for Comparison: Stephens College, Columbia College, Westminster College, Central Methodist University



IV. Analysis

Theater as a discipline taught at the undergraduate level requires both retrospective and up-to-date library materials. A continued effort is made to acquire materials in both electronic and printed formats. All books, journal articles and non-print materials are available through *Woods OneSearch*. The Library subscribes to a comprehensive database, *Academic Search Complete*, which is available to all students, both traditional and online and contains theater-related, full-text journals, such as *American Theatre*, *Comparative Drama*, and *Contemporary Theatre Review*.

The library staff acquires any resources that are not available in existing print and digital collections through interlibrary loan.

As in all other disciplines, WWU faculty and students have access to the resources available in MOBIUS member libraries, which includes the superb collections at the large research institutions in the state of Missouri, i.e., the four campuses of the University of Missouri, Washington University, Missouri State University and St. Louis University. Beginning in 2014, access to the resources of the academic, public and special libraries in Colorado and Wyoming became possible through Prospector, a resources sharing partner of MOBIUS. Prospector provides access to an additional 30 million books, journals, DVDs, CDs, videos and other materials, and includes the collections of the libraries at the campuses of the University of Colorado, Colorado State University, University of Denver, and the University of Wyoming. Resources selected from both MOBIUS and Prospector are delivered by courier, thereby reducing the delivery time.

William Joseph Potter

WORK ADDRESS

William Woods University
One University Avenue
Fulton, MO 65251
(573)592-4281

HOME ADDRESS

401 Douglas Blvd.
(573) 220-4055

EDUCATION

Master of Arts in Theatre - 1981
California State University, Los Angeles
Los Angeles, CA 90032

Bachelor of Arts in Theatre - 1977
Drury College
Springfield, MO 65802

High School Diploma
Truman High School
Independence, MO 64055

EMPLOYMENT RECORD

William Woods University 1982-2018

My work record prior to William Woods University reflects seasonal, professional performing arts union call-board work.

The Burbank Studios (Warner Brothers & Columbia Pictures) 1978-1982 (scenic construction)

Metro Goldwyn Mayer 1978-1979 (scenic construction)

Paramount Pictures Corporation 1978-1979 (scenic construction)

Universal Studios 1978-1979 (scenic construction)

20th Century - Fox 1978-1979 (scenic construction)

Samuel Goldwyn Studios 1978-1979 (scenic construction)

Hollywood General Studios 1978-1979 (scenic construction)

ABC TV 1977-1978 (carpenter, grip, props, lights)

CBS TV 1977-1978 (carpenter, grip, props, lights)

NBC TV 1977-1978 (carpenter, grip, props, lights)

Metromedia, Inc. KTTV 1977-1978 (carpenter, grip, props, lights)

KTLA 1977-1978 (carpenter, grip, props, lights)

Greek Theatre 1977-178(stagehand, lighting)

Los Angeles Philharmonic 1977(stagehand, lighting)

Triangle Productions 1977 (scenic construction)

Professional Scenery, Inc. 1977 (scenic construction)

Create-A-World 1977 (scenic construction)

Scenic Services, Inc. 1977 (scenic construction)

Olesen Lighting 1977(lighting)

Starlight Theatre 1974-1977 (scenic construction)

Lyric Opera - 1977 (scenic construction)

Springfield Little Theatre 1976(scene & lighting design)
Springfield Ballet Company 1975(scene & lighting design)
KOZK 1976(technician)

Feature Films, Los Angeles, California (scenic construction)

Paramount Pictures 1978-1979

STAR TREK: THE MOVIE

PROPHESY

The Burbank Studios 1978-1979

ANNIE

KRAMER VS. KRAMER

SUPERMAN: THE MOVIE

THE ELECTRIC HORSEMAN

BEYOND THE POSEIDON ADVENTURE

1941

THE LONG RIDERS

THE HOLLYWOOD KNIGHTS

THE DAY THE WORLD ENDED

TIME AFTER TIME

WHOLLY MOSES

FIRST FAMILY

NIGHT WING

BRONCO BILLY

ANY WHICH WAY YOU CAN

ANY WHICH WAY BUT LOOSE

ONE IN A MILLION

USED CARS

THE BLUE LAGOON

STIR CRAZY

THE URBAN COWBOY

HANOVER STREET

THE COMPETITION

MOTEL HELL

SEEMS LIKE OLD TIMES

THE ROSE

ALTERED STATES

DIVINE MISS M

Television, Los Angeles, California

1977-1982 (scenic construction, electrician, props, grip)

Paramount Pictures

LITTLE HOUSE ON THE PRAIRIE

RAINBOW

SEIZURE

Universal Studios

BATTLESTAR GALACTICA

ROCKFORD FILES

THE INCREDIBLE HULK

DELTA HOUSE

LITTLE WOMEN
HARRIS AND COMPANY
THE REBEL
OPERATION PETTICOAT
THE GUNS OF OCTOBER

Samuel Goldwyn Studios
THE BEST PLACE TO BE
HIS MAJESTY'S SECRET SERVICE
GETTING THERE

Metro Goldwyn Mayer
DALLAS
EIGHT IS ENOUGH
SUDDEN TERROR

20th Century Fox
HART TO HART
MASH
CHARLEY'S ANGELS
LOVE BOAT
VEGAS
STARSKY AND HUTCH
FAMILY
FRIENDS

The Burbank Studios
DUKES OF HAZZARD
YOUNG MAVERICK
DOROTHY
FANTASY ISLAND
THE WALTONS
BEULAH LAND
DAYS OF OUR LIVES
THE MEMORY OF EVA RYKER
SIX O'CLOCK FOLLIES
YOU CAN'T TAKE IT WITH YOU
THE LIFE AND TIMES OF EDDIE - ROBERTS
TREASURE OF KING TUT'S TOMB
FROM HERE TO ETERNITY
THE DREAM MERCHANTS
MOVIOLA
HAYWIRE
ALICE
FLO
MAVERICK
SCRUPLES

Hollywood General Studios

BENDER'S FORCE

ABC - TV

SOAP

WELCOME BACK KOTTER

GENERAL HOSPITAL

THE HARVEY KORMAN SHOW

THE RICH LITTLE SPECIAL

THE JOHN DAVIDSON CHRISTMAS - SHOW

FAMILY FEUD

CBS - TV

THE CAROL BURNETT SHOW

THE PRICE IS RIGHT

THE YOUNG AND THE RESTLESS

THE DINAH SHORE SHOW

THE LAWRENCE WELK SHOW

THE MARY TYLER MOORE SPECIAL

TATTLETALES

CBS 50TH ANNIVERSARY SPECIAL

KTCA

THE DONNY AND MARIE SHOW

SANFORD AND SONS

THE NEWLYWED GAME

MARY HARTMAN, MARY HARTMAN

NBC - TV

THE TONIGHT SHOW

CHICO AND THE MAN

CPO SHARKEY

THE GONG SHOW

THE MIDNIGHT SPECIAL

WHEEL OF FORTUNE

TO SAY THE LEAST

KNOCKOUT

DAYS OF OUR LIVES

THE RICHARD PRYOR SHOW

THE MITZI GAYNOR SPECIAL

Metromedia Inc. KTTV

ALL IN THE FAMILY

MAUDE

ONE DAY AT A TIME

SOUL TRAIN

CROSS WITS

ANOTHER DAY

THE PAUL LYNDE CHRISTMAS SPECIAL

THE MAC DAVIS CHRISTMAS SPECIAL

Independent Companies

THE NEIL DIAMOND SPECIAL
CIRCUS OF THE STARS
GOOBER

Miscellaneous 1974-1982(lighting, props, stagehand)

Kansas City, MO

JETHRO TULL CONCERT
KISS CONCERT
NITTY GRITTY DIRT BAND CONCERT
ZZ TOP CONCERT
1976 COOL JAZZ FESTIVAL
1976 REPUBLICAN PRESIDENTIAL - CONVENTION
LYRIC OPERA THEATRE

Miscellaneous 1975

(Scenic & lighting design)

Springfield, Missouri

SPRINGFIELD BALLET COMPANY

Miscellaneous Film(producer, writer, director, camera, editor, actor)

Springfield, Missouri

THE CREAM PIE MURDERS
COMING ATTRACTIONS
THE BIG DANCE
THE FRAGILE BOX

Professional Theatre 1974-1977

(Scenic construction)

Kansas City, MO - Starlight Theatre 1977

HELLO DOLLY
THE SOUND OF MUSIC
SHENANDOAH
PORGY AND BESS
SWEET CHARITY
FINIAN'S RAINBOW
THE BOBBY GOLDSBORO/DONNA - FARGO SHOW
THE ANTHONY NEWLY/BERNADETTE - PETERS SHOW
THE MERRY WIDOW
KISMET

Kansas City, MO - Starlight Theatre 1976

THE STUDENT PRINCE
GONE WITH THE WIND
THE BUCK OWENS SHOW
ON THE TOWN
SHOWBOAT
THE DIONNE WARWICK/ISAAC HAYES - SHOW
FIDDLER ON THE ROOF
MAME

THE KING AND I
1776

Kansas City, MO - Starlight Theatre 1975
THE PETER MARSHALL SHOW
CAROUSEL
THE MITZI GAYNOR SHOW
THE DANNY THOMAS SHOW
THE ROGER MILLER SHOW
THE EDDIE FISHER/DELLA REESE - SHOW
THE CONCERT SOUNDS OF HENRY - MANCINI
THE WIZARD OF OZ

Kansas City, MO - Starlight Theatre 1974
THE DOC SEVERINSON SHOW
THE CONNIE STEVENS SHOW
THE SHIRLEY JONES/JACK CASSIDY - SHOW
ABRASEVIC
THE JERRY LEWIS SHOW
MAN OF LA MANCHA
THE DIONNE WARWICK SHOW
THE STEVE ALLEN/JAYNE MEADOWS SHOW

Community Theatre

Panorama Playhouse, Panorama City, CA 1979
HOW GREEN WAS MY BROWNIE - director, light & scenic design

Springfield Little Theatre, Springfield, MO 1977
CATCH ME IF YOU CAN - set designer

Loose Park Theatre, Kansas City, MO 1975
ANNIE GET YOUR GUN - assistant technical director

Independence New Youth Theatre, Independence, MO 1973-1974
THE SOUND OF MUSIC - technical director 1974
OKLAHOMA - stage manager 1973

Other Miscellaneous Theatre Jobs

1979-1982 JUBILATE! - technical director, sound engineer
1977-1978 THE CAROL BURNETT SHOW - special effects
1973-1974 MIKE THE MAGNIFICENT AND JOE JOE THE CLOWN - special effects

ACADEMIC ACHIEVEMENTS AND AWARDS

William Woods University - Distinguished Service Award (14 years) from Missouri Girls State
Missouri State Thespian Teacher of the Year Award 1998
Alpha Phi Teacher of the Year Award 1999
California State University Los Angeles - Best Director in Theatre, 1981
PHI KAPPA PHI, 1981
Drury College - Technical Director of Theatre, 1976-1977
Dean's Honor Roll, Spring 1977
National Collegiate Players, 1977

Awarded highest scholarship in the department all 4 years

Drury Theatre Awards - Most Contribution to the Theatre, 1977

Best Technical, 1977

Best Character Actor, 1988

Special Design Award for The Crucible, 1976

Special Lighting Award, 1973 and 1974

Truman High School - Best Technical in the Theatre Award, 1973

Member of International Thespian Society Troupe 2590

Independence, MO. Chamber of Commerce - Cream of the Crop Award. 1973

SPECIALTIES

Stage Combat, Piano, Organ, Keyboards, Fencing, Techniques of radio, television and film making.

PERSONAL REFERENCES

Paul Clervi	Peter Sargent	Robert Bradley
William Woods University	Webster University	Southwest Missouri State Univ.
One University Avenue	470 East Lockwood	901 National
Fulton, MO 65251	St. Louis, MO 63119	Springfield, MO 65804
573-592-4367		

PERFORMANCE RESUME

William Joseph Potter

WILLIAM WOODS UNIVERSITY

1991 - THE WILD FLOWERING OF CHASTITY - Henry Homeward
1989 - FOOTPRINTS - CLICHES - Dancer, Choreographer
1988 - FACULTY FOLLIES - Comedy Duo

CALIFORNIA STATE UNIVERSITY LOS ANGELES

1981 - LITTLE MARY SUNSHINE - Uncle Oscar
1979 - ANYTHING GOES - Ling the Chinaman

Drury College

1977 - THE BOY FRIEND - Lord Brockhurst
- YOU CAN'T TAKE IT WITH YOU - Mr. DePinna
1976 - THE MISER - Cleante
- FUNNY FARM - The Piano Player
1975 - TOM JONES - Partridge
- DARK OF THE MOON - Mr. Allen
- GLORIA MUNDI - Attendant
- MOTHER GOOSE'S PARTY - Simple Simon
1974 - THE MADWOMAN OF CHAILLOT - Dr. Jardin, Press Agent
- THE TRIAL OF ST. JOAN OF ARC - Assesor
- SPOON RIVER ANTHOLOGY - Dippold the Optician; Barney Hainsfeather
- A DROWNING - Performer
- VOICE JAZZ - Reader
- SEWARD SOP - Servant, Piano Player
1973 - A MACBETH - McDuff

LOOSE PARK THEATRE KANSAS CITY, MO

1975 - ANNIE GET YOUR GUN - Foster Wilson, Mr. Schyler Adams

INDEPENDENCE NEW YOUTH THEATRE INDEPENDENCE, MO

1974 - THE SOUND OF MUSIC - Admiral von Schreiber
1973 - OKLAHOMA - Chorus Member

MOVIES

1976 - THE CREAM PIE MURDERS - Halfwit
1975 - COMING ATTRACTIONS - John Wayneless
1973 - THE FRAGILE BOX - Joe

COMMERCIALS

KOZK Springfield, MO 1973-1977
THE BOYFRIEND - Lord Brockhurst
THE TAMING OF THE SHREW - cast member

MISCELLANEOUS

1977-1982 - Organist for various churches
1979-1982 - JUBILATE! - keyboards
1991-1992 - KINGDOM OF CALLAWAY DAYS - street performer western style
1973-1974 - MIKE THE MAGNIFICENT AND JOE JOE CLOWN MAGIC ACT - Joe Joe

SPECIALTIES

keyboards, stage combat, dueling, dialects, stunts, magic, specialty makeup

University Committees 1982-2018

Air Force Jazz Band Committee
Albert Whitlock Committee
Committee on Committees
Congressional Debate Committee
Convocation, Baccalaureate, Commencement and Honorary Degrees Committee
Enrollment Council
Equestrian Science Faculty Search Committee
Faculty Enrichment Committee
Fine Arts Weekend Committee
General Education Committee
Hillary Clinton Committee
Kingdom of Callaway Supper Committee
New Chaplain Committee
Patrons of the Arts Committee
Peer Review for Karen Pautz
Peer Review of Nelva Claycomb
Personnel Committee
President's Concert/Lecture Committee
President's Ground Breaking Committee
Presidential Advisory Committee
Presidential Inauguration Committee
Quasquicentennial Committee
Research and Creative Development Committee
Salute to the Arts Committee
Secondary education Committee
Small Majors Committee
Student Status Committee
Summer Impact Committee
Summer Programs Steering Committee
US Army Band Steering Committee
Wayne Newton Committee

SERVICE TO THE DEPT./DIV. OF APPOINTMENT 1982-2018

Assistant Professor of Theatre
Advisor of the Jester's Drama Club
Advisor of Served Up Crispy
Advisor First Impressions
Artistic Director of Theatre
College organist
Faulty Committee Member
Freshman Advisor
Lighting Designer for Theatre
Oral Communications Assessment Coordinator
Publicity/Box Office Manager
Recruiter for Theatre and Communication students
Recruiting trips to the Missouri State Thespian - Conference and the International Thespian Conference
Scene Shop Supervisor for Theatre

Scenic Designer for Theatre
Sound Designer for Theatre
Special Effects Designer for Theatre
Technical Services Coordinator
Technical Director for Theatre
Technical Director for all events held in Dulany Auditorium or Cutlip Auditorium.
Technical Services Coordinator for the University
Oversaw the 2nd year of theatre portfolio review process which is used to assess incoming theatre majors, returning theatre majors and graduating theatre majors
Reinstituted the theatre guest artist program in the spring with the production of The Heiress. Our guest artist was Todd Potter, Broadway scenic designer. He stayed with us for 10 days presenting workshops and designing the set for the production.
Oversaw the 3rd year of theatre portfolio review process which is used to assess incoming theatre majors, returning theatre majors and graduating theatre majors
Oversaw the 4th year of theatre portfolio review process
Oversaw a student on Broadway Internship in New York City
Oversaw the 5th year of theatre portfolio review process
Oversaw a student teacher at Mexico High School
Oversaw the 6th year of theatre portfolio review process
Oversaw the 7th year of theatre portfolio review process
Oversaw the 8th year of theatre portfolio review process
Oversaw the 9th year of theatre portfolio review process
Oversaw the 10th year of theatre portfolio review process
Oversaw the 11th year of theatre portfolio review process
Oversaw the 12th year of theatre portfolio review process
Publicity for Theatre
Recruiting for Theatre

1985- Summer Conference Coordinator for:

Ace Bronco Riding Camp
Antique Cars
Casey Echelmeier Dance Concert
Chautauqua
Christian Church of Mid-America
Christian Church Women's Retreat
Daughters of the American Revolution
Disciples of Christ CRY Festival
Drill Team USA
Freedom Seminars
Fulton Art Festival
Josten's Yearbook Camp
Kansas City Dressage
Linda Weatherspoon Dance Concert
Linn Technical Institute
Middle Level Leadership Conference
Midwest Radio Theatre Workshop
Missouri Association of Student Councils
Missouri Council for the Arts
Missouri Genealogical Society
Missouri Girls State
Missouri School for the Deaf Workshop

Missouri Victims
MSD
P.E.O.
Show Me State Games
Summer Academy I, II & III
Tom Gotsch Sports Clinic
United Church of Christ
USA Wrestling Camp
Victory Fellowship Conference
Walsworth Publishing
WWU Deaf Institute Summer Residence Program
WWU Riding I, II & III
Hooray for Broadway theatre camp

WWU School Conference Coordinator for...

Missouri State Thespian Conference held on our campus (3 times)

TEACHING/INSTRUCTION/ ADVISING 1982-2018 - I have taught the following courses at William Woods University:

Acting I 3 hrs
Acting II 3 hrs
Acting III 3 hrs
Argumentation & Debate 3 hrs
Costume Practicum 1 hr
Dramatic Literature 3 hrs
Directing 3 hrs
Freshman Seminar 1 hr
Independent Study in Playwriting 3 hrs
Independent Study in Scene Painting 3 hrs
Independent Study in Public Speaking 3 hrs
Independent Study in Theatre Arts: The Profession. 3 hrs
Independent Study in Musical Theatre 3 hrs
Independent Study in Entertainment Law 3 hrs
Independent Study in Drafting for the Theatre 3 hrs
Independent Study in Sound Production 3 hrs
Independent Study in Interviewing 3 hrs
Independent Study in Film 3 hrs
Independent Study in Group Communications 3 hrs
Independent Study in Intrapersonal Communications 3 hrs
Independent Study in Voice & Diction 3 hrs
Independent Study in Theatre History II 3 hrs
Introduction to Theatre Practicum 1 hr
Introduction to Theatre 3 hrs
Introduction to Speech Communications 3 hrs
Internship I 3 hr
Internship II 3 hr
Internship III 6 hr
Lighting Practicum 1 hr
Lighting 3 hrs
Makeup for the Stage 3 hrs
Musical Theatre Production 3 hrs

Oral Interpretation 3 hr
Performance Practicum 1 hr
Properties Practicum 1 hr
Reader's Theatre 3 hrs
Scene Design & Painting 3 hrs
Senior Project 3 hr
Sound Practicum 1 hr
Stage Management 3 hrs
Stage Craft 3 hrs
Stage Combat 3 hrs
Stagecraft Practicum 1 hr
Survey of American Musical Theatre 3 hrs
Theatre History I 3 hrs
Theater History II 3 hrs
Voice and Diction 3 hrs

Advising - I served as a Freshman adviser for many years and have averaged 15-25 advisees per semester.

Professional Development Theatre Productions 1982-2018

1982

Scrooge - Technical Director
Come Blow Your Horn - Scenic Designer, Light Designer & Technical Director

1983

Little Mary Sunshine - Director, Technical Director
The Shadow Box - Light Designer, Technical Director
Deadwood Dick - Scene & Light Designer, Technical Director, Stage Combat Choreographer
Scrooge - Technical Director
How The Other Half Loves - Technical Director
Chris Ursitti Senior Project - Technical Director

1984

The Dining Room - Technical Director
Medea - Technical Director, Scenic Designer
Voice Jazz - Director, Script Writer, Technical Director, Scenic Designer, Light Designer
Fools - Director, Technical Director
Hans Christian Anderson - Technical Director
Christina Patterson Senior Project - Technical Director
Valerie Woods Senior Project - Technical Director

1985

Crimes Of The Heart - Technical Director, Scenic Designer, Light Designer
Agnes Of God - Technical Director
Not Just Another Pretty Face - Director, Technical Director, Script Writer, Scene & Light Design
Gift Of The Magi - Scene & Light Designer, Technical Director
Cole - Technical Director
Diana Welch Senior Project - Technical Director
Denise Sumpter Senior Project - Technical Director

1986

Sir Slob And The Princess - Director, Scene & Light Designer, Technical Director
Lady House Blues - Technical Director
The Murder Room - Director, Technical Director, Scenic Designer, Light Designer
The Eve Of Miracles - Technical Director
Voice Jazz Quintet Plus One - Director, Technical Director, Scenic Designer, Light Designer

Denise Waggoner Senior Project - Technical Director

Karol Richter Senior Project - Technical Director

1987

House On The Cliff - Technical Director

Sweet Charity - Technical Director, Scenic Designer

Scrooge - Technical Director

The Foreigner - Director, Technical Director, Scenic Designer, Light Designer

Mike Campbell Senior Project - Technical Director

1988

The Dark At The Top Of The Stairs - Technical Director, Scenic Designer, Light Designer

Chaucer's Tabard Inn - Technical Director

Tom Jones Senior Project - Technical Director

Scott Rosemann Senior Project - Technical Director

A My Name Is Alice - Technical Director, Scenic Designer, Light Designer

The Cat In The Hat - Director, Technical Director, Scenic Designer, Light Designer

The Magic Window - Technical Director, Scenic Designer, Light Designer

1989

A My Name Is Alice - Technical Director, Scenic Designer, Light Designer

Chicago - Technical Director, Scenic Designer

Melinda Parkey Senior Project - Technical Director

Stacy Oliver Senior Project - Technical Director

Kay Oldfather Senior Project - Technical Director

1990

Quilters - Technical Director, Scenic Designer, Light Designer

Talking With - Technical Director, Scenic Designer, Light Designer

Everyman - Director, Technical Director, Scenic Designer

Toybox Adventures - Director, Technical Director, Scenic Designer

Steel Magnolias - Technical Director, Scenic Designer, Light Designer

Merry Christmas With Love - Director, Script Writer, Technical Director, Scenic Designer, Light Designer

Lisa Yeatman Senior Project - Technical Director

Katie Gilchrist Senior Project - Technical Director

Dana Bell Senior Project - Technical Director

1991

The Lesson - Director, Technical Director, Scenic Designer

Nunsense - Technical Director, Scenic Designer, Light Designer

The Wildflowering of Chastity - Actor, Technical Director, Scenic Designer, Light Designer

A Delicate Balance - Technical Director

Station of Progress - Director, Technical Director

Michelle Midyett Senior Project - Technical Director

1992

The Madwoman of Chaillot - Director, Technical Director, Scenic Designer, Light Designer

Bye Bye Birdie - Technical Director

Murray Wells Senior Project - Technical Director

The Odd Couple - Technical Director, Scenic Designer, Light Designer

The New Woman Arises: Not Just Another Pretty Face - Director, Script Writer, Technical Director, Scenic Designer, Light Designer

1993

The Odd Couple - Technical Director, Scenic Designer, Light Designer

Not Just Another Pretty Face - Director, Technical Director, Light Designer

The Lion In Winter - Technical Director

Daddy's Dyin' Who's Got The Will - Director, Technical Director, Scenic Designer, Light Designer

States Of Peril - Director

Gekijo Theatre - Voice Jazz - Director

1994

The Spell Of Sleeping Beauty - Technical Director, Scenic Designer, Light Designer

The Apple Tree - Director of creation segments, Technical Director, Scenic Designer, Light Designer

A Christmas Carol - Director, Writer, Technical Director, Light Designer

Laundry and Bourbon - Technical Director

Lonestar - Technical Director

1995

Tom Jones - Director, Technical Director, Scenic Designer, Light Designer

Charlie And The Chocolate Factory - Technical Director, Scenic Designer, Light Designer

The Fantasticks - Technical Director, Light Designer

1996

The Robber Bride Groom - Director, Technical Director, Scenic Designer, Light Designer

The Best Christmas Pageant Ever - Technical Director, Scenic Designer, Light Designer

Picnic - Director, Technical Director, Light Designer

You Can't Take It With You - Technical Director, Light Designer

1997

Annie Get Your Gun - Director, Technical Director, Scenic Designer, Light Designer

Stone Soup & The Emperor's New Clothes - Technical Director, Scenic Designer, Light Designer

The Fall Dance Concert - Technical Director, Light Designer

The Crucible - Technical Director, Light Designer

Lost In Yonkers - Director, Technical Director, Light Designer

1998

Cinderella - Director, Technical Director, Scenic Designer, Light Designer

Arsenic And Old Lace - Technical Director, Light Designer

The Mini-Repertory Season - Director, Technical Director, Light Designer

The Tempest - Director, Technical Director, Light Designer

Murder In The Air - Technical Director

1999

Babes In Arms - Director, Technical Director, Scenic Designer, Light Designer

The Nutcracker - Technical Director, Scenic Designer, Light Designer

The Glass Menagerie - Technical Director, Scenic Designer, Light Designer

Senior Projects - Cultivating Roses - Technical Director

Murder In The Air - Technical Director

The Servant of Two Masters - Director, Technical Director, Scenic Designer, Light Designer

2000

Dearly Departed - Director, Technical Director, Scenic Designer

Plaza Suite - Technical Director

Tartuffe - Director, Technical Director, Scenic Designer, Light Designer

The Wizard Of Oz - Technical Director, Scenic Designer, Light Designer

2001

School House Rock, Live! - Producer, Director, Set Designer. Publicity - Technical Director

A Murder Has Been Arranged - Producer, Publicity, Faculty Advisor - Technical Director

The Heiress - Producer, Publicity, Lighting Designer, Sound Designer, - Technical Director, Light Designer

The Taming Of the Shrew - Producer, Director, Scene Designer, Publicity - Technical Director

2002

Oklahoma! - Producer, Director, Set Designer. Publicity - Technical Director
Eleemosynary - Producer, Publicity, Lighting Designer, Sound Designer, - Technical Director, Light Designer
The Musical Comedy Murders of 1940 - Producer, Publicity, Sound Designer, Technical Director
Electra - Producer, Director, Set Designer. Publicity, Technical, Publicity, Sound Designer

2003

Grease - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
Harvey - Producer, Publicity, Lighting Designer, Set Designer, Technical Director
Blood Relations - Producer, Publicity, Sound Designer, Technical Director
Faith County - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director

2004

Godspell - Producer, Set Designer, Lighting Designer, Publicity, Technical Director
How The Other Half Loves - Producer, Publicity, Technical Director
The Boys Next Door - Producer, Publicity, Set Designer, Sound Designer, Technical Director
Rumors - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director

2005

A Funny Thing Happened on the Way to the Forum- Producer, Set Designer, Lighting Designer, Publicity, Technical Director

Jerry the Katler- Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director
The Importance of Being Earnest- Producer, Publicity, Set Designer, Sound Designer, Technical Director
A Piece Of My Heart- Producer, Sound Designer, Publicity, Technical Director

2006

Little Me- Producer, Set Designer, Lighting Designer, Publicity, Technical Director
Ain't Nothin' Quick 'N' Easy - Producer, Sound Designer, Publicity, Technical Director
The Eccentricities Of Being A Nightingale - Producer, Publicity, Set Designer, Sound Designer, Technical Director
Baby With The Bathwater - Producer, Director, Set Designer, Lighting Designer, Sound Designer, Publicity, Technical Director

2007

Once Upon A Mattress - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
Bedroom Farce - Producer, Publicity, Technical Director
Exit The Body - Producer, Publicity, Set Designer, Light Designer, Sound Designer, Technical Director
Phaedra- Producer, Publicity, Technical Director

2008

The Pajama Game - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
The Star Spangled Girl - Producer, Set Designer, Publicity, Technical Director
Picasso At The Lapin Agile - Producer, Publicity, Technical Director
Seascape - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director, Lizard Costume Design

2009

The Boy Friend- Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
Don't Dress For Dinner- Producer, Publicity, Technical Director
Hedda Gabler - Producer, Set Designer, Lighting Designer, Publicity, Technical Director
The Miser - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

2010

Kiss Me Kate- Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
Blithe Spirit- Producer, Publicity, Technical Director
Down The Road - Producer, Set Designer, Lighting Designer, Publicity, Technical Director
The Diviners- Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

2011

Zombie Prom- Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
The Immigrant- Producer, Publicity, Technical Director

Fuddy Meers- Producer, Set Designer, Lighting Designer, Publicity, Technical Director
Lysistrata- Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

2012

The Drowsy Chaperone- Producer, Director, Publicity, Technical Director
Amadeus- Producer, Publicity, Associate Set Designer, Technical Director
The Musical Comedy Murders Of 1940- Producer, Associate Set Designer, Publicity, Technical Director
Our Town- Producer, Set Designer, Lighting Designer, Publicity, Technical Director

2013

9 to 5- Producer, Director, Publicity, Technical Director
BOB- Producer, Publicity, Technical Director
Medea- Producer, Associate Set Designer, Publicity, Technical Director
The Cherry Sisters Revisited - Producer, Publicity, Technical Director

2014

Tartuffe - Producer, Publicity, Technical Director
The Best Christmas Pageant Ever-Producer, Set Designer, Lighting Designer, Publicity, Technical Director
2015

How the Other Half Loves - Producer, Publicity, Technical Director
Spoon River Anthology - Producer, Director, Set Designer, Publicity, Technical Director, Projection Designer

2015

Peer Players
The 39 Steps - Director, Producer, Set Designer, Lighting Designer, Publicity, Technical Director
#YessAllWomen #NotAllMen - Producer, Publicity, Technical Director
Silence - Producer, Publicity, Technical Director
Cheaper By the Dozen - Director, Producer, Set Designer, Lighting Designer, Publicity, Technical Director
Hooray for Broadway – Director, Producer, Set Designer, Lighting Designer, Publicity, Technical Director

2016

Our Hats Off to You – Director, Producer, Set Designer, Lighting Designer, Publicity, Technical Director
A Midsummer Night's Dream - Producer, Publicity, Technical Director
Snow White and the Seven Dwarfs - Director, Producer, Lighting Designer, Publicity, Technical Director
Steel Magnolias - Producer, Set Designer, Lighting Designer, Publicity, Technical Director

2017

Bingo: The Winning Musical - Director, Producer, Set Designer, Lighting Designer, Publicity, Technical Director
All Through the Night - Producer, Publicity, Technical Director
Faith County - Director, Producer, Set Designer, Lighting Designer, Publicity, Technical Director
Peter Wendy - Producer, Publicity, Technical Director

Performing Arts Events

1982-2001 - Fall & Spring Dance Concerts - Technical Director, Light & Scenic Design
1982-2001 - Fall & Spring Choir Concerts - Technical Director, Light & Scenic Design
1982-2001 - Fall & Spring Jazz Choir Concerts - Technical Director, Light & Scenic Design

Community Theatre 1982-2001

Fulton Art League

Peter Pan - Assist. Director, Scene & Light Designer, Technical Director
How To Eat Like A Child - Technical Director
Aladdin McFaddin - Technical Director, Scenic Designer, Light Designer

Independent Theatre Companies

Natalie Needs A Nightie - Assist. Director
Bell, Book And Candle - Master Electrician, Technical Director
On Wednesday - Director
Tongues Of Fire - Director

Professional Development 1982-2018

- 1. I have provided a variety of professional staging, theatre facility and equipment consultation, designs & drawings and installations** for such groups as, but not limited to McIntire Elementary, Alive In Christ Lutheran Church, William Woods University, Kingdom Days Committee, St Paul's Lutheran Church, 2nd Baptist Church, Kingdom of Callaway Chamber Commerce, Heavenly Harmony, 1st Baptist Church, Children's Museum of Cape Girardeau Missouri, North Callaway High School, Fulton High School, and Missouri University Extension Service.
- 2. I have lectured, presented papers or workshops** for such groups as, but not limited to Leadership Callaway, Missouri State Thespian Conference, International Thespian Conference, University of Mississippi, North Callaway High School, Fulton Middle School, and Fellowship of Christian Businessmen's Association.
- 3. I have written, or compiled scripts** including, but not limited to Peer Players scripts - My So Called Freshman Life, Freshman vs. Seniors, My So Called College Life, Liturgical drama scripts - Zealot Zone, I wrote the Inaugural processional music for Dr. Barnett called Grande Processionale. I wrote music for WWU's production of A Christmas Carol and the song Neverland for the Fulton Art League production of Peter Pan. I have written and compiled the following plays & readers theatre scripts - Not Just Another Pretty Face, A Christmas Carol, The Cat In Hat, Toybox Adventures and Merry Christmas With Love, Voice Jazz and Voice Jazz Quintet Plus One and The Baby Stroller for Kingdom Days.
- 4. I have produced or helped produce the following audiovisual, radio and television programs** serving in a variety of capacities including director, production engineer, videographer, or sound technician. Productions include, but are not limited to the Fine Arts Slide Show for Admissions, The Woods Report for KFAL, a series of videotaped sermons for the Lutheran church, WWU Foreign Language Day video commercials, several theatre department radio commercials, Moore's Mill Civil War Re-Enactment video, and a sound track for Martin Luther King Day.
- 5. I have designed and produced a variety of other projects related to performing arts** including but not limited to the new large version of the Kingdom Of Callaway Supper Flag, letterhead for Missouri Vault Company, a street banner for LaRue Bookstore, Shepherdsfield pageants, church talent shows, and the King's Row display in the Callaway County Chamber office. I also co-created the character C.B. Squirrel for The Callaway Bank.
- 6. I have created, produced, directed or technical directed** Theatre Showcase, Peer Players, the world premiere of The Unseen, Amazing Grace for the Lutheran Church, Churchill Victorian Christmas for Kids, Women's History Month Monologues.
- 7. I have attended and/or adjudicated at the following workshops, organizations and conferences**, including, but not limited to, the International Thespian Conference, Missouri State Thespian Conference, Missouri Theatre Council, Optimists Club Speech Contest, Higher Education In A New Age sponsored by IBM, Missouri Education Evaluation System (MEES) training.

Public Service and Student Service 1982-2018

Public Service

Traveled to the Fulton State Hospital with productions of Tom Jones, The Fantasticks and Cinderella.
Assisted Heavenly Harmony Community Choir with sound
Assisted Janet's Dance Studio with sound/lighting and publicity
Donated department tickets and t-shirts to various grade school raffles.
Donated time to the boy scouts for merit badge work in communications.
Loaned equipment, scenery, props and costumes to a variety of groups including, Shepherdsfield, Fulton High School, Warsaw High School, North Callaway High School, Union High School, McIntire Elementary, Fulton Middle School, 1st Baptist Church, Alive In Christ Lutheran, St. Paul's Lutheran Church, Missouri Valley College.

Loaned props to Dr. Vann's office
Participated in several Fulton Christmas parades with a department float.
Participated in several Kingdom Days as a street actor and a team member of the WWU team in the silly sports relay races.
Played for various weddings, funerals and special occasions around the community.
Presented demonstrations on a variety of topic including set design, makeup, careers in the performing arts and costuming at both the elementary and middle schools.
Provided entertainment for the Callaway Hospital's Valentine Day Give A Heart A Break Banquet.
Served as a field volunteer for the Fulton High School Marching Band
Served on the A+ Schools Committee at Fulton High School
Staff organist at Winston Churchill Memorial

Student Service

Advisor for Jesters Drama Club
Advisor for Alpha Psi Omega
Advisor for Served Up Crispy Improv troupe
Advisor for First Impressions Choir
Instituted a monthly theatre department meeting for the purpose of keeping the students updated on the latest news and for holding artistic discussion
Served as Lutheran Club sponsor
Provided a booth sponsoring the drama club at the Club Fair
Presented Portfolio Workshops for the students
Chaired the Student Advisory Committee for Theatre
Each year - Produced four mainstage productions, two laboratory productions and a variety of other mini events for the public at large to attend

University Service 1982-2018

Provided technical direction and staging for a variety of events including -

Ivy Chain
Commencement
Freshman Orientation
Convocation
Baccalaureate
Signatures of Excellence
Kingdom of Callaway Supper Presidents Concert/Lecture Series
City In Motion Dance Concert
National Theatre For The Deaf
Joann Brackeen Jazz Concert
Daniel Negrin Dance Concert
Philadelphia Tap Dancers
Paul Winter Consort
One MO' Time
Ain't Misbehavin
Betty Bennett Lecture
Robert Ensor Piano/Violin Concert
US Army Band (numerous times)
US Air Force Band (numerous times)
Billie Barrow Lecture
Debbye Turner/Miss America
Ricky Kalmon (numerous times)

Chris Bliss Comedian
CGA movies
Hardship and Hope
Tom Deluca Comedian
With One Voice
Main Street Opry (3 times)
Schaffley vs. Weddington Debate
Harlen Brownlee Dance Residency
Pelligrino: Sound and Lasers
National Shakespeare Company - Mid Summer - Night's Dream
Suzanne Grace Dance Concert
Arkansas Repertory Theatre - Pageant
Blizzard of Bucks (2 times)
Subliminal Seduction
Dixie Chicks
National Shakespeare Company - Comedy of Errors
Hillary Clinton Campaign Stop
WWU Daycare Christmas Program (3 Times)
WWU Women's Choral Festival (3 times)
Barefoot In The Park
Steve Landesburg
Mike Farrell
Ronald Radford Classical Guitarist
Peter Leitch Trio
Ray Price Concert
Lenora Suppan-Gehrich
Charles Ives American Composer
African Dance Concert
Will Keim
Belle of Amherst
Washington Sisters
Daryl Robinson An Evening of Shakespeare
Albert Whitlock
Jackie Joyner Kersee
Creative Dating
Board of Associates Dinners
Dan Willet Trio
The Continentals
Martin Luther King Orchestra
Congressional Debates (numerous times)
Fulton Follies
Deep Blue Something
Rebecca St. James
Wayne Newton

I have been college organist for...

Commencement
Convocation
Baccalaureate

Other...

Dee Jayed for Staff Appreciation Week Dance and Chamber After Hours Cocktail Party
Toured Board of Trustee members through facilities.
Set up Family Weekend Displays
Set up Alumni Weekend Displays
Maintained library audiovisual equipment.
Decorated the country club for Dr. Barnett - Inauguration
Painted the exterior of the library.
Recruited extensively at both the Missouri and - International Thespian Conferences.
Arranged for and helped install the new carillon.
Campus Coordinator of Odyssey of the Mind

Yearly Faculty Self Report

Name: Joe Potter

Date: August 21, 2001

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Division of Visual, Performing & Communication Arts

IV. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Presented workshops at the 2001 Missouri State Thespian Conference on STAGE COMBAT and SCENIC PAINTING.
2. Met both in December 00 and May 01 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Radio deejay for a special fund raiser for marphin's disease. I played show tunes and discussed musical theatre history over the air for an hour.
5. Produced the following mainstage productions for WWU -
 - SCHOOL HOUSE ROCK, LIVE! - Producer, Director, Set Designer, Publicity
 - A MURDER HAS BEEN ARRANGED - Producer, Publicity, Faculty Advisor
 - THE HEIRESS - Producer, Publicity, Lighting Designer, Sound Designer,
 - THE TAMING OF THE SHREW - Producer, Director, Scene Designer, Publicity
6. Directed and produced THE PEER PLAYERS performance for freshman orientation entitled HEALTHY AND SOCIALLY SAFE.
7. Directed the student actor's who worked the crowd doing live "street" theatre for the 1st Bid & Breakfast on September 30th .
8. Served as the stadium announcer for Fulton High School Football and Marching Band Senior night during the last home football game.
9. Supervised the Women's History month monologues in March and April 2001 . These were toured to the grade schools.
10. Served as student advisor on all Senior Projects.
11. Created and introduced to campus our own version of Comedy Sports. We hosted the events several times with great success.
12. Directed a humorous reading by students called FRESHMAN/SENIOR during the Spring Welcome Weekend.
13. Directed and provided "living " art for the student/faculty art show in October 2000.
14. I had scenic designs and renderings on display in the gallery for the student faculty art show in October 2000.
15. Provided professional stage lighting and drapery information and advice for Fulton High School Theatre Department faculty. They are in the process of upgrading their theatre facilities.

16. Joined with Loganberry Inn Bed and Breakfast to produce and direct "Afternoon Tea With Emily Dickinson.
17. Joined with Loganberry Inn Bed and Breakfast to produce a student written murder mystery.
18. Attended the 2001 Missouri State Thespian Festival where I adjudicated auditions and ran an admission's booth.
19. Produced and advised the Senior Project performances in March entitled

HE'S HAVING A BABY
THE BIG SCREEN ON THE SMALL STAGE

V. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 00 and May 01 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri. To discuss current topics and issues facing academic theatre.

VI. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Served on the Search Committee for a School Counselor.
3. Provided sound and lights for December graduation.
4. " " " " " May Baccalaureate.
5. " " " " " May Commencement.
6. " " " " " Kingdom of Callaway supper.
7. " " " " " August Commencement.
8. Provided sound and lights and technical direction for the Fall President's Concert.
9. Provided sound and lights and technical direction for the Spring President's Concert.
10. Arranged & programmed carillon for various campus events.
11. Drove a float in the Christmas 2000 parade advertising the University and the 2nd production of the theatre season.
15. Auditioned/interviewed perspective students for admissions going on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
16. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
17. Provided sound and lights for the Martin Luther King Convocation.
18. Served on the President's Concert Committee.
19. Worked with Admissions on Scholarship Weekend.
20. Served on the Bid & Breakfast Salute to the Arts Committee
21. Served on the Equestrian Science Faculty Search Committee.
22. Technical Directed the DEEBIE GOOD STINSON: THE FOUR OF US concert.
23. Technical Directed the Fulton High School Spring Band Concert in Cutlip providing sound and lights.
24. Provided lights and sound for the Signatures of Excellence.
25. Provided technical services including sound and lights for the Business Department/MacDonald design awards event hosted by Brian Lemons.
26. Technical Directed the Air Force Concert Band in the Dome.
27. Directed a humorous reading by students called FRESHMAN/SENIOR during the Spring Welcome Weekend.
28. Hosted a thespian mixer movie night in Dulany Auditorium during January.
29. Served on the Summer Academy Committee.
30. Technical directed and provided lights and sound for the Fulton High School Winter Music ocnert featuring both the choirs and the bands in Cutlip Auditorium.
31. Served as a mentor for the Connections office high school student job shadowing day.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.
2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Provided costumes/props for selected productions produced by the Shepherdsfield community.

4. Donated theatre tickets and T-shirts for various grade school raffles.
5. One of the staff organists at the Churchill Memorial for weddings and tours.
6. Visited Auxvasse Elementary School and presented an assembly and workshop about the performing arts.
7. Presented a workshop on set design, costuming and makeup for McIntire Elementary School as part of their Opera Workshop curriculum.
8. Loaned props, costumes and scenery to Fulton High School for their productions.
9. Played the organ at the Winston Churchill Memorial for a special community Christmas celebration of music.
10. Arranged to have the Fulton High School Spring Band Concert on campus and provided them with sound and lights and house management.
11. Assisted Janet's Dance Studio Spring Dance Recital on their technical needs.
12. Assisted Casey Echelmeier's Dance Studio Recital on their technical needs.

IX. SPECIAL CONDITIONS

1. Summer Conference Coordinator of the following groups in Summer 2000:

Missouri Association Student Council
 Ace Bronco 4H Group
 Basketball Camp
 Fulton Art Festival Children's Drama
 Fulton Art Festival
 Kansas City Dressage(60)?
 Summer Academy I(90+ each week)
 Riding I(30)
 Linn Tech(60)
 Admissions Counselors
 Missouri Victims
 Riding II(30)
 Summer Academy II(90+ each week)
 Show-Me State Games(?)
 Riding III(30)
 Summer Academy III(90+ each week)
 CRY Festival(300)
 Missouri Middle Level Leadership(81)
 Show-Me State Games(?)

2. College organist.

Yearly Faculty Self Report

Name: Joe Potter

Date: August 14, 2002

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Division of Visual, Performing & Communication Arts

IV. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Presented workshops at the 2002 Missouri State Thespian Conference on STAGE COMBAT, SCENIC PAINTING and AUDITIONING. I also adjudicated the scholarship auditions.
2. Met both in December 01 and May 02 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Wrote and voiced several radio ads for department productions.

5. Produced the following mainstage productions for WWU -

OKLAHOMA! - Producer, Director, Set Designer, Publicity, Technical Director

ELEEMOSYNARY - Producer, Publicity, Lighting Designer, Set Designer, Technical Director

THE MUSICAL COMEDY MURDERS OF 1940 - Producer, Publicity, Sound Designer, Technical Director

ELECTRA - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director

6. Directed and produced THE PEER PLAYERS performance for freshman orientation entitled HEALTHY AND SOCIALLY SAFE.

7. Supervised the Jester's Talent Show in March.

8. Served as student advisor on all Senior Projects.

9. Supervised Comedy Sports. We hosted the events several times over the year.

10. Directed a humorous reading by students called FRESHMAN/SENIOR during the Spring Welcome Weekend.

11. Directed and provided "living" art for the student/faculty art show in October 2001.

12. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2001.

V. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.

2. Met both in December 01 and May 02 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri. To discuss current topics and issues facing academic theatre.

VI. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.

2. Provided sound and lights for December graduation.

3. " " " " " May Baccalaureate.

4. " " " " " May Commencement.

5. " " " " " Kingdom of Callaway supper.

6. " " " " " August Commencement.

7. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.

8. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.

9. Arranged & programmed carillon for various campus events.

10. Auditioned/interviewed perspective students for admissions.

Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.

11. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.

12. Provided sound and lights for the Martin Luther King Convocation.

13. Served on the President's Concert Committee.

14. Worked with Enrollment Services on various "Weekend" events.

15. Served on the Bid & Breakfast Salute to the Arts Committee

16. Technical Directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.

17. Technical Directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.

18. Provided lights and sound for Signatures of Excellence.

19. Provided technical services including sound and lights for the Business Department/MacDonald design awards event hosted by Brian Lemons.

20. Technical Directed the Air Force Band in the Dome.

21. Directed a humorous reading by students called FRESHMAN/SENIOR during the Spring Welcome Weekend.

22. Hosted a thespian mixer movie night in Dulany Auditorium during January.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.

2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Provided costumes/props for selected productions produced by the Shepherdsfield community.
4. Donated theatre tickets and T-shirts to various local organizations.
5. One of the staff organists at the Churchill Memorial for weddings and tours.
6. Presented a series of workshops on stage combat, makeup and comedy sports during the Fultom Middle School Arts Day event.
7. Played the organ for a few church services at St. Paul's Lutheran Church.
8. Loaned props, costumes and scenery to Fulton High School for their productions.
9. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.
10. Assisted Janet's Dance Studio Spring Dance Recital on their technical needs.
11. Assisted Casey Echelmeier's Dance Studio Recital on their technical needs.

IX. SPECIAL CONDITIONS

1. College organist.

Yearly Faculty Self Report

Name: Joe Potter

Date: September 5, 2003

Year of Initial Full-time Appointment: 1982 Year Promoted to Current Rank: 1986

Division of Visual, Performing & Communication Arts

IV. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Presented a proposal and was invited to guest direct and design the Missouri Thespian's All-State Theatre Production. This year long process started in January with auditions for a cast and crew of 38 and continued in July with a week long Summer camp for production and rehearsal.
2. Presented two workshops at the Speech and Theatre Association of Missouri. One workshop was on academic preparation of the high school student for a major in theatre. The other workshop was devoted problem to problem solving curriculum needs with the administration for theatre students.
3. Presented workshops at the 2003 Missouri State Thespian Conference on STAGE COMBAT, SCENIC PAINTING and AUDITIONING. I also adjudicated the scholarship auditions.
4. Met both in December 02 and May 03 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
5. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
6. Wrote and voiced several radio ads for department productions.
7. Produced the following mainstage productions for WWU -

GREASE - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

HARVEY - Producer, Publicity, Lighting Designer, Set Designer, Technical Director

BLOOD RELATIONS - Producer, Publicity, Sound Designer, Technical Director

FAITH COUNTY - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director

8. Directed and produced THE PEER PLAYERS performance for freshman orientation entitled HEALTHY AND SOCIALLY SAFE.

9. Supervised the Jester's Talent Show in March.

10. Served as student advisor on all Senior Projects.

11. Supervised Comedy Sports.

12. Directed and provided "living " art for the student/faculty art show in October 2001.

13. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2001.

14. Was elected chair of the Missouri Theatre Council.

V. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 02 and May 03 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri. To discuss current topics and issues facing academic theatre.
3. Presented two workshop at the Speech and Theatre Association of Missouri. One workshop was on academic preparation of the high school student for a major in theatre. The other workshop was devoted problem tp problem solving curriculum needs with the administration for theatre students.
4. Was elected chair of the Missouri Theatre Council.

VI. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Provided sound and lights for December graduation.
3. A member of the WWU strategic Planning Committee
4. " " " " May Commencement.
5. " " " " Kingdom of Callaway supper.
6. " " " " August Commencement.
7. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.
8. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.
9. Arranged & programmed carillon for various campus events.
10. Auditioned/interviewed perspective students for admissions.
11. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
12. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
13. Provided sound and lights for the Martin Luther King Convocation.
14. Served on the President's Concert Committee.
15. Worked with Enrollment Services on various "Weekend" events.
16. Technical Directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.
17. Technical Directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
18. Provided lights and sound for Signatures of Excellence.
19. Provided technical services including sound and lights for the Business Department/MacDonald design awards event hosted by Brian Lemons.
20. Technical Directed the Air Force Band in the Dome.
21. Served on the Enrollment Committee.
22. Hosted a thespian mixer movie night in Dulany Auditorium during January.
23. Provide technical services to Fulton Dance Academy.
24. Provided technical services to the Chinese Acrobats.
25. Arranged and oversaw repairs to the Chapel pipe organ.
26. Provided entertainment for the Fulton Board of Associates Dinner.
27. Organized and hosted a dance during Family Weekend.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.
2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Donated theatre tickets and T-shirts to various local organizations.
4. One of the staff organists at the Churchill Memorial for weddings and tours.
5. Played the organ for a few church services at St. Paul's Lutheran Church.
6. Loaned props, costumes and scenery to Fulton High School for their productions.
7. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.

8. Assisted Janet's Dance Studio Spring Dance Recital on their technical needs.
9. Assisted Casey Echelmeier's Dance Studio Recital on their technical needs.

IX. SPECIAL CONDITIONS

1. College organist.

Yearly Faculty Self Report

Name: Joe Potter

Date: September 5, 2003

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Division of Visual, Performing & Communication Arts

IV. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Presented a proposal and was invited to guest direct and design the Missouri Thespian's All-State Theatre Production. This year long process started in January with auditions for a cast and crew of 38 and continued in July with a week long Summer camp for production and rehearsal.
2. Presented two workshop at the Speech and Theatre Association of Missouri. One workshop was on academic preparation of the high school student for a major in theatre. The other workshop was devoted problem to problem solving curriculum needs with the administration for theatre students.
3. Presented workshops at the 2003 Missouri State Thespian Conference on STAGE COMBAT, SCENIC PAINTING and AUDITIONING. I also adjudicated the scholarship auditions.
4. Met both in December 02 and May 03 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
5. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
6. Wrote and voiced several radio ads for department productions.
7. Produced the following mainstage productions for WWU -

GREASE - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

HARVEY - Producer, Publicity, Lighting Designer, Set Designer, Technical Director

BLOOD RELATIONS - Producer, Publicity, Sound Designer, Technical Director

FAITH COUNTY - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director

8. Directed and produced THE PEER PLAYERS performance for freshman orientation entitled HEALTHY AND SOCIALLY SAFE.

9. Supervised the Jester's Talent Show in March.

10. Served as student advisor on all Senior Projects.

11. Supervised Comedy Sports.

12. Directed and provided "living" art for the student/faculty art show in October 2001.

13. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2001.

14. Was elected chair of the Missouri Theatre Council.

V. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 02 and May 03 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri. To discuss current topics and issues facing academic theatre.
3. Presented two workshop at the Speech and Theatre Association of Missouri. One workshop was on academic preparation of the high school student for a major in theatre. The other workshop was devoted problem to problem solving curriculum needs with the administration for theatre students.
4. Was elected chair of the Missouri Theatre Council.

VI. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Provided sound and lights for December graduation.
3. A member of the WWU strategic Planning Committee
4. " " " " May Commencement.
5. " " " " Kingdom of Callaway supper.
6. " " " " August Commencement.
7. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.
8. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.
9. Arranged & programmed carillon for various campus events.
10. Auditioned/interviewed perspective students for admissions.
11. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
12. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
13. Provided sound and lights for the Martin Luther King Convocation.
14. Served on the President's Concert Committee.
15. Worked with Enrollment Services on various "Weekend" events.

16. Technical Directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.
17. Technical Directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
18. Provided lights and sound for Signatures of Excellence.
19. Provided technical services including sound and lights for the Business Department/MacDonald design awards event hosted by Brian Lemons.
20. Technical Directed the Air Force Band in the Dome.
21. Served on the Enrollment Committee.
22. Hosted a thespian mixer movie night in Dulany Auditorium during January.
23. Provide technical services to Fulton Dance Academy.
24. Provided technical services to the Chinese Acrobats.
25. Arranged and oversaw repairs to the Chapel pipe organ.
26. Provided entertainment for the Fulton Board of Associates Dinner.
27. Organized and hosted a dance during Family Weekend.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.
2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Donated theatre tickets and T-shirts to various local organizations.
4. One of the staff organists at the Churchill Memorial for weddings and tours.
5. Played the organ for a few church services at St. Paul's Lutheran Church.
6. Loaned props, costumes and scenery to Fulton High School for their productions.
7. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.
8. Assisted Janet's Dance Studio Spring Dance Recital on their technical needs.
9. Assisted Casey Echelmeier's Dance Studio Recital on their technical needs.

IX. SPECIAL CONDITIONS

1. College organist.

Yearly Faculty Self Report

Name: Joe Potter

Date: September 1, 2004

Division of Visual, Performing & Communication Arts

IV. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Premiered the performance as guest director and scenic designer of the Missouri Thespian's All-State Theatre Production of TOM JONES auditions at the 2004 Missouri State Thespian Conference in January. We were selected to continue on to the International Thespian Festival, but due to budgetary reasons we were unable to advance.
2. Adjudicated the scholarship auditions at the 2004 Missouri State Thespian Conference.
3. Met both in December 03 and May 04 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
4. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
5. Wrote and voiced several radio ads for department productions.
6. Produced the following mainstage productions for WWU -
 GODSPELL - Producer, Set Designer, Lighting Designer, Publicity, Technical Director
 HOW THE OTHER HALF LOVES - Producer, Publicity, Technical Director
 THE BOYS NEXT DOOR - Producer, Publicity, Set Designer, Sound Designer, Technical Director
 RUMORS - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director
7. Directed and produced THE PEER PLAYERS performance for freshman orientation entitled HEALTHY AND SOCIALLY SAFE.
8. Served as student advisor on all Senior Projects.
9. Produced, directed a play reading of EYE OF THE SUN by Westminster alum Jim Muench.
10. Directed and provided "living" art for the student/faculty art show in October 2001.
11. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2003.
12. Chaired the Missouri Theatre Council.
13. Hosted Alumni guest speaker Grace Marie Cretella.

V. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 03 and May 04 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
3. Chaired the Missouri Theatre Council.

VI. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Provided sound and lights for December graduation.
3. " " " " " May Commencement.
4. " " " " " Kingdom of Callaway supper.
5. " " " " " August Commencement.
6. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.
7. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.
8. Arranged & programmed carillon for various campus events.
9. Auditioned/interviewed prospective students for admissions.
10. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
11. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
12. Provided sound and lights for the Martin Luther King Convocation.
13. Served on the President's Concert Committee.
14. Worked with Enrollment Services on various "Weekend" events.
15. Technical Directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.

16. Technical Directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
17. Provided lights and sound for Signatures of Excellence.
18. Hosted a thespian mixer movie night in Dulany Auditorium during January.
19. Provide technical services to Fulton Dance Academy.
20. Provided technical services to the Chinese Acrobats.
21. Provided entertainment for the Fulton Board of Associates Dinner.
22. Worked with Admissions on a phonathon for performing arts students.
23. Served on the Concert/Lecture Committee and helped produce

Linda Thomas Pet Psychic
Red, Hot & Blue
Mick Byrd Music Group
Dr. Wedding Clinical Psychiatrist

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.
2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Donated theatre tickets and T-shirts to various local organizations.
4. One of the staff organists at the Churchill Memorial for weddings and tours.
5. Played the organ for a few church services at St. Paul's Lutheran Church.
6. Loaned props, costumes and scenery to Fulton High School for their productions.
7. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.
8. Assisted Janet's Dance Studio Spring Dance Recital on their technical needs.
9. Assisted Casey Echelmeier's Dance Studio Recital on their technical needs.
10. Assisted Fulton Dance Academy on their technical needs.

IX. SPECIAL CONDITIONS

1. College organist.

Yearly Faculty Self Report

Name: Joe Potter

Date: September 1, 2005

Year of Initial Full-time Appointment: 1982 Year Promoted to Current Rank: 1986

Division of Visual, Performing & Communication Arts

IV. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Adjudicated the scholarship auditions at the 2005 Missouri State Thespian Conference.
2. Met both in December 04 and May 05 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Wrote and voiced several radio ads for department productions.
5. Produced the following mainstage productions for WWU -

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM - Producer, Set Designer, Lighting Designer, Publicity, Technical Director

JERRY THE KATLER - Producer, Director, Scene Designer, Sound Designer, Publicity, Technical Director

THE IMPORTANCE OF BEING EARNEST - Producer, Publicity, Set Designer, Sound Designer, Technical Director

A PIECE OF MY HEART - Producer, Sound Designer, Publicity, Technical Director

6. Directed and produced THE PEER PLAYERS performance for freshman orientation entitled HEALTHY AND SOCIALLY

SAFE.

7. Served as student advisor on all Senior Projects.
8. Directed and provided "living" art for the student/faculty art show in October 2004.
9. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2004.
10. Chaired of the Missouri Theatre Council.
11. Directed the THEATRE ETIQUETTE: PLEASE TURN OFF YOUR CELL PHONE presentation during freshman orientation.
12. Presented a Gallery talk on theatre design and painting and the use of single and multiple point perspective.
13. Helped solve the sound system problems and arranged for the installation in Aldridge Hall.
14. Showed several of my stage designs in the Faculty Art show.
15. Provided technical assistance on the Dance and Choir Concerts both semesters.

VI. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 04 and May 05 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
3. Chaired the Missouri Theatre Council.
4. Hosted the Mid-America Dance Educators meeting on our campus.

VI. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Provided sound and lights for December graduation.
3. " " " " May Commencement.
4. " " " " Kingdom of Callaway supper.
5. " " " " August Commencement.
6. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.
7. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.
8. Arranged & programmed carillon for various campus events.
9. Auditioned/interviewed perspective students for admissions.
10. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
11. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
12. Provided sound and lights for the Martin Luther King Convocation.
13. Served on the President's Concert/Lecture Committee.
14. Worked with Enrollment Services on various "Weekend" events.
15. Technical directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.
16. Technical directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
17. Provided lights and sound for Signatures of Excellence.
18. Hosted a thespian mixer movie night in Cutlip Auditorium during August.
19. Served on the Concert/Lecture Committee and helped produce
 - Parrot Head Music Group
 - John Ferrugia Lecture.
 - Mick Byrd Music Group
 - City in Motion Dance Concert
20. Served on the Education Committee that helped to produce the Education DESE report for reaccreditation.
21. Arranged for and helped plan for the sound system installation in Aldridge Hall.
22. Served on the EQS committee to hire a new faculty member.
23. Provided lights and sound for the 1st WWU Film Festival.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.

2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Donated theatre tickets to various local organizations.
4. One of the staff organists at the Churchill Memorial for weddings and tours.
5. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.

IX. SPECIAL CONDITIONS

1. College organist.
2. Play the Carillon.

Yearly Faculty Self Report

Name: Joe Potter

Date: August 22, 2006

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Three Year Contract

Division of Visual, Performing & Communication Arts

III. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Adjudicated the scholarship auditions at the 2006 Missouri State Thespian Conference.
2. Met both in December 05 and May 06 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU -

LITTLE ME - Producer, Set Designer, Lighting Designer, Publicity, Technical Director

AIN'T NOTHIN' QUICK 'N' EASY - Producer, Sound Designer, Publicity, Technical Director

THE ECCENTRICITIES OF A NIGHTINGALE - Producer, Publicity, Set Designer, Sound Designer, Technical Director

BABY WITH THE BATHWATER - Producer, Director, Set Designer, Lighting Designer, Sound Designer, Publicity, Technical Director

5. Directed and produced **THE PEER PLAYERS** performance for freshman orientation entitled **HEALTHY AND SOCIALLY SAFE**.
6. Served as student advisor on all Senior Projects.
7. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2005.
8. Chair of the Missouri Theatre Council.
9. Directed the **THEATRE ETIQUETTE: PLEASE TURN OFF YOUR CELL PHONE** presentation during freshman orientation.
10. Showed several of my stage designs in the Faculty Art show.
11. Provided technical assistance on the Dance and Choir Concerts both semesters.
12. Served as advisor to theatre education student teachers.
13. Guest lectured in the Introduction to theatre class on lighting design.
14. Guest lectured in the ASL class.
15. Sponsored a playwright talkback after the two performances of the production Ain't Nothin Quick 'n' Easy with the visiting playwright.
16. Guest adjudicator at Fulton High School for the senior theatre students portfolio presentations.
17. Judged the KWWR radio station Standup Comedian Contest.

VI. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 05 and May 06 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.

3. Chaired the Missouri Theatre Council.

VII. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Provided sound and lights for December graduation.
3. " " " " May Commencement.
4. " " " " Kingdom of Callaway supper.
5. " " " " August Commencement.
6. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.
7. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.
8. Arranged & programmed carillon for various campus events.
9. Auditioned/interviewed perspective students for admissions.
10. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
11. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
12. Provided sound and lights for the Martin Luther King Convocation.
13. Served on the President's Concert/Lecture Committee.
14. Worked with Enrollment Services on various "Weekend" events.
15. Technical directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.
16. Technical directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
17. Provided lights and sound for Signatures of Excellence.
18. Served on the Concert/Lecture Committee and helped produce
 Tequila Sunrise
 Robert Ressler
 Theatre of Illusion
19. Served on the Education Committee that helped to produce the Education DESE report for reaccreditation.
20. Provided lights and sound for the 1st WWU Film Festival.
21. Served on the Committee on Committees.
22. Produced, and technical directed USAF JAZZ BAND concert.
23. Technical directed all the Fulton Middle School Band Concerts held in Cutlip providing sound and lights.
24. Wrote and administrated the Major Assessment Review for theatre.
25. Wrote and administrated the yearly department Assessment Review for theatre.
26. Interview by the New York Times on the issue of censorship and Midwestern values as it related to the Fulton High School controversy surrounding the production of GREASE and THE CRUCIBLE.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.
2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Donated theatre tickets to various local organizations.
4. One of the staff organists at the Churchill Memorial for weddings and tours.
5. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.
6. A Committee member on the Callaway Arts Council and theatre consultant.

IX. SPECIAL CONDITIONS

3. College organist.
4. Play the Carillon.

X. 2006-2007 Goals Reflection

Since last year's assessment 2005-2006, I have worked hard to accomplish the following:

1. **Theatre Department Handbook** - Reworked the Theatre Department Handbook for theatre majors. Including updating the alcohol/drug policy to better line up with the school policies. In the student handbook.
2. **Assessment upgrades** – I continue to work year after year to upgrade and improve the effectiveness of the portfolio assessment process. By the time we reach the actual portfolio review in the spring we will have lined up all our criteria to better reflect the outcomes and goals established for the over all assessment of theatre.
3. **Portfolio improvements** – I improved also the portfolio workshop for students and updated the informational packets giving the students a much better advantage to succeed in putting together their materials.
4. **We continue to work on audience development.** Last year I surveyed our audiences to determine not only the makeup of the audience, but the kinds of production and presentations they are interested in seeing. This will continue to help us in the selection of a well-rounded season that will challenge our student actors, technicians, and audience members.
5. **Purchase theatre design technology/software** - I started out to purchase technical theatre technology/software to enhance our design and management areas. But due to unforeseen expenditures we shelved this for future consideration.
6. **Maintenance the entire lighting inventory of instruments, dimmers, etc.**- I was able to get Cutlip Auditorium lighting system wiring updated and added an additional 6 circuits in the balcony for “jewel lighting” capabilities with the help of the maintenance department.
7. **Build an additional ballet bar** – I remodeled the dance studio and added ballet bars to the walls and some additional art work on the walls to make the studio more appealing for students.

XI. 2006-2007 SUMMATION OF GOALS

As I look towards the immediate and long term future, I see very definite needs and goals for the Department. These goals include . . .

Curriculum

- Work on creating a dance minor to strengthen the musical theatre component of the BA in Theatre
- Develop more internship opportunities for theatre students.
- Research and update the technology components of technical theatre courses such as stagecraft, lighting, stage makeup – computer assisted design programs.
- Research and update the acting/performance curriculum including acting styles, auditioning techniques.
- Strengthening the music curriculum.
- Strengthening the dance curriculum.

Department

- Adding a full-time Technical director.
- Expanding our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- Purchasing/updating our staging equipment.
- Building a stronger audience base.
- Placing more students in graduate schools.
- Encouraging more non-major and community player participation.
- Exploring corporate funding and underwriting of the Department.

Yearly Faculty Self Report

Name: Joe Potter

Date: August 31, 2007

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Three Year Contract

Division of Visual, Performing & Communication Arts

III. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Adjudicated the scholarship auditions at the 2007 Missouri State Thespian Conference.
2. Met both in December 06 and May 07 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU -

ONCE UPON A MATTRESS - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

BEDROOM FARCE - Producer, Publicity, Technical Director

EXIT THE BODY - Producer, Publicity, Set Designer, Light Designer, Sound Designer, Technical Director

PHAEDRA - Producer, Publicity, Technical Director

5. Directed and produced **THE PEER PLAYERS** performance for freshman orientation entitled **HEALTHY AND SOCIALLY SAFE**.
6. Served as student advisor on all Senior Projects.
7. Displayed selected scenic designs and renderings in the gallery for the student faculty art show in October 2006.
8. Chair of the Missouri Theatre Council.
9. Directed the **THEATRE ETIQUETTE: PLEASE TURN OFF YOUR CELL PHONE** presentation during freshman orientation.
10. Displayed several of my stage designs in the Faculty Art show.
11. Provided technical assistance on the Dance and Choir Concerts both semesters.
12. Served as advisor to theatre education student teachers.
13. Guest lectured in the Introduction to theatre class on lighting design.
14. Guest lectured in the ASL class.
15. Guest adjudicator at Fulton High School for the senior theatre students portfolio presentations.
16. Produced Genevieve Jimenez's **Beauty & the Beast** Shadow interpreted production.

IV. ADVISING

During the 2006/2007 academic year, I served as a freshman advisor to 5 freshmen and also advised 16 returning students for a total of 21 advisees.

VI. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 06 and May 07 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
3. Chaired the Missouri Theatre Council.
4. Served as an adjudicator for Central Methodist University Theatre department Portfolio Review.
5. Adjudicated the District High School Speech Contest One Act plays held at Rockbridge High School.
6. Adjudicated the State High School Speech Contest One Act plays held at both Rockbridge High School and University of Missouri.
7. Helped design, construct and paint the scenery used for Fulton High School's Senior All-Night Party

VII. SERVICE TO THE UNIVERSITY

1. Provided sound for the Ivy Chain Ceremony.
2. Provided sound and lights for December graduation.
3. " " " " " May Commencement.
4. " " " " " Kingdom of Callaway supper.
5. " " " " " August Commencement.
6. Provided sound and lights and technical direction for the Fall President's Concert/Lecture Series.
7. Provided sound and lights and technical direction for the Spring President's Concert/Lecture Series.
8. Arranged & programmed carillon for various campus events.

9. Auditioned/interviewed perspective students for admissions.
10. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
11. Provided sound and lights for Dr. Barnett's addresses to the faculty and staff.
12. Technical directed all the Fulton Middle School Band Concerts held in Cutlip providing sound and lights.
13. Served on the President's Concert/Lecture Committee.
14. Worked with Enrollment Services on various "Weekend" events.
15. Technical directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.
16. Technical directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
17. Provided lights and sound for Signatures of Excellence.
18. Served on the Concert/Lecture Committee and helped produce

Exit 41

Nick Lowry

Storm Chaser

19. Wrote and administrated the yearly department Assessment Review for theatre.

20. Served on the Retention Committee.

VIII. PUBLIC SERVICE

1. Organist for several weddings in the area.
2. WWU representative on the Kingdom of Callaway Supper Committee.
3. Donated theatre tickets to various local organizations.
4. One of the staff organists at the Churchill Memorial for weddings and tours.
5. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.
6. A Committee member on the Callaway Arts Council and theatre consultant.

IX. SPECIAL CONDITIONS

5. College organist.

X. 2006-2007 Goals Reflection

Since last year's assessment 2006-2007, I have worked hard to accomplish the following:

8. **Assessment upgrades** – I continue to work year after year to upgrade and improve the effectiveness of the portfolio assessment process. This year we changed the form and increased the responsibility of the student to perform at a much higher level for the review.
9. **Portfolio improvements** – I improved also the portfolio workshop for students and updated the informational packets giving the students a much better advantage to succeed in putting together their materials.

XI. 2006-2007 SUMMATION OF GOALS

As I look towards the immediate and long term future, I see very definite needs and goals for the Department. These goals include . . .

Curriculum

- Work on creating a dance minor to strengthen the musical theatre component of the BA in Theatre
- Develop more internship opportunities for theatre students.
- Research and update the technology components of technical theatre.
- Strengthening the music curriculum.
- Strengthening the dance curriculum.

Department

- Adding a full-time Technical director.

- Expanding our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- Purchasing/updating our staging equipment.
- Building a stronger audience base.
- Placing more students in graduate schools.
- Encouraging more non-major and community player participation.
- Exploring corporate funding and underwriting of the Department.

Yearly Faculty Self Report

Name: Joe Potter

Date: August 18, 2008

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Three Year Contract

Division of Visual, Performing & Communication Arts

III. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Adjudicated the scholarship auditions at the 2008 Missouri State Thespian Conference.
2. Met both in December 07 and May 08 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU -
 - THE PAJAMA GAME** - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
 - THE STAR SPANGLED GIRL** - Producer, Set Designer, Publicity, Technical Director
 - PICASSO AT THE LAPIN AGILE** - Producer, Publicity, Technical Director
 - SEASCAPE** - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director, Lizard Costume Design
5. Directed and produced **THE PEER PLAYERS** performance for freshman orientation entitled **HEALTHY AND SOCIALLY SAFE**.
6. Served as student advisor on all Senior Projects.
7. Chair of the Missouri Theatre Council.
8. Directed the **THEATRE ETIQUETTE: PLEASE TURN OFF YOUR CELL PHONE** presentation during freshman orientation.
9. Provided technical assistance on the Dance and Choir Concerts both semesters.
10. Served as advisor to theatre education student teachers.
11. Guest lectured in the Introduction to theatre class on lighting design.
12. Guest lectured in the ASL class.

VI. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 07 and May 08 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
3. Chaired the Missouri Theatre Council.
4. Adjudicated the District High School Speech Contest One Act plays held at Rockbridge High School.

5. Held membership in National Association of Schools of Theatre
6. Held membership in United States Institute of Theatre technology.
7. Held membership in the Educational Theatre Association.
8. Held membership in the Missouri State Thespians.

VII. SERVICE TO THE UNIVERSITY

1. Arranged & programmed carillon for various campus events.
2. Auditioned/interviewed perspective students for admissions.
3. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
4. Technical directed all the Fulton Middle School Band Concerts held in Cutlip providing sound and lights.
5. Served on the President's Concert/Lecture Committee.
6. Worked with Enrollment Services on various "Weekend" events.
7. Technical directed all the Fulton High School Choir Concerts held in Cutlip providing sound and lights.
8. Technical directed all the Fulton High School Band Concerts held in Cutlip providing sound and lights.
9. Provided lights and sound for Signatures of Excellence.
10. Served on the Concert/Lecture Committee and helped produce
 - Sojourner Band
 - Stephan Nasser
 - Liz Secucuro
 - Dr. Gary Telgenhoff
11. Wrote and administrated the yearly department Assessment Review for theatre.
12. Served on the Retention Committee.
13. Provided WWU Ambassador training on the Performing Arts.

VIII. PUBLIC SERVICE

1. Donated theatre tickets to various local organizations.
2. One of the staff organists at the Churchill Memorial for weddings and tours.
3. Arranged to have the Fulton High School Band and Choir Concerts on campus and provided them with sound and lights and house management.
4. A Committee member on the Callaway Arts Council and theatre consultant.
5. Did a presentation on scenic design and set construction to the local Boy Scout troupe.
6. Gave a tour to the Fulton Middle School Performing Arts students.
7. Played for a funeral at the Lutheran Church.

IX. SPECIAL CONDITIONS

6. College organist.

X. 2008-2009 GOALS REFLECTION

Since last year's assessment 2007-2008, I have worked hard to accomplish the following:

10. **Assessment upgrades** – I continue to work year after year to upgrade and improve the effectiveness of the portfolio assessment process. This year we changed the form and increased the responsibility of the student to perform at a much higher level for the review.
11. **Portfolio improvements** – I improved also the portfolio workshop for students and updated the informational packets giving the students a much better advantage to succeed in putting together their materials.

XI. 2008-2009 SUMMATION OF GOALS

As I look towards the immediate and long term future, I see very definite needs and goals for the Department. These goals include . . .

Curriculum

- Work on completing the Dance Minor and adding it to the curriculum to strengthen the musical theatre component of the BA in Theatre. This should include upper division course for advanced students.
- Develop a much more specific Musical Theatre repertoire requirement for students.
- Develop a much more specific audition/monologue repertoire requirement for students.
- Develop more internship opportunities for theatre students.
- Research and update the technology components of technical theatre.
- Strengthening the music curriculum.
- Add a full-time music/musical theatre faculty member to serve the needs of the expanding number of voice students and to provide musical direction for the musical.
- Upgrade the requirements for all performance majors in terms of what they need for auditions, rehearsals, and performances including makeup, dance shoes, and proper rehearsal wear.
- Developing electronic/video portfolios.

Department

- **Add a full-time Technical director.**
- Expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market. Recommended States would include Kansas, Texas, Illinois, Georgia, Indiana, Colorado, Michigan, Wisconsin & Nevada.
- Develop a Summer Theatre Program.
- Place more students in graduate schools.
- Place more students in summer internships/summer stock.
- Purchase/update our staging equipment especially in Dulany Auditorium.
- Encourage more non-major and community player participation.
- Explore corporate funding and underwriting of the Department.
- Explore the possibilities of using the social networks such as Face Book and My Space as a supplemental recruiting tool.
- Build a stronger audience base.

Yearly Faculty Self Report

Name: Joe Potter

Date: August 18, 2009

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Three Year Contract

Division of Visual, Performing & Communication Arts

III. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Adjudicated the scholarship auditions at the 2009 Missouri State Thespian Conference.
2. Met both in December 08 and May 09 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU -

THE BOY FRIEND - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

DON'T DRESS FOR DINNER - Producer, Publicity, Technical Director

HEDDA GABLER - Producer, Set Designer, Lighting Designer, Publicity, Technical Director

THE MISER - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

5. Served as student advisor on all Senior Projects.

6. Chair of the Missouri Theatre Council.
7. Guest lectured in the Introduction to theatre class on lighting design.
8. Guest lectured in the ASL class.

VI. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 08 and May 09 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
3. Chaired the Missouri Theatre Council.
4. Held membership in National Association of Schools of Theatre
5. Held membership in United States Institute of Theatre technology.
6. Held membership in the Educational Theatre Association.
7. Held membership in the Missouri State Thespians.

VII. SERVICE TO THE UNIVERSITY

1. Auditioned/interviewed perspective students for admissions.
3. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
4. Served on the President's Concert/Lecture Committee.
5. Worked with Enrollment Services on various "Weekend" events.
6. Served on the Concert/Lecture Committee and helped produce
 - Antenna's Up
 - Stephan Nasser
 - Liz Secucuro
 - Dr. Gary Telgenhoff
7. Wrote and administrated the yearly department Assessment Review for theatre.
8. Provided WWU Ambassador training on the Performing Arts.

VIII. PUBLIC SERVICE

1. Donated theatre tickets to various local organizations.
2. A Committee member on the Callaway Arts Council and theatre consultant.
3. Played for a funeral at the Lutheran Church.

IX. SPECIAL CONDITIONS

7. College organist.

X. 2008-2009 GOALS REFLECTION

Since last year's assessment 2008-2009, I have worked hard to accomplish the following:

12. **Assessment upgrades** – I continue to work year after year to upgrade and improve the effectiveness of the portfolio assessment process.
13. **Portfolio improvements** – I improved also the portfolio workshop for students and updated the informational packets giving the students a much better advantage to succeed in putting together their materials.

XI. 2009-2010 SUMMATION OF GOALS

As I look towards the immediate and long term future, our goals have not really changed. We need to -

Curriculum

- Strengthen dance by offering more upper division courses for advanced students.
- Develop a much more specific Musical Theatre repertoire requirement for students.
- Develop a much more specific audition/monologue repertoire requirement for students.

- Develop more internship opportunities for theatre students.
- Research and update the technology components of technical theatre.
- Strengthening the music curriculum.
- Developing electronic/video portfolios.

Department

- **Add a full-time Technical Director** to strengthen our technical theatre concentration.
- Expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- Implement the Summer Theatre Program.
- Place more students in graduate schools.
- Place more students in summer internships/summer stock.
- Purchase/update our staging equipment especially in Dulany Auditorium.
- Encourage more non-major and community player participation.
- Explore corporate funding and underwriting of the Department.
- Build a stronger audience base.

Yearly Faculty Self Report

Name: Joe Potter

Date: August 18, 2010

Year of Initial Full-time Appointment: 1982

Year Promoted to Current Rank: 1986

Three Year Contract

Division of Visual, Performing & Communication Arts

III. RESEARCH, SCHOLARLY, AND OR CREATIVE ACTIVITY

1. Adjudicated the scholarship auditions at the 2010 Missouri State Thespian Conference.
2. Met both in December 09 and May 10 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU -

KISS ME KATE - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

BLITHE SPIRIT - Producer, Publicity, Technical Director

DOWN THE ROAD - Producer, Set Designer, Lighting Designer, Publicity, Technical Director

THE DIVINERS - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director

5. Served as student advisor on all Senior Projects.

6. Chair of the Missouri Theatre Council.

7. Guest-lectured in the Introduction to Theatre class on lighting design.

8. Guest-lectured in the ASL class.

VI. SERVICE TO THE PROFESSION

1. Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
2. Met both in December 09 and May 10 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
3. Chaired the Missouri Theatre Council.
4. Held membership in National Association of Schools of Theatre
5. Held membership in United States Institute of Theatre technology.

6. Held membership in the Educational Theatre Association.

7. Held membership in the Missouri State Thespians.

VII. SERVICE TO THE UNIVERSITY

1. Auditioned/interviewed perspective students for admissions.

3. Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.

4. Served on the President's Concert/Lecture Committee.

5. Worked with Enrollment Services on various "Weekend" events.

6. Wrote and administrated the yearly department Assessment Review for theatre.

VIII. PUBLIC SERVICE

1. Donated theatre tickets to various local organizations.

2. An advisory member on the Callaway Arts Council and theatre consultant.

3. Organist at the Winston Churchill Memorial.

IX. SPECIAL CONDITIONS

8. College organist.

X. 2009-2010 SUMNATION of GOALS

Since last year's assessment 2009-2010, I have worked hard to accomplish the following:

14. **Assessment upgrades** – I continue to work year after year to upgrade and improve the effectiveness of the portfolio assessment process.
15. **Portfolio improvements** – I improved also the portfolio workshop for students and updated the informational packets giving the students a much better advantage to succeed in putting together their materials.
16. Providing ample opportunities for students to gain artistic/production experience.
17. We began producing both the mainstage and second season of plays.
18. We are working on adding more dance to the curriculum.
19. Requiring students to purchase specific musical theatre vocal training books.
20. Requiring design/tech students to have an electronic portfolio.
21. Reworking the music minor to better serve the both the musical theatre students and the common studies students.

XI. 2010-2011GOALS

As I look towards the immediate and long term future, our goals have not really changed. We need to -

Curriculum

- Strengthen dance by offering more upper division courses for advanced students.
- Develop a much more specific Musical Theatre repertoire requirement for students.
- Develop a much more specific audition/monologue repertoire requirement for students.
- Develop more internship opportunities for theatre students.
- Research and update the technology components of technical theatre.
- Strengthening the music curriculum.
- Developing electronic/video portfolios.
- Add a dance minor that offers intermediate/advanced dance courses to the curriculum.
- Revamp the music minor to evenly accommodate both common studies and musical theatre students.
- Raise the GPA requirement for participation, auditions/production work to 2.8.

Department

- Add a full-time Technical Director to strengthen our technical theatre concentration.

- Expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- Implement the Summer Theatre Program.
- Place more students in graduate schools.
- Place more students in summer internships/summer stock.
- Purchase/update our staging equipment especially in Dulany Auditorium.
- Encourage more non-major and community player participation.
- Explore corporate funding and underwriting of the Department.
- Build a stronger audience base.

WILLIAM WOODS UNIVERSITY
ANNUAL FACULTY SELF-REPORT 2011
Joe Potter

Date: **September 1, 2011**

Current Rank: Assistant Professor 1986

Appointment: Faculty Appointment 1982

Arts Division: Artistic Director of Theatre

Three Year Contract

IV. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

List what you would turn in to the Signatures of Excellence under this category.

1. Adjudicated the scholarship auditions at the 2011 Missouri State Thespian Conference.
2. Met both in December 10 and May 11 with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the 2010 International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU –
ZOMBIE PROM - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
THE IMMIGRANT - Producer, Publicity, Technical Director
FUDGY MEERS - Producer, Set Designer, Lighting Designer, Publicity, Technical Director
LYSISTRATA - Producer, Director, Set Designer, Lighting Designer, Publicity, Technical Director
5. Served as student advisor on all Senior Projects.
6. Chair of the Missouri Theatre Council (Council of theatre chairs/artistic directors from the colleges/universities across the State).
7. Guest-lectured in the Introduction to Theatre class on lighting design.

V. SERVICE TO PROFESSION:

List professional organizations in which have you participated (not just joined but actually participated or contributed to or work you have done to promote your profession.

Attended the Missouri State Thespian Festival Jan. 2011

Attended the International Thespian Festival April 2011

List PROFESSIONAL ORGANIZATIONS to which you belong:

Educational Theatre Association

National Association of Schools of Theatre

United States Institute for Theatre Technology

American Theatre Communications Group

Past member of the Society of American Fight Directors

VI. SERVICE TO UNIVERSITY

What have you done to help promote and support WWU outside your regular duties

- Attended the Missouri State Thespian Festival Jan. 2011
- Attended the International Thespian Festival April 2011
- Produced four mainstage productions, two laboratory productions and a variety of other mini events for the public at large to attend.
- Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
- Met both in December and May with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.
- Held membership in National Association of Schools of Theatre
- Held membership in United States Institute of Theatre technology.
- Held membership in the Educational Theatre Association.
- Held membership in the Missouri State Thespians.
- Auditioned/interviewed prospective students for admissions.
- Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
- Served on the President's Concert/Lecture Committee.
- Worked with Admissions on various "Weekend" events.
- Wrote and administrated the yearly department Assessment Review for theatre.
- College Organist

VIII: PUBLIC SERVICE:

How are you involved in Community Organizations:

Donated theatre tickets to various local organizations.

Organist at the Winston Churchill Memorial.

Made a presentation to the Fulton Rotary Club.

IX. SPECIAL/FOCUSED RESPONSIBILITIES:

Did you have any special assignments outside your regular teaching duties for the year?

Artistic Director of the WWU Theatre including administrative duties, budgeting, recruitment, community outreach, and publicity.

X. PROFESSIONAL GROWTH PLAN

Professional Improvements for 2011-12 after reviewing faculty evaluations/portfolio evaluations/production statistics/attendance/expenditures:

Teaching

- Incorporate more technology into regular lectures and classroom exercise where applicable.
- Find classroom resources including book. Materials and other supplemental materials that are cost effective for the students.

Curriculum

- Develop a much more specific audition/monologue repertoire requirement for students.
- Develop more internship opportunities for theatre students.
- Strengthening the music curriculum.
- Developing electronic/video portfolios.
- Add a dance minor that offers intermediate/advanced dance courses to the curriculum.
- Revamp the music minor to evenly accommodate both common studies and musical theatre students.

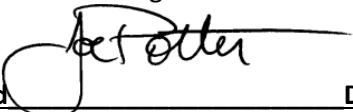
Department

- Add a full-time Technical Director to strengthen our technical theatre concentration.

- Expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- Implement the Summer Theatre Program.
- Place more students in graduate schools.
- Place more students in summer internships/summer stock.
- Purchase/update our staging equipment.
- Encourage more non-major and community player participation.
- Explore corporate funding and underwriting of the Department.
- Build a stronger audience base.

Artistic Management – Steps to weather the economy

- Our mainstage and laboratory seasons must be a good mix of both commercial and edgy, comedy and drama, golden age and contemporary musicals, and children's theater. We must offer a variety of theatre that is content sensitive and accessible for all patrons.
- Make both our season tickets and regular box office prices as affordable as possible. The season ticket sales should offer patrons good savings. We should offer group rates, discounts, and preview rates. We need to upgrade our box office, making it user-friendly with a modern computer ticket system, allowing both online and box office purchases with the ability to pay by credit card.
- Our publicity campaign must be more aggressive. We need to establish a stronger presence on the internet through sites like Facebook, You Tube, and Twitter. We need to revisit how we are perceived on the University website, make changes, and add information. We should market ourselves on the campus and local radio stations as well as market ourselves better within the community.
- Improve our Community outreach. We lost some perspective in the past few seasons and must return to that way of thinking. The community is interested in what we do and will support it if they feel it is worth their time and offers interesting, challenging, entertaining performances they feel comfortable attending. We must temper our choice of material so both the college community and the community at large feel welcome and excited to attend our productions. In addition, we must reach out to area high schools, civic organizations, the Chamber of Commerce, and businesses, offering them excellent programming, group rates, and personal invitations to our productions.
- We must create outreach to the children of this community. We must offer both children's programming and productions as they are future theatre patrons. We must explore the possibilities of a children's theatre: a place where the children of our community come to learn about theatre, participate in workshops, and see and create productions. I will be asking faculty, staff, students and community members for ideas for outreach and organization in this particular area.
- We must also nurture and cultivate donors and corporate sponsorship. We must find individuals and organizations willing to invest their time and hard-earned dollars into financially supporting what we do. We must educate them on the benefits of live theatre and how it adds to the quality of life in our community. We must start a theatre angels program.
- The final and most difficult step to achieve will be accomplishing all of this with less budget, materials, and revenue. We must become creative in our approach to education, production, management, performance, and programming. It is essential we develop a mindset of quality over quantity and small over large. This is not intended to imply anything is being taken away, but only that we are tightening our belts, being fiscally sound, and moving forward.


 Signed _____ Date 9/1/11

WILLIAM WOODS UNIVERSITY
 ANNUAL FACULTY SELF-REPORT 2012
 Joe Potter

Date: **September 1, 2012**

Current Rank: Assistant Professor 1986

Appointment: Faculty Appointment 1982
Arts Division: Artistic Director of Theatre
Three Year Contract

IV. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

List what you would turn in to the Signatures of Excellence under this category.

1. Adjudicated the scholarship auditions at the 2012 Missouri State Thespian Conference.
2. Met both in December and May with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri, to discuss current topics and issues facing academic theatre.
3. Attended the 2011 International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
4. Produced the following mainstage productions for WWU –

THE DROWSY CHAPERONE - Producer, Director, Publicity, Technical Director

AMADEUS - Producer, Publicity, Associate Set Designer, Technical Director

THE MUSICAL COMEDY MURDERS OF 1940 - Producer, Associate Set Designer, Publicity, Technical Director

OUR TOWN - Producer, Set Designer, Lighting Designer, Publicity, Technical Director

5. Served as student advisor on all Senior Projects.
6. Chair of the Missouri Theatre Council (Council of theatre chairs/artistic directors from the colleges/universities across the State).
7. Guest-lectured in the Introduction to Theatre class on lighting design.
8. Taught two workshop sections of stage combat at the Missouri State Thespian Conference

V. SERVICE TO PROFESSION:

List professional organizations in which have you participated (not just joined but actually participated or contributed to or work you have done to promote your profession.

Attended the Missouri State Thespian Festival January 2012

Attended the International Thespian Festival June 2012

List PROFESSIONAL ORGANIZATIONS to which you belong:

Educational Theatre Association

Missouri State Thespians

National Association of Schools of Theatre

United States Institute for Theatre Technology

American Theatre Communications Group

Past member of the Society of American Fight Directors

VI. SERVICE TO UNIVERSITY

What have you done to help promote and support WWU outside your regular duties

- Attended the Missouri State Thespian Festival Jan. 2012
- Attended the International Thespian Festival June 2012
- Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
- Produced four mainstage productions, two laboratory productions and a variety of other mini events for the public at large to attend.
- Represented William Woods University as Artistic Director of Theatre at the Missouri Theatre Council Meetings held twice a year at Stephens College.
- Met both in December and May with the Missouri Theatre Council made up of college and university theatre chairs and artistic directors from the state of Missouri to discuss current topics and issues facing academic theatre.

- Auditioned/interviewed perspective students for admissions.
- Served on the President's Concert/Lecture Committee.
- Worked with Admissions on various "Weekend" events.
- Wrote and administrated the yearly department Assessment Review for theatre.
- College Organist

VIII: PUBLIC SERVICE:

How are you involved in Community Organizations:

Donated theatre tickets to various local organizations.

Organist at the Winston Churchill Memorial for weddings.

Made presentations to the Fulton Rotary Club.

IX. SPECIAL/FOCUSED RESPONSIBILITIES:

Did you have any special assignments outside your regular teaching duties for the year?

Artistic Director of the WWU Theatre including administrative duties, budgeting, recruitment, community outreach, and publicity.

X. PROFESSIONAL GROWTH PLAN

Professional Improvements for 2012-13 after reviewing faculty evaluations/portfolio evaluations/production statistics/attendance/expenditures:

Teaching – I will...

- try to incorporate more technology into regular lectures and classroom exercise where applicable.
- try to use classroom resources including books, materials and other supplemental materials that are cost effective for the students.
- encourage more writing in the curriculum.
- encourage students to read more plays from a variety of categories.

Curriculum – I will...

- research and develop more internship opportunities for theatre students.
- developing electronic/video portfolios.
- add a dance minor that offers intermediate/advanced dance courses to the curriculum.
- revamp the music minor to evenly accommodate both common studies and musical theatre students.
- raise academic expectations in terms of daily participation in the program in both the classroom and production venue.
- Research and develop more ways to find appropriate audition material.

Portfolio – I will...

- continue to encourage freshman and transfer students to participate in portfolio review their first year on campus.
- continue to require students to collect and create an audition monologue repertoire book that will be used in auditions. The students were required to show us their books. We reviewed the books and gave input on content and organization. The audition books have improved quite a bit and are becoming much stronger.
- create a form for theatre education majors because we found that our current forms do not really accurately measure our theatre education majors.
- add to the current form a space for electronic portfolio for next year.

- add to the current performance form a space for evaluating the duet scene.
- add to the current musical theatre form a space for evaluating the musical theatre audition song book and performance.
- current performance form a space for evaluating the monologue audition book.
- plan to include a dance component in the portfolio review for all musical theatre students for next year.
- encourage more summer employment in the performing arts since we saw much more evidence in portfolio presentations of students auditioning/interviewing for summer employment in the performing arts.

Department – I will...

- **encourage the administration to add a full-time Technical Director** to strengthen our technical theatre concentration.
- research and expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- reintroduce and implement the Summer Theatre Program.
- encourage more students in graduate schools.
- place more students in summer internships/summer stock.
- encourage more non-major and community player participation.
- explore corporate funding and underwriting of the Department.
- build a stronger audience base.

Artistic Management – I will...

- research and create theatre outreach to the children of this community.
- research the possibilities of corporate sponsorship.
- Initiate the “I believe” campaign to improve awareness of the WWU Theatre program both on and off campus.
- create a more substantial marketing plan for theatre.
- expand our national exposure by using on-line marketing and recruiting tools and resources that are available such as the Accepted recruiting program and link listings on a variety of national theatre sites such as Playbill.com and Broadway World.com.
- Create a much more user friendly print/electronic View book for recruiting purposes.

Signed  Date 9/1/12

WILLIAM WOODS UNIVERSITY
ANNUAL FACULTY SELF-REPORT 2013
Joe Potter

Date: **September 1, 2013**
Appointment: Faculty Appointment 1982
Arts Division: Artistic Director of Theatre
Three Year Contract

Current Rank: Assistant Professor 1986

IV. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

List what you would turn in to the Signatures of Excellence under this category.

1. Adjudicated the scholarship auditions at the 2013 Missouri State Thespian Conference.
2. Attended the 2013 International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
3. Taught two workshop sections of stage combat at the Missouri State Thespian Conference
4. Produced the following mainstage productions for WWU –

9 to 5 - Producer, Director, Publicity, Technical Director

BOB - Producer, Publicity, Technical Director

MEDEA - Producer, Associate Set Designer, Publicity, Technical Director

THE CHERRY SISTERS REVISITED - Producer, Publicity, Technical Director

5. Served as student advisor on all Senior Projects.

6. Chair of the Missouri Theatre Council (Council of theatre chairs/artistic directors from the colleges/universities across the State).

7. Guest-lectured in the Introduction to Theatre class on lighting design.

V. SERVICE TO PROFESSION:

List professional organizations in which have you participated (not just joined but actually participated or contributed to or work you have done to promote your profession.

Attended the Missouri State Thespian Festival January 2013

Attended the International Thespian Festival June 2013

List PROFESSIONAL ORGANIZATIONS to which you belong:

Educational Theatre Association

Missouri State Thespians

National Association of Schools of Theatre

United States Institute for Theatre Technology

American Theatre Communications Group

Past member of the Society of American Fight Directors

VI. SERVICE TO UNIVERSITY

What have you done to help promote and support WWU outside your regular duties

- Attended the Missouri State Thespian Festival Jan. 2013
- Attended the International Thespian Festival June 2013
- Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
- Produced four mainstage productions, two laboratory productions and a variety of other mini events for the public at large to attend.
- Auditioned/interviewed perspective students for admissions.
- Served on the President's Concert/Lecture Committee.
- Worked with Admissions on various "Weekend" events.
- Wrote and administrated the yearly department Assessment Review for theatre.
- Wrote the 5 Year Theatre Major review.
- Wrote the Music Minor Review.
- College Organist

VIII: PUBLIC SERVICE:

How are you involved in Community Organizations:

Donated theatre tickets to various local organizations.

Made presentations to the Fulton Rotary Club.

Assisted Jody Paschal in his election campaign for Callaway County Assessor.

IX. SPECIAL/FOCUSED RESPONSIBILITIES:

Did you have any special assignments outside your regular teaching duties for the year?

Artistic Director of the WWU Theatre including administrative duties, budgeting, recruitment, community outreach, and publicity.

X. PROFESSIONAL GROWTH PLAN

Professional Improvements for 2013-14 after reviewing faculty evaluations/portfolio evaluations/production

statistics/attendance/expenditures:

Teaching – I will...

- incorporate more technology and social media into regular lectures and classroom exercise where applicable.
- use classroom resources including books, materials and other supplemental materials that are cost effective for the students.
- encourage more writing in the curriculum.
- encourage students to read more plays from a variety of categories.

Curriculum – I will...

- research and develop more internship opportunities for theatre students.
- developing electronic/video portfolios.
- add a dance minor that offers intermediate/advanced dance courses to the curriculum.
- revamp the music minor to evenly accommodate both common studies and musical theatre students.
- raise academic expectations in terms of daily participation in the program in both the classroom and production venue.
- Research and develop more ways to find appropriate audition material.

Portfolio – I will...

- continue to require students to collect and create an audition monologue repertoire book that will be used in auditions. The students were required to show us their books. We reviewed the books and gave input on content and organization. The audition books have improved quite a bit and are becoming much stronger.
- create a form for theatre education majors because we found that our current forms do not really accurately measure our theatre education majors.
- add to the current form a space for electronic portfolio for next year.
- add to the current performance form a space for evaluating the duet scene.
- add to the current musical theatre form a space for evaluating the musical theatre audition song book and performance.
- current performance form a space for evaluating the monologue audition book.
- plan to include a dance component in the portfolio review for all musical theatre students for next year.
- encourage more summer employment in the performing arts since we saw much more evidence in portfolio presentations of students auditioning/interviewing for summer employment in the performing arts.

Department – I will...

- **encourage the administration to add a full-time Technical Director** to strengthen our technical theatre concentration.
- research and expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- reintroduce and implement the Summer Theatre Program.
- encourage more students in graduate schools.
- place more students in summer internships/summer stock.
- encourage more non-major and community player participation.
- explore corporate funding and underwriting of the Department.
- build a stronger audience base.

Artistic Management – I will...

- research and create theatre outreach to the children of this community.
- research the possibilities of corporate sponsorship.
- create a more substantial marketing plan for theatre.
- expand our national exposure by using on-line marketing and recruiting tools and resources that are available such as the Accepted recruiting program and link listings on a variety of national theatre sites such as Playbill.com and Broadway World.com.

- Create a much more user friendly print/electronic View book for recruiting purposes.

Signed



Date

9/1/12

**WILLIAM WOODS UNIVERSITY
ANNUAL FACULTY SELF-REPORT 2013
Joe Potter**

Date: September 1, 2013

Current Rank: Assistant Professor 1986

Appointment: Faculty Appointment 1982
Arts Division: Artistic Director of Theatre
Three Year Contract

I. TEACHING & INSTRUCTION:

List all courses taught during this time period under the terms

Fall 2012

THA 120 Introduction to Stagecraft 1 hr.
THA 125 Costume Practicum 1 hr.
THA 126 Technical Practicum 1 hr.
THA 151 Performance Practicum 1 hr.
THA 231 Stage Makeup 3 hrs.
THA 255 Acting I 3 hrs
THA 362 Theatre History I 3 hrs. .
THA 632H Theatre History I honors 3 hrs.
THA 418 Methods of Teaching Theatre
THA 499 Senior Project 3 hrs.

SPRING 2013

THA 125 Costume Practicum 1 hr.
THA 126 Technical Practicum 1 hr.
THA 151 Performance Practicum 1 hr.
THA 232 Stage Management 3 hrs.
THA 363 Theatre History II 3 hrs.
THA 363 H Theatre History II 3 hrs.
THA 390 Internship I 3 hrs.
THA 451 Internship II 3 hrs.
THA 452 Internship III 3 hrs.
THA 491 Broadway Play Analysis 3 hrs.
THA 499 Senior Project 3 hrs.

II. ADVISING:

Give number of advisees and any special things you do with your advisees.

15 advisees

III. SERVICE TO DIVISIONS:

List committees, events, etc. that are in addition to required meetings. Don't list required meetings.

1. Artistic Director of Theatre.
2. Scene Shop Supervisor for Theatre.
3. Lighting Designer for Theatre
4. Scenic Designer for Theatre.
5. Sound Designer for Theatre
6. Special Effects Designer for Theatre.
7. Technical Director for Theatre.
8. Oversaw theatre portfolio review process.
9. Publicity for Theatre.
10. Recruiting for Theatre

IV. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

List what you would turn in to the Signatures of Excellence under this category.

1. Adjudicated the scholarship auditions at the 2013 Missouri State Thespian Conference.
2. Attended the 2013 International Thespian Conference where I adjudicated acting auditions and ran an admissions booth.
3. Taught two workshop sections of stage combat at the Missouri State Thespian Conference
4. Produced the following mainstage productions for WWU –

9 to 5 - Producer, Director, Publicity, Technical Director

BOB - Producer, Publicity, Technical Director

MEDEA - Producer, Associate Set Designer, Publicity, Technical Director

THE CHERRY SISTERS REVISITED - Producer, Publicity, Technical Director

5. Served as student advisor on all Senior Projects.
6. Chair of the Missouri Theatre Council (Council of theatre chairs/artistic directors from the colleges/universities across the State).
7. Guest-lectured in the Introduction to Theatre class on lighting design.

V. SERVICE TO PROFESSION:

List professional organizations in which have you participated (not just joined but actually participated or contributed to or work you have done to promote your profession.

Attended the Missouri State Thespian Festival January 2013

Attended the International Thespian Festival June 2013

List PROFESSIONAL ORGANIZATIONS to which you belong:

Educational Theatre Association

Missouri State Thespians

National Association of Schools of Theatre

United States Institute for Theatre Technology

American Theatre Communications Group

Past member of the Society of American Fight Directors

VI. SERVICE TO UNIVERSITY

What have you done to help promote and support WWU outside your regular duties

- Attended the Missouri State Thespian Festival Jan. 2013
- Attended the International Thespian Festival June 2013
- Went on recruiting trips to the International Thespian Festival and the Missouri State Thespian Festival.
- Produced four mainstage productions, two laboratory productions and a variety of other mini events for the public at large to attend.
- Auditioned/interviewed perspective students for admissions.
- Served on the President's Concert/Lecture Committee.
- Worked with Admissions on various "Weekend" events.
- Wrote and administrated the yearly department Assessment Review for theatre.
- Wrote the 5 Year Theatre Major review.
- Wrote the Music Minor Review.
- College Organist

VII: SERVICE TO STUDENTS:

List how you served students outside your regular duties as a faculty member

Served as Alpha Psi Omega (national honor society for college theatre students) advisor.

Served as the Serve Up Crispy Improvisation group sponsor.

Presented a Portfolio Workshop for the students.

Produced four mainstage productions, two laboratory productions and a variety of other mini events for the public at large to attend.

VIII: PUBLIC SERVICE: How are you involved in Community Organizations:

Donated theatre tickets to various local organizations.

Made presentations to the Fulton Rotary Club.

Assisted Jody Paschal in his election campaign for Callaway County Assessor.

IX. SPECIAL/FOCUSED RESPONSIBILITIES:

Did you have any special assignments outside your regular teaching duties for the year?

Artistic Director of the WWU Theatre including administrative duties, budgeting, recruitment, community outreach, and publicity.

X. PROFESSIONAL GROWTH PLAN

Professional Improvements for 2013-14 after reviewing faculty evaluations/portfolio evaluations/production statistics/attendance/expenditures:

Teaching – I will...

- incorporate more technology and social media into regular lectures and classroom exercise where applicable.
- use classroom resources including books, materials and other supplemental materials that are cost effective for the students.
- encourage more writing in the curriculum.
- encourage students to read more plays from a variety of categories.

Curriculum – I will...

- research and develop more internship opportunities for theatre students.
- developing electronic/video portfolios.
- add a dance minor that offers intermediate/advanced dance courses to the curriculum.
- revamp the music minor to evenly accommodate both common studies and musical theatre students.
- raise academic expectations in terms of daily participation in the program in both the classroom and production venue.
- Research and develop more ways to find appropriate audition material.

Portfolio – I will...

- continue to require students to collect and create an audition monologue repertoire book that will be used in auditions. The students were required to show us their books. We reviewed the books and gave input on content and organization. The audition books have improved quite a bit and are becoming much stronger.
- create a form for theatre education majors because we found that our current forms do not really accurately measure our theatre education majors.
- add to the current form a space for electronic portfolio for next year.
- add to the current performance form a space for evaluating the duet scene.
- add to the current musical theatre form a space for evaluating the musical theatre audition song book and performance.
- current performance form a space for evaluating the monologue audition book.
- plan to include a dance component in the portfolio review for all musical theatre students for next year.
- encourage more summer employment in the performing arts since we saw much more evidence in portfolio presentations of students auditioning/interviewing for summer employment in the performing arts.

Department – I will...

- encourage the administration to add a full-time Technical Director to strengthen our technical theatre concentration.

- research and expand our recruiting beyond Missouri and the International Thespian Conference by developing a more specific target market.
- reintroduce and implement the Summer Theatre Program.
- encourage more students in graduate schools.
- place more students in summer internships/summer stock.
- encourage more non-major and community player participation.
- explore corporate funding and underwriting of the Department.
- build a stronger audience base.

Artistic Management – I will...

- research and create theatre outreach to the children of this community.
- research the possibilities of corporate sponsorship.
- create a more substantial marketing plan for theatre.
- expand our national exposure by using on-line marketing and recruiting tools and resources that are available such as the Accepted recruiting program and link listings on a variety of national theatre sites such as Playbill.com and Broadway World.com.
- Create a much more user friendly print/electronic View book for recruiting purposes.

Signed  Date 9/1/12

2013-2014 Faculty Review

I. TEACHING

A. Fall Semester 2013:

Fall
 THA 120 Introduction to technical Practicum
 THA 125 Costume Practicum
 THA 126 Tech Practicum
 THA 151 Performance Practicum
 THA 234 Stagecraft
 THA 250 Survey of American Musical Theatre
 THA 255 Acting I
 THA 499 Senior Projects

B. Spring Semester 2014:

THA 125 Costume Practicum
 THA 126 Tech Practicum
 THA 151 Performance Practicum
 THA 240 Stage Combat
 THA 331 Lighting
 THA 499 Senior Projects

C. Summer Session 2014:

II. SERVICE TO STUDENTS

A. Sponsorship of Clubs or Organizations:

First Impressions Show Choir
 Served Up Crispy Improvisation Troupe

Jesters

B. Sponsorship of Events on campus (Including LEAD):

Mainstage Theatre season including -

The Glorious Ones - Producer, Director, Publicity, Technical Director, Box Office. Set Designer, Lighting Designer

The Dead Guy - Producer, Publicity, Technical Director, Box Office.

All My Sons - Producer, Publicity, Technical Director, Box Office. Set Designer, Lighting Designer

Perfect Wedding - Producer, Publicity, Technical Director, Box Office.

First Impressions Show Choir - Producer

Served Up Crispy Improvisation Troupe - Producer

Jesters – Producer

C. Attendance at events (concerts, plays, athletic events, LEAD events, etc.):

See section B

D. Other service to students:

Served as Alpha Psi Omega advisor.

III. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

A. Presentations, publications, exhibits, judging, etc.

1. Adjudicated the acting scholarship auditions at the 2014 Missouri Thespian Conference
2. Adjudicated the technical interviews/portfolios at the 2014 Missouri Thespian Conference
3. Adjudicated the theatre education interviews/portfolios at the 2014 Missouri Thespian Conference
4. Attended the 2014 International Thespian Festival and adjudicated the acting scholarship auditions.
5. Attended the 2014 International Thespian Festival and adjudicated the technical interviews/portfolios.
6. Taught to sessions of workshops on stage combat at the 2014 Missouri Thespian Conference.
7. Artistic Directed/produced all 4 mainstage productions (see II/B)
8. Served as student advisor on all senior productions.
9. Guest lectured in the Introduction to Theatre course.
10. Provided sound and lighting for a professional comedian at Sir Winston's restaurant.
11. Adjudicated 2 productions at high schools for Missouri Thespians to potentially go to state and perform.
12. Presented our Mentor/Mentee Project research on audience development in the 21st Century.

B. Current research or Creative Projects

Just completed in the spring of 2014 a Mentor/Mentee Project on audience development in the 21st Century.

C. Other Research, Scholarly, and/or creative activity

IV. ADVISING:

A. Number of advisees 15

C. Activities with advisees outside of advising periods

Most all of my advisees are actively involved in the performing arts events/productions we produce and the campus organizations we host.

V. SERVICE TO UNIVERSITY

A. LEAD events or campus events outside your discipline

Freshman Orientation

B. Service on Faculty Standing Committee (Curriculum, Personnel, Enrichment)

President's Concert/Lecture Committee

D. Special Projects or Committees

Mentor/Mentee Project for Spring of 2014

E. Orientation events, Graduate commencements, Admissions events, Student life events.

1. Work all Campus Admissions events.

2. Play the organ for all graduation ceremonies.

3. Recruited students at the Missouri Thespian Conference. 2014

4. Recruited students at the International Thespian Festival 2014

VI. SERVICE TO DIVISIONS:

A. Number of Division Meetings Attended 10

B. Committees or special projects you have done for the division

C. Other Services to Division

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity.

VII. SERVICE TO PROFESSION

A. Attendance at Discipline Specific Conferences or Events

Missouri State Thespian Conference 2014 St. Louis, MO

International Thespian Festival 2014 - Lincoln, NE

B. Attendance at Teaching or Higher Education Conferences or Events

C. Professional Organizations Memberships and Office Held D. Other Service to Profession

Educational Theatre Association

Missouri State Thespians

Past member - National Associations of Schools of Theatre, United States Institute for Theatre Technology, American Theatre Communications Group, Society of American Fight Directors and Speech and Theatre Association of Missouri

D. Other Service to Profession

Provided lighting and sound consultation for Sir Winston's Restaurant Banquet Room.

VIII. PUBLIC SERVICE

A. Civic and Community Organizations

Co-campaign Manager for the Committee to Elect Kathy Potter Callaway County Clerk

Co-Social Media coordinator for the Committee to Elect Kathy Potter Callaway County Clerk

B. Community Activities Business

After Hours

Kingdom of Callaway Supper

Events associated with Callaway County Clerk election campaign - Kingdom Days Parade, 4th of July Parade, Hogs n' Frogs, VFW specialty dinners x 2, Lincoln Days Dinner, speaking engagements in Carrington, Holts Summit Fireworks Display and Festival

IX. CONTRACTUAL SPECIAL/FOCUSED RESPONSIBILITIES

A. Contractual Administrative duties

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity.

B. Other Contractual duties outside your Teaching and Advising
Artistic Direction of 4 mainstage productions and department organization.

2015-2016 Faculty Review

I. TEACHING

A. Fall Semester 2014:

THA 231 Makeup for the Stage
THA 362 Theatre History I
THA 255 Acting I
THA 120 Introduction to Technical Theatre
THA 125 Costume Practicum
THA 126 Technical Practicum
THA 151 Performance Practicum
THA 300 Dramatic Literature
THA 499 Senior Project

B. Spring Semester 2015:

THA 125 Costume Practicum
THA 126 Technical Practicum
THA 151 Performance Practicum
THA 300 Dramatic Literature
THA 499 Senior Project
THA 363 Theatre History II
COM 251 Oral Interpretation

II. SERVICE TO STUDENTS

A. Sponsorship of Clubs or Organizations:

First Impressions Show Choir
Served Up Crispy Improvisation Troupe
Jesters

B. Sponsorship of Events on campus (Including LEAD):

Mainstage Theatre season including -

Tartuufe - Producer, Publicity, Technical Director, Box Office.

The Best Christmas Pageant Ever - Producer, Publicity, Technical Director, Box Office, Set Designer, Lighting Designer

How the Other Half Loves - Producer, Publicity, Technical Director, Box Office, Lighting Designer

Spoon River Anthology - Producer, Director, Script Adaptor, Publicity, Technical Director, Box Office.

First Impressions Show Choir - Producer

Served Up Crispy Improvisation Troupe - Producer

Jesters – Producer

C. Attendance at events (concerts, plays, athletic events, LEAD events, etc.): See section B

D. Other service to students: Served as Alpha Psi Omega advisor.

III. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

A. Presentations, publications, exhibits, judging, etc.

1. Adjudicated the acting scholarship auditions at the 2015 Missouri Thespian Conference
2. Adjudicated the technical interviews/portfolios at the 2015 Missouri Thespian Conference
3. Adjudicated the theatre education interviews/portfolios at the 2015 Missouri Thespian Conference
4. Attended the 2015 International Thespian Festival and adjudicated the acting scholarship auditions.
5. Attended the 2015 International Thespian Festival and adjudicated the technical interviews/portfolios.
6. Taught to sessions of workshops on stage combat at the 2015 Missouri Thespian Conference.
7. Artistic Directed/produced all 4 mainstage productions (see II/B)
8. Served as student advisor on all senior productions.
9. Guest lectured in the Introduction to Theatre course.
10. Adjudicated 2 productions at high schools for Missouri Thespians to potentially go to state and perform.

IV. ADVISING:

A. Number of advisees 15

B. Activities with advisees outside of advising periods - Most all of my advisees are actively involved in the performing arts events/productions we produce and the campus organizations we host.

V. SERVICE TO UNIVERSITY

A. LEAD events or campus events outside your discipline

Freshman Orientation

Concert/Lecture events

B. Service on Faculty Standing Committee (Curriculum, Personnel, Enrichment)

President's Concert/Lecture Committee

Served on Faculty Enrichment Committee

C. Special Projects or Committees – consulted on new Amphitheatre

D. Orientation events, Graduate commencements, Admissions events, Student life events.

1. Work all Campus Admissions events.

2. Play the organ for all graduation ceremonies.

3. Recruited students at the Missouri Thespian Conference. 2015

4. Recruited students at the International Thespian Festival 2015

VI. SERVICE TO DIVISIONS: A. Number of Division Meetings Attended 10

a. Committees or special projects you have done for the division

C. Other Services to Division - Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity.

VII. SERVICE TO PROFESSION A. Attendance at Discipline Specific Conferences or Events

Missouri State Thespian Conference 2015 St. Louis, MO

International Thespian Festival 2015 - Lincoln, NE

C. Professional Organizations Memberships and Office Held

Educational Theatre Association

Missouri State Thespians

Past member - National Associations of Schools of Theatre, United States Institute for Theatre Technology, American Theatre Communications Group,

Society of American Fight Directors and Speech and Theatre Association of Missouri

D. Other Service to Profession

Provided lighting and sound consultation for Sir Winston's Restaurant Banquet Room.

Provided consultation about the restoration of the old movie theatre downtown in the new Playhouse!

VIII. PUBLIC SERVICE

A. Civic and Community Organizations

B. Community Activities Business After Hours

IX. CONTRACTUAL SPECIAL/FOCUSED RESPONSIBILITIES

A. Contractual Administrative duties

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity.
Recruiting of theatre students.

B. Other Contractual duties outside your Teaching and Advising

Artistic Direction of 4 mainstage productions and department organization.

Faculty Professional Activity Highlights

First Name: Joe Potter

Aug 2015 - Jul 2016

I. TEACHING

A. Fall Semester:

COM 101 02 Intro Speech
COM 101 06 Intro Speech
THA 125 01 CostumngPrct
THA 151 01 Prfmnc Pract
THA 234 01 Stagecraft
THA 250 01 Amr Mus Thtr
THA 255 01 Actng I
THA 499 01 Senior Projec

B. Spring Semester:

COM 101 02 Intro Speech
COM 101 04 Intro Speech
THA 125 01 CostumngPrct
THA 126 01 Tchncl Prct
THA 151 01 Prfmnc Pract
THA 240 01 Stage Combat
THA 331 01 Stage Lighting
THA 362 01 THA Histry I
THA 499 01 FUL Senior Projec

C. Summer Session:

None

II. SERVICE TO STUDENTS

A. Sponsorship of Clubs or Organizations:

First Impressions Show Choir

Served Up Crispy Improvisation Troupe Jesters

B. Sponsorship of Events on campus (Including LEAD):

Mainstage Theatre season including

The 39 Steps - Producer, Director, Scenic Design, Publicity, Technical Director, Box Office.

#YesAllWomen #NotAllMen - Producer, Publicity, Technical Director, Box Office, Assistant Scenic Designer

Silence - Producer, Publicity, Technical Director, Box Office, Lighting Designer

Cheaper By the Dozen - Producer, Director, Scenic Design, Publicity, Technical Director, Box Office.

First Impressions Show Choir - Producer

Served Up Crispy Improvisation Troupe - Producer Jesters -

Producer

C. Attendance at events (concerts, plays, athletic events, LEAD events, etc.):

Mainstage Theatre season including

The 39 Steps - Producer, Director, Scenic Design, Publicity, Technical Director, Box Office.

#YesAllWomen #NotAllMen - Producer, Publicity, Technical Director, Box Office, Assistant Scenic Designer

Silence - Producer, Publicity, Technical Director, Box Office, Lighting Designer

Cheaper By the Dozen - Producer, Director, Scenic Design, Publicity, Technical Director, Box Office.

First Impressions Show Choir - Producer

Served Up Crispy Improvisation Troupe - Producer Jesters -

Producer

D. Other service to students:

Served as Alpha Psi Omega advisor.

Served on the Equality Matters Committee as an ex officio committee member to produce the readers theatre In His Service

III. RESEARCH, SCHOLARLY, AND/OR CREATIVE ACTIVITY:

A. Presentations, publications, exhibits, judging, etc.

1. Adjudicated the acting scholarship auditions at the 2016 Missouri Thespian Conference
2. Adjudicated the technical interviews/portfolios at the 2016 Missouri Thespian Conference
3. Adjudicated the theatre education interviews/portfolios at the 2016 Missouri Thespian Conference
4. Attended the 2016 International Thespian Festival and adjudicated the acting scholarship auditions.
5. Attended the 2016 International Thespian Festival and adjudicated the technical interviews/portfolios.
6. Taught two sessions of workshops on stage combat at the 2016 Missouri Thespian Conference.
7. Artistic Directed/produced all 4 mainstage productions (see II/B)
8. Served as student advisor on all senior productions.
9. Guest lectured in the Introduction to Theatre course.
10. Adjudicated 2 productions at high school theatre productions for Missouri Thespians to potentially go to state and perform. Lee Summit West High School &

B. Current research or Creative Projects

Compiling the performance script for our first production, OUR HATS OFF TO YOU, a musical extravaganza!

C. Other Research, Scholarly, and/or creative activity

researched information concerning Celia, the Slave for the performance of In His Service for the Equality Matters Forum.ADVISING:

C. Number of advisees 10

D. Activities with advisees outside of advising periods

Most all of my advisees are actively involved in the performing arts events/productions we produce and the campus organizations we host.

IV. SERVICE TO UNIVERSITY

A. LEAD events or campus events outside your discipline

Freshman Orientation
Concert/Lecture e events

B. Service on Faculty Standing Committee (Curriculum, Personnel, Enrichment)

President's Concert/Lecture Committee Served on
Faculty Enrichment Committee

C. Special Projects or Committees

At times consulted about amphitheater staging setup wiring, roof, screen and equipment.

D. Orientation events, Graduate commencements, Admissions events, Student life events.

1. Work all Campus Admissions events.
2. Play the organ for all graduation ceremonies.
3. Recruited students at the Missouri Thespian Conference. 2016
4. Recruited students at the International Thespian Festival 2016 5, Peer Players

E. Other Service to University

Provided a reader's theatre performance of 'In His Service' as part of the Equality Matters Symposium

V. SERVICE TO DIVISIONS:

A. Number of Division Meetings Attended 10

- B. Committees or special projects you have done for the division
- C. Other Services to Division

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity.

VI. SERVICE TO PROFESSION

A. Attendance at Discipline Specific Conferences or Events

Missouri State Thespian Conference 2015 St. Louis, MO International Thespian Festival 2015 - Lincoln, NE

B. Attendance at Teaching or Higher Education Conferences or Events

MEES training (Education - student teacher training)

C. Professional Organizations Memberships and Office Held

Past member Educational Theatre Association Missouri State Thespians

Past member - National Associations of Schools of Theatre, United States Institute for Theatre Past member Technology, American Theatre Communications Group, Past member Society of American Fight Directors and Speech and Theatre Association of Missouri

D. Other Service to Profession

VII. PUBLIC SERVICE

A. Civic and Community Organizations

Campaigned as a member of the committee to re-Elect Jody Paschal Callaway County Assessor.

B. Community Activities

Business After Hours

2016 "Drive to Survive" Car & Bike Show for American Foundation for Suicide Prevention - Greater Mid-Missouri Chapter.

C. Other Public Service

IX. CONTRACTUAL SPECIAL/FOCUSED RESPONSIBILITIES

A. Contractual Administrative duties

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity. Recruiting of theatre students.

Developing and directing a summer theatre camp for middle school/high school students.

B. Other Contractual duties outside your Teaching and Advising

Artistic Direction of 4 mainstage productions and department organization.

X. Three Professional Goals for Next Year

1. Improve audience outreach and attendance.
2. Recruit students and expand the number of majors and double majors.
3. Develop corporate sponsorship
4. Sell program ads.
5. Grow the size of the summer theatre camp that was started this year.

SELF REPORT 17-18 – JOE POTTER WWU

Faculty Professional Activity Highlights

Teaching Component: William Woods is committed to providing the best learning environment possible for its students.

Please List your Teaching Load for the Fall 2016 Semester

COM 101 02 Intro Speech 3 hrs

COM 101 05 Intro Speech 3 hrs

EDU 499 04 Supv Tch Second 12hrs

THA 120 01 Intr Stgcrft 1 hr.

THA 151 01 FUL Prfmnc Pract 1 hr.

THA 231 01 FUL Makeup-Stage 3 hrs

THA 255 01 FUL Actng I Bsc 3 hrs.

THA 362 01 FUL THA Histry I 3 hrs

Please List your Teaching Load for the Spring 2017 Semester

ART 300 01 Independent Stu 3 hrs.

COM 101 05 Intro Speech 3 hrs.

EDU 499 05 Supv Tch Second 12 hrs.

THA 125 01 CostumngPrct 1 hr.

THA 126 01 Tchncl Prct A 1 hr.

THA 151 01 Prfmnc Pract 1 hr.

THA 232 01 Stage Managemnt 3 hrs.

THA 300 02 Stage Painting 3 hrs.

THA 363 01 THA Hist II 3 hrs.

Please List your Teaching Load for the Summer 2017 Session

Hooray for Broadway - Ran & Taught theatre summer camp for 10-18 yr. old students for one week.

Service to Students:

Beyond a direct involvement with students in instruction and advisement, faculty are expected to be actively engaged in the support of the creation of a total institutional environment conducive to learning and the personal development of the student. The following identified events show the commitment of the faculty member.

Sponsorship of Student Club or Organization

First Impressions - Faculty Advisor

Served Up Crispy Improvisation Team - Faculty Advisor

Jester Faculty Advisor

Sponsorship of Events on Campus (Including LEAD)

Main-stage production including -

Our Hats Off to You - Producer, Director, Technical Director, Scene & Light Designer, Production Designer, Cameo-performance, Publicity, Box Office

A Midsummer Night's Dream - Producer, Publicity, Technical Director, Box Office.

Snow White & the Seven Dwarfs - Producer, Director, Technical Director, Light Designer, Publicity, Box Office

Steel Magnolias - Producer, Technical Director, Scene & Light Designer, Publicity, Box Offic

First Impressions - Faculty Advisor, Producer

Served Up Crispy Improvisation Team - Faculty Advisor, Producer

Jester Faculty Advisor, Producer

Attendance at Events on Campus (concerts, plays, athletic events, LEAD Events...)

Main-stage production including -

Our Hats Off to You - Producer, Director, Technical Director, Scene & Light Designer, Production Designer, Cameo-performance, Publicity, Box Office

A Midsummer Night's Dream - Producer, Publicity, Technical Director, Box Office.

Snow White & the Seven Dwarfs - Producer, Director, Technical Director, Light Designer, Publicity, Box Office

Steel Magnolias - Producer, Technical Director, Scene & Light Designer, Publicity, Box Offic

First Impressions - Faculty Advisor, Producer

Served Up Crispy Improvisation Team - Faculty Advisor, Producer

Jester Faculty Advisor, Producer

Other Service to Students

Served as Alpha Psi Omega advisor.

Research, Scholarly and/or Creative Activity

Continued research, scholarship, and/or creative activity is required for faculty to remain current and engaged teachers. Professional growth is essential for faculty to function effectively as professionals.

Text Presentations, Publications, Exhibits, Judging, ect.

1. Adjudicated the acting scholarship auditions at the 2017 Missouri Thespian Conference
2. Adjudicated the technical interviews/portfolios at the 2017 Missouri Thespian Conference
3. Adjudicated the theatre education interviews/portfolios at the 2017 Missouri Thespian Conference
4. Attended the 2017 International Thespian Festival and adjudicated the acting scholarship auditions.
5. Attended the 2017 International Thespian Festival and adjudicated the technical interviews/portfolios.
6. Taught to sessions of workshops on stage combat at the 2017 Missouri Thespian Conference.
7. Artistic Directed/produced all 4 WWU mainstage productions.
8. Served as student advisor on all senior project productions.
9. Guest lectured in the Introduction to Theatre course.

Current Research or Creative Project

researched and created a sponsorship/theatre angels program for theatre to help raise supplement production costs.

Other Research, Scholarly, and/or Creative Activity

none

Attachment

- [Theatre Sponsorship 20172018.pdf](#)

Attachment 2

- [William Woods University Theatre Angels.pdf](#)

Advising

Advising is a component of the educational process. Academic advising has the capacity to become the primary integrating factor that links the students, the faculty and the curriculum into an educational whole. Advising is an important faculty responsibility that requires the participation and attention of all faculty.

Number of Advisees

9 advisees

Activities with advisees outside of advising periods

All of the events listed previously in this document including mainstage/performing arts and campus organizations events we host/advise.

Service to the University

Faculty members are expected to contribute to the ongoing life and development of the institution and to participate fully in the activities and undertakings of the University faculty assembly.

LEAD Events or campus events outside of your discipline

Freshman Orientation Peer Players

Service on Faculty Standing Committee (Curriculum, Personnel, & Enrichment)

Faculty Enrichment Committee

Special Projects or Committees

none

Orientation Events, Graduate Commencements, Admissions Events, & Student Live Events

1. Work all Campus Admissions events.
2. Play the organ for all graduation ceremonies.
3. Recruited students at the Missouri Thespian Conference. 2017
4. Recruited students at the International Thespian Festival 2017

Other Service to the University

Organist for graduation

Service to the Division

Number of Division Meetings Attended

All 10 division meetings

Committee or Special Project Work for the Division

none

Other Services to the Division

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach and publicity.

Service to the Profession

As members of a learned profession, faculty members are reasonably expected to contribute to that profession either through substantive involvement in research, scholarship, and/or creative activity or through active contributory involvement in associations and/or organizations of scholars/artist on the local, regional, national, and/or international level.

Attendance at Discipline Specific Conferences or Events

Missouri State Thespian Conference 2017 St. Louis, MO

International Thespian Festival 2017 - Lincoln, NE

Attendance at Teaching or Higher Education Conferences or Events

Missouri Education Evaluation System (MEES) training Columbia College

Professional Organizations Memberships and Office Held

Educational Theatre Association

Missouri State Thespians

Past member - National Associations of Schools of Theatre, United Sates Institute for Theatre Technology, American Theatre Communications Group, Society of American Fight Directors and Speech and Theatre Association of Missouri

Other Service to the Profession

Created a Summer Theatre Camp for students ages 10-18

Public Service

While the University is not a public institution, it is a vital contributing element within the broader community of which it is a part. Faculty involvement in Civic and community activities intended to enhance the quality of life is valued and encouraged by the University.

Civic and Community Organizations

Fulton Country Club

Community Activities

Business After Hours

Kingdom Days Parade

4th of July Parade

Other Public Service

none

Contractual Special/Focused Responsibilities

Faculty responsibilities may also include special or focused responsibilities that are contractually specified for individual faculty.

Contractual Administrative Duties

Artistic Director of Theatre including administrative duties, budgeting, recruitment, community outreach, publicity and summer theatre experience for students.

Other contractual duties outside your teaching and advising load

Artistic Direction of 4 mainstage productions. directing 2 mainstage productions each year and department organization.

Professional Goals for Next Year

Goal 1

Continue scholarly research on audience development, outreach, marketing and sponsorship.

Goal 2

Continue to improve upon the summer theatre experience for children.

Goal 3

Explore the use of Sketch Up software for scenic design purposes.

Melissa Alpers-Springer

maspring@williamwoods.edu

EDUCATION

- **MA in Theatre Theory, History and Criticism**, Northwestern University, Evanston, IL, 1988
- **BFA in Theatre and Interpretation**, Missouri State University, Springfield, MO, 1983; Magna Cum Laude

PROFESSIONAL EXPERIENCE—ACADEMIC

- **Assistant Professor**, William Woods University, Division of Arts and Behavioral Sciences, 2008-Present
- **Adjunct Professor**, William Woods University, Division of Arts and Sciences; Division of Business; Graduate & Professional Studies, Fulton, MO, 1997-2008
- **Adjunct Professor**, Central Methodist University, Fayette, MO, 2005-2008
- **Adjunct Professor**, Stephens College, Liberal Arts, Columbia, MO, 2007
- **Adjunct Professor**, Columbia College, Columbia, MO, 2003, 2003-2004, 2005
- **Adjunct Professor**, Westminster College, Communication; Fine Arts, Fulton, MO, 2001, 2002-2003, 2004
- **Graduate Instructor**, University of Missouri-Columbia, Department of Communication, 1992-2005, 2008
- **Instructor**, Columbia Area Career Center, Columbia, MO, 2002-Present
- **Part-time Professional Instructor**, Lange Middle School, Columbia, MO, 1997
- **Instructor**, Columbia Entertainment Company, Columbia, MO, 1994, 1996, 1997
- **Instructor**, Ozarks Technical College, Children's Theatre Workshop, Springfield, MO, 1991
- **Instructor**, Phelps School for the Gifted, Springfield, MO, 1990
- **Instructor**, Missouri State University, Department of Theatre, Springfield, MO, 1989-90

COURSES TAUGHT

- **Fundamentals of Public Speaking**, University of Missouri, William Woods University, Westminster College, Columbia College, Central Methodist University
- **Introduction to Theatre**, William Woods University, Central Methodist University, Missouri State University
- **Acting II and III**, William Woods University
- **Theatre History II**, William Woods University, Central Methodist University
- **Acting for the Camera**, William Woods University
- **Beginning Media Writing**, William Woods University
- **Small Group Leadership**, William Woods University
- **Ethics and Sexuality**, William Woods University
- **Public Affairs Reporting**, William Woods University
- **Senior Seminar**, William Woods University

- **Feature Writing/Magazine**, William Woods University
- **Interactive Web Communication**, William Woods University
- **Connections**, William Woods University
- **Intro to Mass Media**, William Woods University
- **Dramatic Literature**, William Woods University, Stephens College
- **Argument and Debate**, William Woods University
- **Persuasive Speaking**, William Woods University
- **Oral Interpretation**, Columbia College, William Woods University
- **Voice and Articulation/Diction**, University of Missouri, William Woods University
- **English Composition**, Central Methodist University
- **Acting for the Non-Major**, University of Missouri
- **Business Communication**, William Woods University

FACULTY ADVISOR

- **Jesters** (student theatre organization—two productions per year), William Woods University
- **National Society of Leadership and Success**, William Woods University
- **Kindness Connection**, William Woods University
- **Peer Players** (Campus Life Play for Freshman Orientation), William Woods University

COMMITTEES

- **Faculty Representative to the Academic Council**, William Woods University, 2017-18
- **Faculty Search Committee**, William Woods University 2012, 2015, 2017
- **Professional Development Committee**, William Woods University 2017
- **Academic Integrity/Honor Board Committee**, William Woods University, 2017
- **Curriculum Committee**, William Woods University 2013-2016
- **Catalog Revision Committee**, William Woods University 2016

PROFESSIONAL EXPERIENCE—THEATRE

- **DIRECTOR**
 - Peter/Wendy*, William Woods University, 2018
 - All Through the Night*, William Woods University, 2017
 - Steel Magnolias*, William Woods University, 2017
 - A Midsummer Night's Dream*, William Woods University, 2016
 - Silence*, William Woods University, 2016
 - #YesAllWomen/#NotAllMen** (devised), William Woods University, 2015
 - The List*, KC Fringe Festival, Kansas City, 2015
 - The Insulting Princess*, William Woods University, 2015
 - How the Other Half Loves*, William Woods University, 2015
 - Rocking Horse* (staged reading), KCACTF Region V/Guthrie Theatre, Minneapolis, 2015
 - Tartuffe*, William Woods University, 2014
 - Perfect Wedding* (shadow interpreted), William Woods University, 2014
 - The Dead Guy*, William Woods University, 2013
 - The List* (world premier), Talking Horse Theatre, Columbia, MO, 2013
 - The Cherry Sisters Revisited* (shadow interpreted), William Woods University, 2013
 - BOB: A Life in Five Acts*, William Woods University, 2012
 - A Pickle Between Brothers* (restaged new play), Berlin Theatre, Columbia, MO, 2012
 - Musical Comedy Murders of 1940*, William Woods University, 2012
 - Damaged Goods* (staged reading, new play), William Woods University, 2011
 - Amadeus*, William Woods University, 2011
 - Lysistrata*, William Woods University, 2011
 - The Immigrant*, William Woods University, 2010
 - The Diviners*, William Woods University, 2010

Blithe Spirit, William Woods University, 2009
Don't Dress for Dinner (shadow interpreted), William Woods University, 2008
Garden (in tandem with *House*), Central Methodist University, 2008
Picasso at the Lapin Agile (shadow interpreted), William Woods University, 2008
Phaedra, William Woods University, 2007
Bedroom Farce, William Woods University, 2006
Ain't Nothin' Quick 'N Easy, William Woods University, 2005
A Piece of My Heart, William Woods University, 2005
How the Other Half Loves, William Woods University, 2003
Mame, Clowns and Criers Community Theatre, Shelbina, MO, 2003
An Evening of One-Acts, Westminster College, 2003
Blood Relations, William Woods University, 2003
This Is Where We Came In, Westminster College, 2002
Grease, Clowns and Criers Community Theatre, Shelbina, MO, 2002

PROFESSIONAL EXPERIENCE—THEATRE (continued)

- **DIRECTOR**

The Musical Comedy Murders of 1940, William Woods University, 2002
The Pajama Game, Maplewood Barn Theatre, Columbia, MO, 2000
Arsenic and Old Lace, Clowns and Criers Community Theatre, Shelbina, MO, 1999
The Pajama Game, Clowns and Criers Community Theatre, Shelbina, MO, 1998
The King Who Stole Spring, Columbia Entertainment Company, Columbia, MO, 1998
Androcles and the Lion, Chalkboard Theatre, Columbia, MO, 1998
Little Mary Sunshine, Ozarks Players Community Theatre, Cabool, MO, 1988
The Music Man, Ozarks Players Community Theatre, Cabool, MO, 1985
Beyond Therapy, Northwestern University, 1984
A Cat's Tale, Missouri State University, Springfield, MO, 1982

- **PUPPETEER**

Chameleon Puppet Theatre, *The Littlest Angel* and *Pied Piper*, Springfield, MO, 1986-87

PROFESSIONAL EXPERIENCE—PRODUCER

- ***The List***, KC Fringe Festival, Kansas City, 2015
- ***The List*** (world premier), Talking Horse Theatre, Columbia, MO, 2013
- ***A Pickle Between Brothers***, Berlin Theatre, Columbia, MO 2012

PROFESSIONAL EXPERIENCE—VIDEO/VOICE OVER

- **VOICE OVER**

William Woods University promotional commercial, 2013

- **ACTOR—Video**

Lamentations of Jeremiah, Student Film, William Woods University, 2010
Divorce: A Guide to the Legal Journey Ahead, Missouri Bar Association, 2000

PRODUCTION EXPERIENCE

Boom Operator, *Next to You*, Student Film, Stephens College, 2010
Radio Theatre Director, *The Resurrection of Roderick Bloom*, 1999; *Utopia Street*, 2000
Improvisation Troupe Director, University of Missouri-Columbia, Columbia, MO, 1995
Acting Coach, *Rosemary Phlox Saves the World*, Columbia Entertainment Company, Columbia, MO, 1996

WORKSHOPS

- **Directing Intensive Workshop**, Kennedy Center, Washington, D.C., 2014

ADAPTATIONS

- **One-acts**, *Mrs. Piggle-Wiggle*, *Clue*, *The Seven Chinese Siblings*, 1994 and 1996

LEAD EVENTS

- **Rocky Horror Picture Show**, William Woods University, 2008-Present
- **A Piece of My Heart** Vietnam Veterans Panel, William Woods University, 2005
- **Ain't Nothin' Quick 'N Easy** Facilitator of Playwright Discussion, William Woods University, 2005

EDITING

- **Editorial Staff**, *Theatre Topics*, Dr. Suzanne Burgoyne, editor, 1994-96

PRESENTATION

- **“The Director vs. the Collaborator,”** Mid-America Theatre Conference Director’s Symposium, Minneapolis, 1994

COMMENCEMENT ADDRESS

- **Columbia Area Career Center**, Medical Coding Certificate, 2004

AWARDS AND HONORS

- **Dads' Association-Louis D. Beaumont Distinguished Professor Award for Excellence in Teaching**, William Woods University, 2011
- **Graduate Assistantships**
University of Missouri-Columbia, Departments of Theatre and Communication, 1992-2003
Northwestern University, Department of Theatre, 1983-84
- **Undergraduate Assistantship**, Missouri State University, Department of Theatre and Dance, 1981-83
- **Undergraduate Awards**
Alpha Psi Omega Thespian of the Year, 1983-84
Alpha Psi Omega
 Acting Award, One-act, 1982-83
 Directing Award, Interpreters Theatre, 1982-83

**MARLENE MORTS
RAILTON
1101 PARKRIDGE
FULTON, MO 65251
314-642-8715**

EDUCATION

Bachelor of Science degree in music education from Southwest Missouri State University in Springfield, MO. Certified to teach music K-12. Graduated 1981.

Fulton public school system graduated May, 1977.

**PROFESSIONAL
HELPFULS**

Knowledge of IBM Personal Computer, software volkswriter 3.
Knowledge of Zenith Computer, IBM compatible, software wordperfect 4.0
Knowledge of Radio Shack TRS-80 Microcomputer
Knowledge of Xerox 627
Memorywriter Knowledge of Xerox
copy machines Knowledge of Sharp
calculators

EMPLOYMENT

June 1, 1988 - present: COLUMBIA EYE CONSULTANTS. Secretary to four eye surgeons. Responsibilities include physician correspondence, making appointments, handling emergency phone situations, scheduling weekly and weekend call for the physicians, and ordering all the supplies for the company.

April 5, 1985 - May, 1988: MISSOURI LIONS EYE RESEARCH FOUNDATION. Administrative Asst. to the Executive Director. Responsibilities included: executive correspondence, UPS and Federal Express manager, back-up purchasing agent and secretary to three research Ph.D's. Responsible for preparing federal grant papers and manuscripts for publication.

Coordinator of the Missouri Lions Eye Bank. Responsibilities included: coordinating annual seminars, quarterly, calendar and fiscal statistics, quarterly design, layout and editing of the Eye Bank Newsletter, correspondence, billing transactions and organizational filing.

December 1982 - April 1985: UNIVERSITY OF MISSOURI. Secretary in the UMC Purchasing Department. Responsibilities included: bidding transactions, issuing purchase orders, typing bids, and greeting the public.

UNIVERSITY OF MISSOURI (can't)

Secretary to the Manager of Materials Management UMC Hospital and Clinics. Responsibilities included: correspondence for manager and three purchasing agents, recorded all Capital Equipment purchases for the hospital and was the petty cash officer for the hospital and medical school.

OTHER WORK EXPERIENCES:

Fulton R III elementary music teacher 1982-3

Eldon Public School elementary music teacher 1981-2

PROFESSIONAL AND PERSONAL REFERENCES **AVAILABLE** UPON REQUEST.

Courses taught at William Woods University

MUS 211 Applied Piano I

MUS 212 Applied Piano II

MUS 221 Applied Voice I

MUS 222 Applied Voice II

MUS 241 Jameson Singers

Rebecca Talbert
2549 Hidden Valley Dr Holts
Summit, MO 65043 573-896-
8875

Rebecca Talbert began studying music at the age of 5 when she started piano lessons. In the spring of 2005, she completed the requirements for the Masters of Music Degree from the University of Missouri -Columbia in Conducting. She enjoys performing all types of music and has performed with the Jefferson City Symphony Orchestra, the University of Missouri Choral Union and several community groups as well. Mrs. Talbert has taught both instrumental and choral music in the public school system from 1997 to 2006, earning high ratings at festivals and competitions. In January of 2006 she served as clinician for the Show-Me Conference Band. She is currently teaching from her private home studio and working toward developing an orchestral program for the home school community in Jefferson City.

Pedagogical Training of Interest

University of Missouri -Master's of Music (2005) Teaching

Approaches to Music Theory

- Overview of the scope and sequence of a Music Theory, Ear training and sight reading program

Advanced Keyboard Sight-reading and Ear-training

- Hands-on study in techniques of Sight-reading and Ear-training

Graduate Teaching Assistant

- Jazz, Pop & Rock

Lincoln University – Bachelor's of Music Education (1997)

- Teaching Assistant for Class Piano

Work History

Independent Music Studio -Teach private lessons, including piano, violin, voice and guitar and coach chamber and performing groups. Founder and Director of the Jefferson City Home-school Orchestra

Gasconade Co. R II School District – High School Band Director 2005 – 2006
Responsible for all aspects of a High School Band program

Helias High School – Assistant Music Director 2002 – 2003
Responsible for band and choral rehearsals, accompanied and taught Girls Choir

Lincoln University – Assistant to the Choral Department 2000 – 2002
Responsible for accompanying rehearsals, sectionals and student recitals.

St. Elizabeth R-IV School District – K-12 Music Director
Started a Marching Band Program and increased
enrollment in Band by 75%

Music courses taught at William Woods University

MUS 101 Music Fundamentals

MUS 103 Music Appreciation

MUS 111 Jazz, Pop and

MUS 171 Music History I

MUS 211 Applied Piano I

MUS 212 Applied Piano II

MUS 221 Applied Voice I

MUS 222 Applied Voice II

MUS 271 Music History II

Annual Assessment Report

Theatre

Faculty Responsible for the Report – Joe Potter & Melissa Alpers Springer

Annual Assessment Report

Program Profile

	2014-2015	2015-2016
Majors (total, majors 1,2,3)	12	8*
Minors	8	6*
Technical	1	0
Musical	3	1
Performance	5	7
Full Time Faculty	2	2
Part Time Faculty	3	3

*adjusted numbers

*If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.*

If your discipline is a major with **one or multiple concentrations, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.*

Program Delivery (HLC 3A3)

Traditional on-campus _____ X _____

Online Program _____

Evening Cohort _____

Analysis:

Program goals for student retention, persistence and degree completion are? What do the persistence numbers mean to the faculty in the program? Are your persistence and graduation data what you expected? If yes, what has made for this success? If not, how could they be improved? Consider the students' "time to degree." Does the actual time to degree fit and reflect the program's expected and advertised time? If not, are there ways to align the two? We strive to keep students academically and artistically challenged and on track to degree completion. Transfer students may need an extra semester due to the major requiring 45 credit hours for completion, but typically students are able to complete the degree in a timely fashion. The one exception to this would be the BS in Speech and Theatre Education which tends to add an extra semester for completion due to constant changes in state education requirements and completion deadlines. Student retention in our area is also directly related to the kinds of productions we are able to produce. Just like a winning season attracts new players to a sports team, so too does a successful production season attract and retain students to theatre.

Outside Accreditation:

Is your program accredited by outside accreditor? No If "yes", name the accrediting agency and include the cycle for accreditation review.

Is accreditation available for your program? Yes through the National Association of Schools of Theatre

Are you making strides to attain accreditation? If no, why not? At the current time we do not meet the criteria of size of full-time faculty.

Program Action Items

Action Item 1:	The assessment plan and form will have to be revamped to fit the new major.
Action steps:	<ol style="list-style-type: none">1. Reorganize the assessment form to better reflect the changes in the major and align with the new major matrix.2. Streamline the annual assessment report content to reduce the amount of information that might be considered supplemental.
Timeline	2015-2016 academic year
Faculty Responsible	Joe Potter, Melissa Alpers-Springer, Marlene Railton, Adrienne Branson, Rebecca Talbert
Evaluation	# of students enrolled in courses. Faculty post mortem the effectiveness of the new plan.
Completion	This was accomplished for the Spring Portfolio Assessment process.

Action Item 2:	Increasing the number of theatre majors.
Action steps:	<ol style="list-style-type: none"> 1. Work closely with Admissions on possible ways to increase contact and interest of perspective students. 2. Contact/visit all area high schools. 3. Using the Missouri Thespian membership contact high school drama teachers and their counselors. 4. Attend the Missouri State Thespian Conference in January of 2015. 5. Attend the STAM Conference in September. 6. Organize current students to contact perspectives via social media encouragement. 7. Offer workshops to area high schools. 8. Gather on campus data and create a list of current students with performing arts backgrounds 9. Make contact with students in #8 offering incentives to get involved. 10. Advertising and literature displayed as part of the mainstage season in the lobby and program. 11. Use social media to contact students – Facebook, YouTube, Instagram, Twitter
Timeline	2015-2016 academic year
Faculty Responsible	Joe Potter Melissa Alpers-Springer
Evaluation	# of applications from Admissions # of acceptance from Admissions # of incoming majors in the fall of 2016 Post Mortem effectiveness of campaign
Completion	This is an on-going process.

Action Item 3:	Revamp and improve the comprehensive test being given theatre majors.
Action steps:	<ol style="list-style-type: none"> 1. Review, edit and reorganize the comprehensive test content. 2. Redefine the outcomes to better reflect how the test is measuring students.
Timeline	2015-2016 academic year
Faculty Responsible	Joe Potter, Melissa Alpers-Springer, Marlene Railton, Adrienne Branson Rebecca Talbert
Evaluation	# of students enrolled in courses. Faculty post mortem the effectiveness of the new plan.
Completion	This was completed for the Spring 2016 Portfolio review

Action Item 4:	Make sure to include outcomes on ART 105, BUS 201 & ENG 414 in the Annual assessment report.
Action steps:	1. Contact the faculty that teach these courses and get updated assessment information.
Timeline	2015-2016 academic year
Faculty Responsible	Joe Potter, Terry Martin, Erik Hillskemper, David FOrster
Evaluation	Faculty post mortem the effectiveness of the new plan.
Completion	In progress.

Program Objectives:

1. Demonstrate proficiency in performance or technical theatre.
2. Demonstrate knowledge of theatre history and dramatic literature.
3. Critically evaluate all aspects of theatrical production.

Program Objectives Matrix

REQUIRED COURSES 24 hrs:	OBJ 1	OBJ 2	OBJ 3
THA110		I	I
THA 234	I		
THA 255	I		
THA362		I	I
THA363		I	I
THA499	M	M	M
BUS 201	I		
ENG 414		I	
External Assessment	A	A	A

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

Performance Concentration:

REQUIRED COURSES 21 hrs:	OBJ 1	OBJ 2	OBJ3
THA210	I		

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THA354	R		
THA454	M	M	
THA470	I	I	
Theatre Electives 9 hrs			
External Assessment	A	A	A

Musical Theatre Concentration:

REQUIRED COURSES 21 hrs:	OBJ 1	OBJ 2	OBJ3
MUS221	I		
THA115	I		
THA116	I		
THA117	I		
THA210	I		
THA211	R		
THA250		I	
THA354	R	R	
THA454	M	M	
External Assessment	A	A	A

Technical Concentration:

REQUIRED COURSES 21 hrs:	OBJ 1	OBJ 2	OBJ3
ART105	I		
THA231	I	I	
THA232	I		
THA331	I	I	
THA470	I	I	
Theatre Electives 6 hrs			
External Assessment	A	A	A

I=Introduced R= Reinforced M=Mastered - Faculty plan

Assessment of Program Objectives

Objective 1	Students must demonstrate proficiency in performance or technical theatre.
Methods	<p>Outside reviewers' evaluations of portfolio reviews</p> <p>THA 234 Stagecraft—final project</p> <p>THA 255 Acting I—final performance</p> <p>THA 499 Senior Project – final project</p> <p>BUS 201 Entrepreneurship - final project</p>
Benchmark	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ◦ Freshman & Sophomores: 1 & 2 ◦ Juniors & Seniors: 3 & 4 <p>THA 234 Stagecraft: 80% of students achieve 75% or better</p> <p>THA 255 Acting I: 80% of students achieve 75% or better</p> <p>THA 499 Senior Project: 80% of students achieve 75% or better</p> <p>BUS 201 Entrepreneurship: 80% of students achieve 75% or better</p>
Data Collected (course specific)	<p>THA 231 - Makeup for the stage (16 students) - On the day scheduled for the final exam the student will be required to perform a complete "likeness" makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria:</p> <ol style="list-style-type: none"> 1. The actual process of application. 2. The final product. 3. A makeup worksheet illustrating the steps of application. <p>THA 234 - Stagecraft - Each student will complete a technical drawing/design final project. Each student will be required to design a set as the final project for the semester. The set design project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. <u>The play must be approved by the professor.</u> 2. Create a design concept and write it out in a one page paper complete with a symbol that represents the concept.

	<p>3. The design must include the following drawings:</p> <ul style="list-style-type: none"> a. floor plan with dimensions. b. 1 front elevation which includes all set walls with dimensions. c. 1 rear elevation which includes all set walls with all dimensions d. 1 painter's elevation. e. 1 construction drawing f. 1 side elevation g. a color rendering of the set. <p>THA 331 - Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be "pitched" to the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. The play must be approved by the professor. 2. Create a design concept and write it out in a one page paper. 3. The design must include the following paper work/drawings: <ul style="list-style-type: none"> a. Floor plan with dimensions b. Light plot drawn on floor plan c. Magic sheet d. Instrument schedule e. Entire script with lighting cues <p>THA 354 – Acting II - Students are assigned a specific number of monologues and scene work to perform. Subject matter varies, but usually includes comedy, drama and the classics.</p> <p>THA 470 - Directing - Students are assigned a variety of directing scene assignments which is capped off at the end of the semester by directing a 10 minute scene for the general public.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	Theatre Portfolio Review - Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are <u>required</u> to participate in this review. Theatre Portfolio Review is scheduled in March

	<p>over a two-day period. The Review process consists of:</p> <ol style="list-style-type: none"> 1. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators. 2. Your self-reflection paper. (See description below.) 3. Your character analysis/design conceptualization. (See description below.) 4. A progress/content check of your audition books (performance & musical theatre concentrations). 5. A progress/content check of your musical theatre audition book (musical theatre concentration only). 6. Electronic portfolio on disc. 7. Website construction evidence. 8. A general knowledge of theatre test (administered on the 2nd day). 9. Your Artist Statement in written form (see attachment) <ul style="list-style-type: none"> • Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. <p>Senior Project post mortems.</p>
Results	<p>Fall Term 2015</p> <p>THA 231 Stagecraft (5 students) – 80 % made 75% or better</p> <p>THA 255 Acting I (8 students) – 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Spring Term 2016</p> <p>THA 331 Stage Lighting (7 Students) – 100% made 85% or better</p> <p>THA 354 Acting II - 80 % made 75% or better</p> <p>THA 499 Senior Project (1 student) 100% of students made 90% or better</p>

Budget needs related to the objective?	None
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Objective 2	Students will demonstrate knowledge of theatre history and dramatic literature.
Methods	<p>Comprehensive exam during Assessment Days</p> <p>We use a general theatre knowledge test during the Portfolio review that includes large sections over theatre history and theatrical literature.</p> <p>THA 362 Theatre History I—final paper</p> <p>THA 363 Theatre History II—final paper</p> <p>THA 499 Senior Project – final project</p> <p>ENG 414 Shakespeare – final Paper</p>
Benchmark	<p>THA 362 Theatre History I—final paper</p> <p>THA 363 Theatre History II—final paper</p> <p>THA 499 Senior Project – final project</p> <p>THA 362 & 363: 80% of students achieve 75% or better</p> <p>THA 499 Senior Project: 80% of students achieve 75% or better</p> <p>ENG 414 Shakespeare Senior Project: 80% of students achieve 75% or better</p>
Data Collected (course specific)	12-20 students in each class depending upon the class or production are assessed by tests over the material and written responses to the literature they read and research papers over theatre topics.
Data Collected (Assessment Day, external tests, Senior Achievement)	We use a general theatre knowledge test during the Portfolio review that includes large sections over theatre history and theatrical literature.
Results	Fall 2015

	<p>None of these courses nor the comprehensive test was offered this semester.</p> <p>Spring 2016</p> <p>THA 362 Theatre History I – (1 student) 100% of the students achieved 90% or better</p> <p>THA 363 Theatre History II – (! Student) 100% of the students achieved 90% or better</p> <p>THA 499 Senior Project (1 student) 1 student) 100% of the students achieved 90% or better</p> <p>Comprehensive exam during Assessment Days – (6 students) - 4 students scored 60% or better, 2 students scored \$50% or better</p>
Budget needs related to the objective?	None

Objective 3	Students will critically evaluate all aspects of theatrical production.
Methods	<p>THA 110: final play critique</p> <p>THA 362: final play critique</p> <p>THA 363: final play critique</p> <p>THA 499: Final Performance</p>
Benchmark	80% of students achieve 75% or better
Data Collected (course specific)	<p>Fall term</p> <p>THA 110: final play critique 2-3 pages discussing performance and production aesthetics/outcomes</p> <p>Spring Term</p> <p>THA 362: final play critique</p> <p>THA 363: final play critique</p>

	THA 499: Final Performance
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Theatre Portfolio Review - Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are <u>required</u> to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. The Review process consists of:</p> <ul style="list-style-type: none"> 10. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators. 11. Your self-reflection paper. (See description below.) 12. Your character analysis/design conceptualization. (See description below.) 13. A progress/content check of your audition books (performance & musical theatre concentrations). 14. A progress/content check of your musical theatre audition book (musical theatre concentration only). 15. Electronic portfolio on disc. 16. Website construction evidence. 17. A general knowledge of theatre test (administered on the 2nd day). 18. Your Artist Statement in written form (see attachment) <ul style="list-style-type: none"> • Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. <p>Senior Project post mortems.</p> <p>Assessment/Portfolio review happens in the spring – no data available at this time</p>
Results	<p>Fall 2015</p> <p>Assessment/Portfolio review happens in the spring – no data available at this time</p> <p>THA 110 - 88% of students achieved 75% or better.</p>

	<p>Spring 2016</p> <p>THA 362 Theatre History I – (1 student) 100% of the students achieved 90% or better</p> <p>THA 363 Theatre History II – (! Student) 100% of the students achieved 90% or better</p> <p>THA 499 Senior Project (1 student) 1 student) 100% of the students achieved 90% or better</p>
Budget needs related to the objective?	None

Concentration Objective: Performance

Objective 1	Students will demonstrate competencies in acting technique and characterization.
Methods	<p>Assessment Days (portfolio reviews)</p> <p>THA 210 – final performance</p> <p>THA 354 – final duet scene</p> <p>THA 454 – final performance</p>
Benchmark	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ◦ Freshman & Sophomores: 1 & 2 ◦ Juniors & Seniors: 3 & 4 <p>THA 210 : 80% of students achieve 75% or better</p> <p>THA 354: 80% of students achieve 75% or better</p> <p>THA 454: 80% of students achieve 75% or better</p>
Data Collected (course specific)	<p>THA 210 – Final Performance.</p> <p>THA 354 - Final duet scene performance and character analysis are assessed.</p>
Data Collected (Assessment Day,	Students are assessed during the Portfolio Review (spring) using the

external tests, Senior Achievement)	<p>following criteria.</p> <p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p>
Results	<p>Fall 2015</p> <p>THA 210 – 90% of students achieved 75% or better</p> <p>Spring 2016</p> <p>Assessment Days (portfolio reviews) (6 students) – 90% scored 90% or better</p> <p>THA 354 Acting II - 80 % made 75% or better</p> <p>THA 499 Senior Project (1 student) 100% of students made 90% or better</p>
Budget needs related to the objective?	None.

Objective 2	Students will demonstrate knowledge of directing techniques.
Methods	<ul style="list-style-type: none"> • THA 470 Directing—ten-minute play
Benchmark	<ul style="list-style-type: none"> • 80% of students achieve 75% or better
Data Collected	Students will be assessed on the outcome of their final 10 minute directed

(course specific)	scene.
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>A post mortem critique of the 10 minute directing scenes is done in class.</p> <p>During portfolio review adjudicators are asked to comment both orally and in written form on any student who has directed a laboratory production. Adjudicators are shown the directors prompt script & paper work and use the following general rubrics to critique the work – Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Results	<p>Fall 2015</p> <p>Directing was not offered.</p> <p>Spring 2016</p> <p>Directing was not offered.</p>
Budget needs related to the objective?	None.

Concentration Objectives: Musical Theatre

Objective 1	Students will demonstrate competencies in musical theatre vocal performance and movement.
Methods	<p>Assessment Days (portfolio reviews)</p> <p>MUS 221—final performance evaluation</p> <p>THA 115—final performance evaluation</p> <p>THA 116—final performance evaluation</p> <p>THA 117—final performance evaluation</p> <p>THA 210—final performance evaluation</p> <p>THA 211—final performance evaluation</p>
Benchmark	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ◦ Freshman & Sophomores: 1 & 2

	<ul style="list-style-type: none"> ○ Juniors & Seniors: 3 & 4 <p>MUS 221: 80% of students achieve 75% or better</p> <p>THA 115: 80% of students achieve 75% or better</p> <p>THA 116: 80% of students achieve 75% or better</p> <p>THA 117: 80% of students achieve 75% or better</p> <p>THA 210: 80% of students achieve 75% or better</p> <p>THA 211: 80% of students achieve 75% or better</p>
Data Collected (course specific)	<p>All dance students are assigned a final dance project/performance in class. They must choreograph and perform the dance. The faculty give both an oral and written critique of that final performance.</p> <p>Students are orally critiqued each lesson on vocal improvement and given assignments to practice between each vocal lesson.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>During portfolio review (Spring) musical theatre concentration students are critique both orally and in written using the following rubrics –</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Concentration (Student establishes character, maintains character, commits to character, integrates character.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality speaking voice that is resonant, articulate, expressive and well-projected.)</p> <p>Musicality (Singer masterfully interprets material with musical accuracy and artistic flair.)</p> <p>For Senior Project and Recital student receive both oral and written comments concerning their performance which includes comments on their dance/movement.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p>
Results	Fall 2015

	<p>MUS 221: 90% of students achieved 75% or better</p> <p>THA 211 – Dance Movement II: 90% of students achieve 75% or better</p> <p>Spring 2016</p> <p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ◦ Freshman & Sophomores: 1 & 2 ◦ Juniors & Seniors: 3 & 4 <p>MUS 221: 80% of students achieve 75% or better</p> <p>THA 116: 80% of students achieve 75% or better</p> <p>THA 210: 80% of students achieve 75% or better</p> <p>THA 211: 80% of students achieve 75% or better</p>
Budget needs related to the objective?	None.

Objective 2	Students will demonstrate competencies in acting technique and characterization.
Methods	Assessment Days (portfolio reviews)
	THA 354—final duet scene
Benchmark	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ◦ Freshman & Sophomores: 1 & 2 ◦ Juniors & Seniors: 3 & 4 <p>THA 354: 80% of students achieve 75% or better</p>
Data Collected (course specific)	THA 354 - Final duet scene performance and character analysis are assessed.
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Students are assessed during the Portfolio Review (spring) using the following criteria.</p> <p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p>

	<p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p>
Results	<p>Results will be available in the spring during portfolio assessment!</p> <p>THA 354 was not offered this semester.</p> <p>Spring 2016</p> <p>Assessment Days (portfolio reviews) (6 students) – 90% scored 90% or better</p> <p>THA 354 Acting II - 80 % made 75% or better</p> <p>THA 499 Senior Project (1 student) 100% of students made 90% or better</p>
Budget needs related to the objective?	None.

Concentration Objectives: Technical Theatre

Objective 1	Students will demonstrate competency in stage management.
Methods	THA 232 Stage Management—final project
Benchmark	80% of students achieve 75% or better
Data Collected (course specific)	THA 232 Stage Management final prompt book.
Data Collected (Assessment Day,)	Plenty of experience was gained in these two areas by our students in producing 4 mainstage productions and two student laboratory

external tests, Senior Achievement)	productions. Students who stage manage or theatre manage this year show their stage/theatre management prompt books and paper work during Portfolio Review
Results	THA 232 Stage Management was not offered this semester.
Budget needs related to the objective?	None.

Objective 2	Students will demonstrate competencies in techniques and principles of technical theatre, design and directing.
Methods	Assessment Days (portfolio reviews) THA 231 Stage Makeup—final project THA 234 Stagecraft—final project THA 331 Lighting—final project THA 470 Directing —ten-minute play ART 105 Basic Design – Final project
Benchmark	Portfolio Reviews: <ul style="list-style-type: none">• On a benchmark scale of 1-4<ul style="list-style-type: none">○ Freshman & Sophomores: 1 & 2○ Juniors & Seniors: 3 & 4 THA 470: 80% of students achieve 75% or better THA 231 Stage Makeup: 80% of students achieve 75% or better THA 234 Stagecraft: 80% of students achieve 75% or better THA 331 Lighting: 80% of students achieve 75% or better ART 105 Basic Design 80% of students achieve 75% or better
Data Collected (course specific)	Makeup for the stage - On the day scheduled for the final exam the student will be required to perform a complete “likeness” makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria: <ol style="list-style-type: none">1. The actual process of application.2. The final product.

	<p>3. A makeup worksheet illustrating the steps of application.</p> <p>Stagecraft - Each student will complete a technical drawing/design final project. Each student will be required to design a set as the final project for the semester. The set design project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. <u>The play must be approved by the professor.</u> 2. Create a design concept and write it out in a one page paper complete with a symbol that represents the concept. 3. The design must include the following drawings: <ol style="list-style-type: none"> a. floor plan with dimensions. b. 1 front elevation which includes all set walls with dimensions. c. 1 rear elevation which includes all set walls with all dimensions d. 1 painter's elevation. e. 1 construction drawing f. 1 side elevation g. a color rendering of the set. <p>Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be "pitched" to the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. The play must be approved by the professor. 2. Create a design concept and write it out in a one page paper. 3. The design must include the following paper work/drawings: <ol style="list-style-type: none"> a. Floor plan with dimensions b. Light plot drawn on floor plan c. Magic sheet d. Instrument schedule e. Entire script with lighting cues
Data Collected (Assessment Day, external tests,	All majors are encouraged to show any of their design work to the adjudicators. The adjudicators provide both oral and written comments on the work based on the following rubrics –

Senior Achievement)	<p>Operating Systems (The technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.)</p> <p>Craftsmanship (The technician demonstrates excellent craftsmanship.)</p> <p>Production/Techniques (The technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.)</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Results	<p>Fall 2015</p> <p>THA 231 Stagecraft (5 students) – 80 % made 75% or better</p> <p>Spring 2016</p> <p>THA 331 Stage Lighting (7 Students) – 100% made 85% or better</p>
Budget needs related to the objective?	None

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

Analysis of Assessment:

What concerns do you have about the data provided? In the results of the assessment, what worked and what did not work? Does the data represent an identifiable trend in the level of activity/ achievement/ accomplishment? Does the data represent an acceptable level of activity/accomplishment/achievement given our mission and values? (HLC 4B1).

Fall 2015 - In terms of our assessment process, I feel we have a good handle on the various ways we collect information and use that information to measure, adjust and improve the level of academic rigor. In terms of identifiable trends, we seem to be fairly consistent from year to year on the idea that we have more performance majors than technicians and therefore the few technicians cannot necessarily increase the success rate of the performance people who are not as interested in that area. I feel that until we can build more numbers in the technical area, we will always have a lower success rate in the technical area. That being said I feel we are on track in terms of the curriculum and co-curricular production program.

Spring 2016 – the most glaring issue from the data collected is the very low scores in terms of theatre history and criticism as scored on the Theatre assessment test. These low scores must be addressed and

ways found to better deliver the material and improve student retention of the material. As for our portfolio results – we were very pleased with our portfolio results in terms of performance, presentation and outcomes. Performance material was strong and examples of their work in both written. Collected and online examples was much stronger than in previous years.

Analysis of the Assessment Process (Empirical & Non-Empirical) (HLC4B3)

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Fall 2015 - Not only do we use the afore-mention (above) courses as a means of measurement, we also use our portfolio review. We use our theatre portfolio review each year to measure our success with the students and the curriculum (won't be offered until spring semester). We have used the portfolio to recommend changes to the theatre curriculum, make changes in the structure of the production aspects of the department and certainly to measure the development of the student theatre artist. Currently we feel we are on track both in curriculum and co-curricular production.

Spring 2016 – After reviewing the portfolio presentations and Spring semester data collection we feel that we are on track in terms of offering curriculum and co-curricular production experiences.

Program Changes Based on Assessment:

This section requires that you review the previous year's annual assessment and determine whether the actions suggested were implemented and to what affect those actions had on student learning from data you collected. Changes can be: course rotation, assessment activities, and assignment changes... Also indicate changes you made to the program outside of data collection and why. How did those changes impact the student results?

The following changes were recommended

2014-2015 Needed changes –

1. Tech Concentration - The absolute, weakest area of our curriculum/major is the tech concentration. We need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest part of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

5/12/15 – this has not changed has been referred to year after year including our last 5 year review and now with the construction of an amphitheater it is even more imperative that this be addressed

2. Add a Dance Minor - We need to add to the curriculum a minor in dance. We do not offer a strong dance curriculum. Many students with dance experience from a variety of majors across campus have requested more dance courses and a dance minor to continue to study dance. Adding the dance minor would then give both our majors and interested non-majors an excellent choice for a minor. It would certainly work well as the companion minor to the BA in Theatre with a concentration in musical theatre. Offering the dance minor would also give us more latitude to offer a BFA in Theatre. **(5/12/15 ongoing)**

3. Revamp the Music Minor – Last year we decided it was time to revamp the music minor to better reflect both the needs of our musical theatre students and our common studies students. Work began on the minor and has continued over the school year. The new version of the music minor will be ready by the fall for the curriculum committee. We would encourage the administration to still consider adding a full time music faculty member with musical theatre/accompanying qualifications. **(5/1**

Basically these changes are still needed. We also need to revamp our assessment forms for the portfolio review in the spring.

Spring 2016 – We did revamp our portfolio forms for better assessment of this year's presentations.

General Education Assessment:

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education areas are: Communication, Mathematics, Value, Meaning, Historical Perspective, Critical Thinking, Diversity, Creative and Aesthetic Sensibility, Natural Science and Social Science. (HLC 4B1)

Communication - Students will transmit information effectively in written or spoken form.

Mathematics - Students will solve problems through an analysis of quantitative relationships.

Critical Thinking - Students will use the principles of logic to develop analytical and reasoning skills.

Meaning - Students will analyze texts (broadly defined) in order to identify central themes and interpret underlying meaning.

Ethical Reasoning - Students will consider ethical problems in terms of competing interests, historical and cultural roots of conflict, and use various models or theories of ethical reasoning to resolve moral dilemmas.

Historical Perspective - Students will think historically, meaning that they will understand both how the present is shaped by the past and how the past informs our understanding of the present.

Fine Arts: Creative and Aesthetic Sensibility - Students will examine the products of human creativity in such endeavors as painting, sculpture, theatre, and music.

Natural Science - Students will understand the natural world through systematic observation, by analyzing data, and by forming, testing and revising hypotheses.

Social Sciences - Students will study the behavior of people and employ the principles of science to explain both group and individual behavior.

Diversity - Students will analyze the traditions and values of a variety of cultures.

Use of Common studies in the theatre major

Course #	Course Name	Comm.	Math	Critical thinking	Meaning	Ethical reason	Historical Perspective	Fine Arts	Natural Science	Social Science	Diversity
THA 110	Introduction to Theatre	X		X	X	X	X	X		X	X
THA 115	Theatre Dance: Jazz & Tap	X		X	X	X		X	X	X	
THA 116	Theatre Dance: Modern	X		X	X	X		X	X	X	
THA 117	Theatre Dance: Ballet	X		X	X	X		X	X	X	
THA 120	Introduction to Technical Practicum	X	X	X	X	X		X	X		
THA 125	Costuming Practicum	X	X	X	X	X		X			
THA 126	Technical Practicum	X	X	X	X	X		X			

THA 151	Performance Practicum	X		X	X	X		X		X	
THA 210	Dance Movement I	X		X		X		X	X	X	X
THA 211	Dance Movement II	X		X		X		X	X	X	X
THA 231	Makeup for the Stage	X	X	X	X	X		X	x	X	
THA 232	Stage Management	X	X	X		X		X		x	
THA 234	Stagecraft	X	X	X	X	x		X	x		
THA 240	Stage Combat	X		X	X	x	x	X	x		
THA 250	Survey of American Musical Theatre	X		X	X	x	x	X			X
THA 255	Acting I: Basic Skills	X		X	X	x		X		x	
THA 260	Acting for the Camera	X	X	X	X	x	x	X		X	
THA 331	Stage Lighting	X	X	X	X	X	x	X	x		
THA 354	Acting II: Scene Study	X		X	X	x		x		X	
THA 362	Theatre History I	X		x	X	x		X		X	X
THA 363	Theatre History II	x		x	x	x		X		x	X
THA	Internship	X		X		X		X			

390	I										
THA 418	Methods in Teaching	X		X		X	x	X		x	
THA 451	Internship II	X		X		X		X			
THA 452	Internship III	X		X		x		X			
THA 454	Acting III: Period Style	X		X	X	x	x	X		x	X
THA 470	Directing	X		X	X	x	x	X			X
THA 491	Broadway Play Analysis	X		X	X	x	x	X		x	X
THA 499	Senior Project	X		x	x	x		X			

Program Activities:

Student Performance Day Activities (Assessment Day):

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Portfolio Review Guidelines

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. A sign-up sheet will be posted on the Theatre department office door by the last week of February so you can sign up for a review time.

The Review process consists of:

1. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
2. Your self-reflection paper. (See description below.)
3. Your character analysis or design conceptualization. (See description below.)
4. A progress/content check of your audition books (performance & musical theatre concentrations).
5. A progress/content check of your musical theatre audition book (musical theatre concentration only).
6. Electronic portfolio/Website construction evidence.

7. A general knowledge of theatre test (administered on the 2nd day).
8. Your Artist Statement in written form (see attachment)

You may choose the performance, musical theatre, technical, or theatre education portfolio review process. The criteria for the reviews follow.

Performance Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. Each monologue must not be more than 5 minutes in length (See monologue criteria). **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene. **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, and any other examples of your best work. **Remember, it's not quantity, its quality that counts.** (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Show evidence of building your own website/electronic portfolio.

Musical Theatre Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. The monologues need not be more than 5 minutes in length (See monologue criteria). **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before
- Sing two contrasting musical selections, (**no more than 32 bars each**) i.e., a ballad and an up-tempo piece (See musical theatre criteria). **NO REPEATS PLEASE!** Musical selections must be something you have not performed for portfolio review before.
- **OPTIONAL:** You may choose in addition to your contrasting monologues to perform a duet song with a partner. **NO REPEATS PLEASE!** Duet Songs must be something you have not performed for portfolio review before.
- Provide music for the accompanist with all the appropriate cuts noted.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, and any other important examples of your work. **Remember, it's not quantity, its quality that counts.** (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Bring your musical theatre audition book of musical selections. (See musical audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website/electronic portfolio.

Technical Portfolio Review Criteria

- Prepare and present a 15 minute portfolio presentation highlighting your technical strengths and experiences.

- Bring your updated portfolio for review in the interview. The portfolio should contain examples of your best work including designs, photos, drawings, renderings, slides, and prompt scripts. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Bring an updated resume of your performance and technical experience.
- Choose a play and write a design conceptualization paper on the play. (See design concept criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Create an electronic version of your portfolio and burn to disc.
- Show evidence of building your own website.

Theatre Education Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. Each monologue must not be more than 5 minutes in length. (See monologue criteria)
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, designs, photos, drawings, renderings, slides, and prompt scripts and any other examples of your best work. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (freshman and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website/electronic portfolio.

Requirement for All Majors

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all inclusive to your talent, technique and knowledge base.

Character Analysis - Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous school production), and write in paper/paragraph form a complete character bio and history. The attached character analysis form will help you in writing the character biography.

Artist's Statement - An artist's statement is a written document in paragraph form that serves as a basic introduction of you as an artist, explaining why and how you make your art, among other contextual facts. An artist's statement may pertain to a particular work, or to your entire body of work. It explains who you are as an artist.

Theatre Test - A test over general theatre knowledge will be administered on the 2nd day of Portfolio Review in the afternoon after everyone has completed their review. This test will cover theatre history, performance technique, technical theatre and dramatic theory and criticism including knowledge of important playwrights

Senior Achievement Day Presentations:

Describe program Senior Achievement Day activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens on this day? What changes if any will occur due to what is learned by faculty on Senior Achievement Day's?

All theatre majors are required to take THA 499 Senior Project - This capstone course of the major requires students to design, direct, and perform in a one hour production/presentation that uniquely defines the students talents and abilities and demonstrates the depth of their training and knowledge. In some cases a student may choose to write a major research topic agreed upon by the student and faculty advisor. The faculty advisor assists the student in planning their project and then sets forth the criteria for completion of the project and grading. Students benefit from this course by having all the pressures of production and pulling together everything they know about theatre in order to create a successful presentation. Assessment of their success is based on completing the list of rubrics outlines in the syllabus.

Syllabus Criteria

1. The project will only be performed or presented one time.
2. The project may not last more than 1 hour in length.
3. No budget is provided.
4. Productions will not be fully realized.
5. Students may use limited props, furniture, and costumes.
6. A generic light plot will be used to service all projects being performed.

PERFORMANCE TRACT

Before proceeding, senior project students choosing a performance tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The performer must arrange for all production personnel including designers and crew people to help produce their performance.
2. The performer must develop a concept for the production and write a 3-5 page concept paper explaining the performer's concept for the production.
3. The performer must develop a script to be used throughout the production process. The contents of that script must include blocking notation, floor plans with the blocking notation, complete character histories, research, technical cues, rehearsal schedules including French scenes, production schedules with all due dates, prop lists, shift plots, technical notes, all acting notes given, publicity and sound/discography. At the post production meeting the script will be collected for grading.

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4. The performer must schedule a regular weekly production meeting with all appropriate production personnel.
5. The faculty advisor will visit rehearsals randomly to grade the production process in each of its stages; preproduction/audition, rehearsals, tech/dress rehearsals, performances and post-production.
6. **Final script approval must be given by the faculty advisor.** Failure to get final script approval or changing the version of the script without approval from the faculty advisor will immediately terminate the production and result in the performer failing the course.
7. **The faculty advisor reserves the right to terminate the production if warranted at any time,** which will result in the performer failing the course.
8. No rehearsals or performances can conflict with regularly schedule classes, nor can student actors request to be excused from classes for the purpose of rehearsals until production week.
9. No rehearsals or performances can conflict with regularly schedule mainstage rehearsals, crew calls or performances.
10. Mandatory class attendance is required of the performer in all classes. Lack of attendance in class will result in the production being terminated and the performer failing the course.
11. The performer and production staff must meet all production deadlines as established in the production schedule.
12. The performer must uphold the sexual harassment policy stated in the student handbook.
13. The performer is responsible for all post production requirements, which include, but are not limited to the erasing and returning of scripts, striking of the set, costumes, lights, sound and props. The return of any borrowed items, as well the complete cleanup of all staging and production facilities.
14. A Post Mortem of the performance or presentation will be scheduled during finals week.
15. The actor will present their final portfolio for public viewing.

MUSICAL THEATRE TRACT

Before proceeding, senior project students choosing a musical theatre tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The performer must arrange for all production personnel including designers and crew people to help produce their performance.

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2. The performer must develop a concept for the production and write a 3-5 page concept paper explaining the performer's concept for the production.
3. The performer must develop a script to be used throughout the production process. The contents of that script must include blocking notation, floor plans with the blocking notation, complete character histories, research, technical cues, rehearsal schedules including French scenes, production schedules with all due dates, prop lists, shift plots, technical notes, all acting notes given, publicity and sound/discography. At the post production meeting the script will be collected for grading.
4. The performer must schedule a regular weekly production meeting with all appropriate production personnel.
5. The faculty advisor will visit rehearsals randomly to grade the production process in each of its stages; preproduction/audition, rehearsals, tech/dress rehearsals, performances and post-production.
6. **Final script approval must be given by the faculty advisor.** Failure to get final script approval or changing the version of the script without approval from the faculty advisor will immediately terminate the production and result in the performer failing the course.
7. **The faculty advisor reserves the right to terminate the production if warranted at any time,** which will result in the performer failing the course.
8. No rehearsals or performances can conflict with regularly scheduled classes, nor can student actors request to be excused from classes for the purpose of rehearsals until production week.
9. No rehearsals or performances can conflict with regularly scheduled mainstage rehearsals, crew calls or performances.
10. Mandatory class attendance is required of the performer in all classes. Lack of attendance in class will result in the production being terminated and the performer failing the course.
11. The performer and production staff must meet all production deadlines as established in the production schedule.
12. The performer must uphold the sexual harassment policy stated in the student handbook.
13. The performer is responsible for all post production requirements, which include, but are not limited to the erasing and returning of scripts, striking of the set, costumes, lights, sound and props. The return of any borrowed items, as well the complete cleanup of all staging and production facilities.
14. A Post Mortem of the performance or presentation will be scheduled during finals week.
15. The actor will present their final portfolio for public viewing.

16. Senior Recital - Musical theatre students will be asked to perform a "senior vocal recital" featuring music from a variety of styles. In consultation with the faculty the student will arrange for musical accompaniment, music selection and order.

TECHNICAL TRACT

Before proceeding, senior project students choosing a technical tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The designer must write a formal letter to the department faculty requesting to design sound, lights, costumes, or scenery for a full length play, a musical and an experimental production. The letter must include the play titles and authors and the reasons why the designer wants to explore the design process through these plays.
2. The designer must develop an individual design concept for each production and write a 3-5 page concept paper explaining the designer's concept for each production. Included in the 3-5 pages should be a drawn symbol visualizing the concept.
3. Mandatory class attendance is required of the designer in all his or her classes. Lack of attendance in class will result in the production being terminated and the designer failing the course.
4. It is understood at the beginning that the three productions will not actually be produced on the stage.
5. The designer must uphold the sexual harassment policy stated in the student handbook.
6. Final design approval must be given by the faculty advisor. Failure to get final script approval or changing the versions of the scripts without approval from the faculty advisor will immediately terminate the design process and result in the designer failing the course.
7. The designer must draw complete sets of drawings of the design for each production including the following: floor plans, thumbnail sketches, construction drawings, front elevations, rear elevations, detail drawings, painter's elevations and a rendering of the set. If they are also designing the lights, the drawings must include the light plot, instrument schedule, and magic sheet. These drawings must be drawn in scale, fully dimensioned and legible including all necessary information needed.
8. The designer must turn in a complete portfolio of all their research material and information used in creating the design including a bibliography of sources.

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9. The designer must submit a preliminary budget for each production listing production costs, etc. A form will be provided by the faculty advisor for this particular requirement. At the conclusion of the project the designer will submit a final budget including all expenditures.
10. A Post Mortem of the performance or presentation will be scheduled during finals week.
11. The designer will include a final electronic portfolio presentation and power point demonstrating the depth of their knowledge as part of their presentation.
12. The designer will present their final portfolio for public viewing.

THEATRE EDUCATION TRACT

Before proceeding, senior project students choosing a theatre education tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The student will use the Performance Tract for this category (see above).

Completion of the senior project gives us invaluable information concerning how well students have progressed through the curriculum. Changes and adjustments often occur based on the outcomes of a student's senior project. These include more specific information regarding the process of performance/presentation and the fact that we constantly update according to trends in the industry.

Spring 2016 – One Senior Project was performed this semester. This senior project was exemplary of what senior project can and should be. It was video tapped to provide future students with a good example for this particular measurement.

Service Learning Activities:

Does the program provide Service Learning opportunities? If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

We do not have service learning component in our curriculum, but we do allow open auditions which gives students chances to interact with community members who may be working on the mainstage productions as a cast member or technician. This has been very successful in bridging the gap between the campus community and the community at large.

Program Sponsored LEAD Events:

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

We provided L.E.A.D. events in the following categories which are directly connected to the major and it's performance opportunities - 4 mainstage productions, 2 laboratory student directed/designed/managed productions, 4 Served Up Crispy Improvisation presentations, 2 First Impression choir concerts.

Student Accomplishments:

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Melissa D. Williams presented a Mentor/Mentee project with Melissa Alpers-Springer – Primary grades 1-5 theatre Curriculum through the study of 5 specific scripts.

Several students were nominated to compete for the Irene Ryan Scholarship program offered by the Kennedy Center American College Theatre Festival. Results of that competition will be announced in the January.

Faculty Accomplishments:

Highlight any faculty accomplishments that supersede the normal expectations of program faculty. (Examples: journal acceptance, presentation at a national conference, off campus art show exhibit or other community/professional honor)

Joe Potter

- Presented two workshops on stage combat at the Missouri Thespian Festival in Kansas City, MO
- Adjudicated the scholarship auditions at both the International Thespian Conference and the Missouri Thespian Festival
- Adjudicated two play productions, THE 39 STEPS and RADIUM GIRLS for the Missouri State Thespians
- Adapted the book Spoon River Anthology for the stage and presented it as a mainstage production this past spring.
- Provided technical consultation for the Amphitheater
- Provided technical consultation on the renovation of the Brick District Movie Theatre.
- Exhibited scenic designs, renderings, drawing, paintings and props designed and constructed for various WWU productions in the Faculty Art Show at William Woods University October 2015

Melissa Alpers-Springer

- **Melissa Alpers-Springer created and directed a devised script for mainstage production, #YESALLWOMEN #NOTALLMEN which was entered and adjudicated by the Kennedy Center American College Theatre Festival.**
- Melissa Alpers-Springer and Melissa D. Williams created theatre curriculum for grades 1-5 for five plays: Aesop's (Oh So Slightly) Updated Fables, Aladdin and His Wonderful Lamp, Ama and the White Crane, Androcles and the Lion, and Coyote Tales. The curricula will add value to Jesters tours of children's plays to elementary schools in the area.
- Melissa Alpers-Springer and student received an Awards Commendation certificate for the work on the devised script #YesAllWomen from the American College theater Festival Region V Festival
- Melissa Alpers-Springer and student received an Awards Commendation for their work on Romantic Fools and participating in the Invited Scenes Showcase from the American College theater Festival Region V Festival

Alumni (Recent Graduates) Accomplishments (past year graduating class):

Results of Alumni survey and how well the program prepared them for their profession, this data is collected ourselves from contact with students. We can ask the alumni office to share what information they have on your graduates and then provide your own input to the data. Discuss special honors or positions earned by recent graduates of the program. This can be done on survey software, Facebook, or an alternative platform that allows the information to be collected.

Alumni activities -

Dustin Z. West – has stage managed professionally in a variety of locations including New York City/Off Broadway, Texas and Santa Fe, New Mexico

Michael Dodson has appeared on three episodes of the ABC television program SCANDAL as the Whitehouse photographer, Jack.

Jared Krichevsky – helped design the new Teenage Mutant Ninja Turtles movie characters and has received on-screen credit for his design work on the movie Jupiter Rising

Rachel Petricka works for Universal Studios.

Stephen Chamineak, Jr. performs in the animal shows at Grant's Farm and now writes script for the performances.

Joshua Potter is now a post-production assistant on the television program PRETTY LITTLE LIARS at Warner Brothers Studios.

Carissa Biele has a song doing well on the country/western charts on I-Tunes.

Jennifer Steindorff works at Walt Disney World.

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Molly Feldt is employed as a theatre technician for the Missouri Theatre in Columbia.

Annual Assessment Evaluation

Bryan Schmiderer graduated from Second City in Chicago and is now a working actor in Chicago.

Allison Ward received a Fellowship in Props – American Conservatory Theatre San Francisco

Meghan Parks Buckley is a Theatre teacher Quincy Senior High School

Sharree Lamere-Rose is a former Theatre teacher Clinton High School and now a board member for Maplewood Barn Theatre

Assessment Component	Assessment Reflects Best Practices	Assessment Meets the Expectations of the University	Assessment Needs Development	Assessment is Inadequate
Learning Objectives	<ul style="list-style-type: none"> Detailed, measurable program learning objectives Objectives are shared with students and faculty 	<ul style="list-style-type: none"> Measurable program learning objectives. Learning objectives are available to students. 	<ul style="list-style-type: none"> Program learning objectives are identified and are generally measurable 	<ul style="list-style-type: none"> Program learning objectives are not clear or measurable
Assessment Measures	<ul style="list-style-type: none"> Multiple measures are used to assess student-learning objectives. Rubrics or guides are used for the measures. All measurements are clearly described. External evaluation of student learning included. 	<ul style="list-style-type: none"> Assessment measures relate to program learning objectives. Various measures are used to assess student learning. Measures chosen provide useful information about student learning. 	<ul style="list-style-type: none"> Assessment focuses on class content only. Minimal description of how the assessment relates to the objective. Minimal assessment measures established. 	<ul style="list-style-type: none"> Assessment measures not connected to objectives. Assessment measures are not clear. No assessment measures are established.
Assessment Results	<ul style="list-style-type: none"> All objectives are assessed annually, or a rotation schedule is provided. Data are collected and analyzed to show learning over time. Standards for performance and gaps in student learning are clearly identified. 	<ul style="list-style-type: none"> Most objectives assessed annually. Data collected and analyzed showing an annual snapshot of student learning. Data are used to highlight gaps in student learning. Some data from non-course based content. 	<ul style="list-style-type: none"> Data collected for at least one program objective. Data collection is incomplete. Gaps in student learning not identified. Lacking external data to support course data. 	<ul style="list-style-type: none"> Learning objectives are not routinely assessed. Routine data is not collected. No discussion on gaps in student learning. No use of external data to support student learning. Assessment data not yet collected.
Faculty Analysis and Conclusions	<ul style="list-style-type: none"> Data is shared that incorporates multiple faculty from the program. Discussions on data results incorporate multiple faculty. Opportunities for adjunct faculty to participate. Includes input from external sources when possible. 	<ul style="list-style-type: none"> Multiple program faculty receive assessment results. Assessment results are discussed Specific conclusions about student learning are made based on the available assessment results. 	<ul style="list-style-type: none"> Minimal faculty input about results is sought Data not used to determine success or not to the objective. Minimal conclusions made. 	<ul style="list-style-type: none"> Faculty input is not sought. Conclusions about student learning are not identified. N/A Program recently started or too few graduates to suggest any changes.
Actions to Improve Learning and Assessment	<ul style="list-style-type: none"> All assessment methods, timetable for assessing, and evaluating the effectiveness modifications are included. Changes to assessment are inclusive of multiple faculty. Description of changes is detailed and linked to assessment results. 	<ul style="list-style-type: none"> More than one change to assessment is proposed, timetable for assessment, and evaluating the change is provided. Changes to assessment measures is highlighted. Changes are realistic, with a good probability of improving learning or assessment. 	<ul style="list-style-type: none"> At least one change to improve learning or assessment is identified. The proposed action(s) relates to faculty conclusions about areas for improvement. Adjustments to the assessment are proposed but not clearly connected to data 	<ul style="list-style-type: none"> Lacking actions to improve student learning. Actions discussed lack supportive data. Lacking discussion of the effectiveness of the assessment plan

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Program: Theatre

Additional Comments:

the core courses need to have some assessment from the actual content included in the assessment. The External assessment is the balancing factor that validates what is being done in the classroom. Also, there should be some assessment specific to the concentrations in the coursework that required of students in those concentrations? There is a lot of data in the charts below that is not noted as available data in the assessment matrix at the beginning of the report. In most situations, the number of students who submitted the work is provided, but not in all cases, make sure the N is included so that the percentages can be viewed accurately, understanding the number of students in the class.

It is bulky report due to the number of objectives and potential classes that are taught in each concentration. Make sure that we are identifying the most effective assignments that reflect the skills of the program. Don't know if there are any changes that the program would make, I did not see any noted in the report? I also did not see anything where there was discussion between faculty in the program about how the students are doing and what the data reflect according to student learning?

Annual Assessment Report

Theatre

Faculty Responsible for the Report - Joe Potter & Melissa Alpers-Springer

Annual Assessment Report

Program Profile

	2013-2014	2014-2015
Majors (total, majors 1,2,3)	11	14*
Minors	7	8
Concentrations		
Technical	1	1
Musical	3	3
Performance	5	10*
Full Time Faculty	2	2
Part Time Faculty	3	3

*Adjusted major and concentration numbers

Combine all major students. If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.

*If your discipline is a major with **one or multiple concentrations**, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.

Program Delivery (HLC 3A3)

Traditional on-campus _____ X _____

Online Program _____

Evening Cohort _____

Analysis:

Program goals for student retention, persistence and degree completion are? Consider the students' "time to degree." Does the actual time to degree fit and reflect the program's expected and advertised time? If not, are there ways to align **the two?** - We strive to keep them academically and artistically challenged and on track to degree completion. Transfer students may need an extra semester due to the 45 credit hour requirement, but typically students are able to complete the degree in a timely fashion. The one exception to this would be the BS in Speech and Theatre Education which tends to add an extra semester for completion. We are always concerned about retention and numbers. I think our numbers would improve if we could hire a technical director to attract more technical theatre majors and we spent more targeted recruiting time in Missouri, Texas, Kansas Arkansas and Illinois – these are all big high school thespian states with huge co-curricular theatre programs.

Outside Accreditation:

Is your program accredited by outside accreditor? **No** If "yes", name the accrediting agency and include the cycle for accreditation review.

Is accreditation available for your program? **Yes** through the National Association of Schools of Theatre

Are you making strides to attain accreditation? If no, why not? **At the current time we are too small in full-time faculty.**

Program Action Items

Action Item 1:	Increasing the number of theatre majors.
Action steps:	<ol style="list-style-type: none"> 1. Work closely with Admissions on possible ways to increase contact and interest of perspective students. <i>(ongoing)</i> 2. Contact/visit all area high schools. <i>(ongoing)</i> 3. Using the Missouri Thespian membership contact high school drama teachers and their counselors. <i>(ongoing)</i> 4. Attend the Missouri State Thespian Conference in January of 2015. <i>(completed)</i> 5. Attend the STAM Conference in September. <i>(in progress)</i> 6. Organize current students to contact perspectives via social media encouragement. <i>(ongoing)</i> 7. Offer workshops to area high schools. <i>(ongoing)</i> 8. Gather on campus data and create a list of current students with performing arts backgrounds. <i>(ongoing)</i>

	<ol style="list-style-type: none"> 9. Make contact with students in #8 offering incentives to get involved. <i>(ongoing)</i> 10. Advertising and literature displayed as part of the mainstage season in the lobby and program. <i>(ongoing)</i> 11. Use social media to contact students – Facebook, YouTube, Instagram, Twitter <i>(ongoing)</i> 12. Attend the International Thespian Festival in 2015 to recruit students. <i>(ongoing)</i>
Timeline	2014-2015 academic year
Faculty Responsible	Joe Potter Melissa Alpers-Springer
Evaluation	# of applications from Admissions # of acceptance from Admissions # of incoming majors in the fall of 2015 Post Mortem effectiveness of campaign

Action Item 2:	Increase enrollment in courses
Action steps:	<ol style="list-style-type: none"> 1. Work closely with Registrar and Bonnie Carr on possible ways to increase contact and interest of current students. <i>(ongoing)</i> 2. Organize current theatre majors and minors to contact current students via social media. <i>(ongoing)</i> 3. E-mail blasts. <i>(ongoing)</i> 4. Gather on campus data and create a list of current students with performing arts backgrounds. <i>(ongoing)</i> 5. Posters. <i>(ongoing)</i> 6. Advertising and literature displayed as part of the mainstage season in the lobby and program. <i>(ongoing)</i> 7. Use social media to contact students – Facebook, YouTube, Instagram, Twitter <i>(ongoing)</i> 8. Reach out and contact the dance team. <i>(ongoing)</i>
Timeline	Spring and Fall semester 2015
Faculty Responsible	Joe Potter, Melissa Alpers-Springer, Marlene Railton, Adrienne Branson, Rebecca Talbert
Evaluation	# of students enrolled in courses. Post mortem the effectiveness of the publicity campaign

Program Objectives: (from most recent Assessment Plan)

1. Demonstrate proficiency in performance or technical theatre.

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2. Demonstrate knowledge of theatre history and dramatic literature.
3. Critically evaluate all aspects of theatrical production.

Program Objectives Matrix (from most recent Assessment Plan)

REQUIRED COURSES:	OBJ 1	OBJ 2	OBJ 3
THA110		I	I
THA362		I	I
THA363		I	I
THA499	M	M	M

Performance Concentration:

REQUIRED COURSES:	OBJ 1	OBJ 2
COM105	I	
THA210	I	
THA231	I	
THA234	I	
THA255	I	
THA331	I	
THA354	R	
THA470	I	I
ENG363 or ENG414	I	

Musical Theatre Concentration:

REQUIRED COURSES:	OBJ 1	OBJ 2
MUS221	I	
THA115	I	
THA116	I	
THA117	I	
THA210	I	
THA211	R	
THA250		I
THA255	I	I
THA354	R	R
THA454	M	M

THA231 or THA234 or THA331	I	
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Technical Concentration:

REQUIRED COURSES:	OBJ 1	OBJ 2
THA120		I
THA125		I
THA126		I
THA231		I
THA232	I	
THA234		I
THA255		I
THA331		I
THA470		I
ENG363 or ENG414		I

All objectives must be assessed either yearly or as articulated on a cycle. Objectives are not necessarily assessed each time they are listed as a Program objective for the course. The faculty in the program determine when the objective will be assessed, in which course, with which artifact, and what if any outside assessment will occur.

Fill in the chart with Program Specific Content- Much of this can come from past annual reports. When identifying the methods, consider fall and spring courses and assignments to identify appropriate assessments for the objectives. Best practices recommend multiple measures of assessment for each objective

Assessment of Program Objectives

Objective 1	Students must demonstrate proficiency in performance or technical theatre.
Methods	Outside reviewers' evaluations of portfolio reviews THA 354 Acting II—final performance THA 231 Stage Makeup—final project

	<p>THA 234 Stagecraft—final project</p> <p>THA 331 Lighting—final project</p> <p>THA 470 – Directing – Final 10 Minute Scene Performances</p> <p>THA 499 Senior Project – final project</p>
Benchmark	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ○ Freshman & Sophomores: 1 & 2 ○ Juniors & Seniors: 3 & 4 <p>THA 231 Stage Makeup: 80% of students achieve 75% or better</p> <p>THA 234 Stagecraft: 80% of students achieve 75% or better</p> <p>THA 331 Lighting: 80% of students achieve 75% or better</p> <p>THA 354: 80% of students achieve 75% or better</p> <p>THA 470 – Directing: 80% of students achieve 75% or better</p> <p>THA 499 Senior Project: 80% of students achieve 75% or better</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>THA 231 - Makeup for the stage (16 students) - On the day scheduled for the final exam the student will be required to perform a complete "likeness" makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria:</p> <ol style="list-style-type: none"> 1. The actual process of application. 2. The final product. 3. A makeup worksheet illustrating the steps of application. <p>THA 234 - Stagecraft - Each student will complete a technical drawing/design final project. Each student will be required to design a set as the final project for the semester. The set design project will be graded on the following criteria:</p>

1. Choose a single set play to design. The play must be approved by the professor.

2. Create a design concept and write it out in a one page paper complete with a symbol that represents the concept.

3. The design must include the following drawings:

a. floor plan with dimensions.

b. 1 front elevation which includes all set walls with dimensions.

c. 1 rear elevation which includes all set walls with all dimensions

d. 1 painter's elevation.

e. 1 construction drawing

f. 1 side elevation

g. a color rendering of the set.

THA 331 - Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be "pitched" to the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:

1. Choose a single set play to design. The play must be approved by the professor.

2. Create a design concept and write it out in a one page paper.

3. The design must include the following paper work/drawings:

a. Floor plan with dimensions

b. Light plot drawn on floor plan

c. Magic sheet

d. Instrument schedule

e. Entire script with lighting cues

THA 354 – Acting II - Students are assigned a specific number of monologues and scene work to perform. Subject matter varies, but usually includes comedy, drama and the classics.

THA 470 - Directing - Students are assigned a variety of directing scene assignments which is capped off at the end of the semester by directing a 10 minute scene for the general public.

<p>Data Collected (Assessment Day, external tests, Senior Achievement)</p>	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <ul style="list-style-type: none"> • Theatre Portfolio Review - Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are <u>required</u> to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. The Review process consists of: <ol style="list-style-type: none"> 1. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators. 2. Your self-reflection paper. (See description below.) 3. Your character analysis/design conceptualization. (See description below.) 4. A progress/content check of your audition books (performance & musical theatre concentrations). 5. A progress/content check of your musical theatre audition book (musical theatre concentration only). 6. Electronic portfolio on disc. 7. Website construction evidence. 8. A general knowledge of theatre test (administered on the 2nd day). 9. Your Artist Statement in written form (see attachment) • Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. • Senior Project post mortems.
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p>

	<p>Fall Term 2014</p> <p>THA 234 Makeup for the Stage (16 students) – 93 % made 75% or better</p> <p>THA 470 Directing (5 students) - 100% made 75% or better</p> <p>THA 499 Senior Project (1 student) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Spring Term 2015</p> <p>THA 354: Acting II (4 students) 100% of students achieve 75% or better</p> <p>THA 499 Senior Project (6 students) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Portfolio review – (11 students) 63% made 80% or better, 37% made 70% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Vocal Recital – (2 students) 100% made 90% or better</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses.</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

Objective 2	Students will demonstrate knowledge of theatre history and dramatic literature.
Methods	Comprehensive exam during Assessment Days THA 362 Theatre History I—final paper THA 363 Theatre History II—final paper
Benchmark	Comprehensive Exam: 70% of students achieve 75% or better THA 362 & 363: 80% of students achieve 75% or better
Data Collected (course specific)	Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report. 12-20 students in each class depending upon the class or production are assessed by tests over the material and written responses to the literature they read and research papers over theatre topics.
Data Collected (Assessment Day, external tests, Senior Achievement)	Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected. Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected. We use a general theatre knowledge test during the Portfolio review that includes large sections over theatre history and theatrical literature.
Results/Outcomes	Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.

	<p>THA 362 theatre History I – 84% of students achieved better than 75% Comprehensive exam (portfolio review from spring)- 10% of the students achieved better than 75% - This is a major concern for us and we are going to have to revisit how we teach history and literature.</p> <p>Spring Term 2015</p> <p>Comprehensive exam during Assessment Days – (11 students) 1 student scored 60% or better, 3 students scored 50% or better, 2 students scored 30% or better, 1 student scored 40% or better and 1 Student scored 20% or better.</p> <p>THA 363 Theatre History II—final paper (1 student) 100% of students achieve better than 90%</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Since our last portfolio comprehensive test, we adjusted content and administered the test for the second time. Students did not meet the bench mark on the test. Perhaps some of this poor performance is due to test anxiety, but we are going to have to take a look at how we can get students to better retain the information in this objective.</p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

Objective3	Students will critically evaluate all aspects of theatrical production.
Methods	THA 110: final play critique

	<p>THA 362: final play critique</p> <p>THA 363: final play critique</p>
Benchmark	80% of students achieve 75% or better
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Fall term</p> <p>THA 110: final play critique 2-3 pages discussing performance and production aesthetics/outcomes</p> <p>THA 362: final play critique 2-3 pages discussing performance and production aesthetics/outcomes</p> <p>Spring Term 2015</p> <p>THA 363 – (1 student) 100% of students achieve 75% or better</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <ul style="list-style-type: none"> • Theatre Portfolio Review - Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are <u>required</u> to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. The Review process consists of: <p>10. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.</p> <p>11. Your self-reflection paper. (See description below.)</p>

	<p>12. Your character analysis/design conceptualization. (See description below.)</p> <p>13. A progress/content check of your audition books (performance & musical theatre concentrations).</p> <p>14. A progress/content check of your musical theatre audition book (musical theatre concentration only).</p> <p>15. Electronic portfolio on disc.</p> <p>16. Website construction evidence.</p> <p>17. A general knowledge of theatre test (administered on the 2nd day).</p> <p>18. Your Artist Statement in written form (see attachment)</p> <ul style="list-style-type: none"> Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew. <p>Senior Project post mortems.</p> <p>Assessment/Portfolio review happens in the spring – no data available at this time</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>THA 110: final play critique – 100% of the students achieve 75% or better</p> <p>THA 362: final play critique – 100% of the students achieve 75% or better</p> <p>THA 363 – (1 student) 100% of students achieve 75% or better</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>No changes are needed!</p>

Budget needs related to the objective?	Are there any budget needs for the program to make the assessment more effective? None
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Performance

Objective 1	Students will demonstrate competencies in acting technique and characterization.
Methods	Assessment Days (portfolio reviews) THA 354—final duet scene
Benchmark	Portfolio Reviews: <ul style="list-style-type: none">• On a benchmark scale of 1-4<ul style="list-style-type: none">○ Freshman & Sophomores: 1 & 2○ Juniors & Seniors: 3 & 4 THA 354: 80% of students achieve 75% or better
Data Collected (course specific)	Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report. THA 354 - Final duet scene performance and character analysis are assessed.
Data Collected (Assessment Day, external tests, Senior Achievement)	Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected. Students are assessed during the Portfolio Review (spring) using the following criteria. Duet Scene Performance (The actor performed a well-defined, believable character.)

	<p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>Results will be available in the spring!</p> <p style="text-align: center;">Spring Term 2015</p> <p>THA 354: (4 students) 100% of students achieve 75% or better</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>No change is needed.</p>
<p>Budget needs related to the objective?</p>	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

<p>Objective 2</p>	<p>Students will demonstrate knowledge of directing techniques.</p>
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Methods	THA 470 Directing – ten-minute play
Benchmark	80% of students achieve 75% or better
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Students will be assessed on the outcome of their final 10 minute directed scene.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>A post mortem critique of the 10 minute directing scenes is done in class.</p> <p>During portfolio review adjudicators are asked to comment both orally and in written form on any student who has directed a laboratory production. Adjudicators are shown the directors prompt script & paper work and use the following general rubrics to critique the work –</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>THA 470 Directing - 100% of students achieved 75% or better</p> <p style="text-align: center;">Spring Term 2015</p> <p>Course not offered.</p>

Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>Some money needs to be set aside to pay for rights and royalties of the directing scenes.</p>

Musical Theatre

Objective 1	Students will demonstrate competencies in musical theatre vocal performance and movement.
Methods	<p>Assessment Days (portfolio reviews)</p> <p>MUS 221—final performance evaluation</p> <p>THA 211 – Dance Movement II – final performance evaluation.</p>
Benchmark	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ○ Freshman & Sophomores: 1 & 2 ○ Juniors & Seniors: 3 & 4 <p>MUS 221: 80% of students achieve 75% or better</p> <p>THA 211 – Dance Movement II: 80% of students achieve 75% or better</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p>

	<p>All dance students are assigned a final dance project/performance in class. They must choreograph and perform the dance. The faculty give both an oral and written critique of that final performance.</p> <p>Students are orally critiqued each lesson on vocal improvement and given assignments to practice between each vocal lesson.</p>
<p>Data Collected (Assessment Day, external tests, Senior Achievement)</p>	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>During portfolio review (Spring) musical theatre concentration students are critique both orally and in written using the following rubrics –</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Concentration (Student establishes character, maintains character, commits to character, integrates character.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality speaking voice that is resonant, articulate, expressive and well-projected.)</p> <p>Musicality (Singer masterfully interprets material with musical accuracy and artistic flair.)</p> <p>For Senior Project and Recital student receive both oral and written comments concerning their performance which includes comments on their dance/movement.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class</p>

	<p>assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>MUS 221: 90% of students achieved 75% or better</p> <p>THA 211 – Dance Movement II: 90% of students achieve 75% or better</p> <p>Spring 2015 Semester.</p> <p>This remained the same for the Spring 2015 Semester.</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

<p>Objective 2</p>	<p>Students will demonstrate competencies in acting technique and characterization.</p>
<p>Methods</p>	<p>Assessment Days (portfolio reviews)</p> <p>THA 354—final duet scene</p>
<p>Benchmark</p>	<p>Portfolio Reviews:</p> <ul style="list-style-type: none"> • On a benchmark scale of 1-4 <ul style="list-style-type: none"> ◦ Freshman & Sophomores: 1 & 2 ◦ Juniors & Seniors: 3 & 4 <p>THA 354: 80% of students achieve 75% or better</p>

Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>THA 354 - Final duet scene performance and character analysis are assessed.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>Students are assessed during the Portfolio Review (spring) using the following criteria.</p> <p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>Results will be available in the spring!</p> <p style="text-align: center;">Spring Term 2015</p>

	THA 354: (4 students) 100% of students achieve 75% or better
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>TBA in the spring semester</p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

Technical Theatre

Objective 1	Students will demonstrate competency in stage management.
Methods	<p>THA 232 Stage Management—final project</p> <p>Portfolio review</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p> <p>80% of students achieve 75% or better</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>THA 232 State Management final prompt book.</p>

Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>Plenty of experience was gained in these two areas by our students in producing 4 mainstage productions and two student laboratory productions.</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>Students who stage manage or theatre manage this year show their stage/theatre management prompt books and paper work during Portfolio Review</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities? This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

Objective 2	Students will demonstrate competencies in techniques and principles of technical theatre, design and directing.
Methods	Assessment Days (portfolio reviews)
Benchmark	On a benchmark scale of 1-4

	<p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Makeup for the stage - On the day scheduled for the final exam the student will be required to perform a complete “likeness” makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria:</p> <ol style="list-style-type: none"> 1. The actual process of application. 2. The final product. 3. A makeup worksheet illustrating the steps of application. <p>Stagecraft - Each student will complete a technical drawing/design final project. Each student will be required to design a set as the final project for the semester. The set design project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. <u>The play must be approved by the professor.</u> 2. Create a design concept and write it out in a one page paper complete with a symbol that represents the concept. 3. The design must include the following drawings: <ol style="list-style-type: none"> a. floor plan with dimensions. b. 1 front elevation which includes all set walls with dimensions. c. 1 rear elevation which includes all set walls with all dimensions d. 1 painter's elevation. e. 1 construction drawing f. 1 side elevation g. a color rendering of the set. <p>Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be “pitched” to</p>

	<p>the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. The play must be approved by the professor. 2. Create a design concept and write it out in a one page paper. 3. The design must include the following paper work/drawings: <ol style="list-style-type: none"> a. Floor plan with dimensions b. Light plot drawn on floor plan c. Magic sheet d. Instrument schedule e. Entire script with lighting cues
<p>Data Collected (Assessment Day, external tests, Senior Achievement)</p>	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>All majors are encouraged to show any of their design work to the adjudicators. The adjudicators provide both oral and written comments on the work based on the following rubrics –</p> <p>Operating Systems (The technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.)</p> <p>Craftsmanship (The technician demonstrates excellent craftsmanship.)</p> <p>Production/Techniques (The technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.)</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p>

	<p>Fall Term 2014</p> <p>THA 234 Makeup for the Stage (16 students) – 93 % made 75% or better</p> <p>THA 470 Directing (5 students) - 100% made 75% or better</p> <p>THA 499 Senior Project (1 student) - 100% made 75% or better</p> <p>Spring Term 2015</p> <p>THA 354: Acting II (4 students) 100% of students achieve 75% or better</p> <p>THA 499 Senior Project (6 students) - 100% made 75% or better</p> <p>Post Mortem – 100% made 75% or better</p> <p>Portfolio review – 63% made 80% or better, 37% made 70% or better</p> <p>Post Mortem – 100% made 75% or better</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	<p>Are there any budget needs for the program to make the assessment more effective?</p> <p>None</p>

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

Analysis of Assessment:

What concerns do you have about the data provided? In the results of the assessment, what worked and what did not work? Does the data represent an identifiable trend in the level of activity/ achievement/ accomplishment? Does the data represent an acceptable level of activity/accomplishment/achievement given our mission and values? (HLC 4B1).

The most glaring issue is the comprehensive exam given during the Portfolio review. Scores are just not where they should be and so we are going to have to find ways to better present the material in terms of theatre history, literature and criticism. In terms of our assessment process, I feel we have a good handle on the various ways we collect information and use that information to measure, adjust and improve the level of academic rigor. In terms of identifiable trends, we seem to be fairly consistent from year to year on the idea that we have more performance majors than technicians and therefore the few technicians cannot necessarily increase the success rate of the performance people who are not as interested in that area. I feel that until we can build more numbers in the technical area and even this trend out, we will always have a lower success rate in the technical area.

Analysis of the Assessment Process (Empirical & Non-Empirical) (HLC4B3)

Describe your assessment process; clearly articulate how the program is using course work and/or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

We use our theatre portfolio review each year to measure our success with the students and the curriculum. We have used the portfolio to recommend changes to the theatre curriculum, make changes in the structure of the production aspects of the department and certainly to measure the development of the student theatre artist. Not only do we use the afore-mentioned (above) courses as a means of measurement, we also use our portfolio review. A description follows. After last year's portfolio review we made a few changes including revamping the comprehensive test, adding the Artist's Statement requirement and encouraging and requiring students to create an on-line website. After more than 15 years of doing portfolio review we feel we have gotten the review down to what we would consider a pretty successful event.

Portfolio Review Guidelines

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. A sign-up sheet will be posted on the Theatre department office door by the last week of February so you can sign up for a review time.

The Review process consists of:

1. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
2. Your self-reflection paper. (See description below.)
3. Your character analysis or design conceptualization. (See description below.)
4. A progress/content check of your audition books (performance & musical theatre concentrations).
5. A progress/content check of your musical theatre audition book (musical theatre concentration only).
6. Electronic portfolio/Website construction evidence.
7. A general knowledge of theatre test (administered on the 2nd day).
8. Your Artist Statement in written form (see attachment)

You may choose the performance, musical theatre, technical, or theatre education portfolio review process. The criteria for the reviews follow.

Performance Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. Each monologue must not be more than 5 minutes in length (See monologue criteria). **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene. **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, and any other examples of your best work. **Remember, it's not quantity, its quality that counts.** (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Show evidence of building your own website/electronic portfolio.

Musical Theatre Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. The monologues need not be more than 5 minutes in length (See monologue criteria). **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before
- Sing two contrasting musical selections, (**no more than 32 bars each**) i.e., a ballad and an up-tempo piece (See musical theatre criteria). **NO REPEATS PLEASE!** Musical selections must be something you have not performed for portfolio review before.
- **OPTIONAL:** You may choose in addition to your contrasting monologues to perform a duet song with a partner. **NO REPEATS PLEASE!** Duet Songs must be something you have not performed for portfolio review before.
- Provide music for the accompanist with all the appropriate cuts noted.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, and any other important examples of your work. **Remember, it's not quantity, its quality that counts.** (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Bring your musical theatre audition book of musical selections. (See musical audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website/electronic portfolio.

Technical Portfolio Review Criteria

- Prepare and present a 15 minute portfolio presentation highlighting your technical strengths and experiences.

- Bring your updated portfolio for review in the interview. The portfolio should contain examples of your best work including designs, photos, drawings, renderings, slides, and prompt scripts. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Bring an updated resume of your performance and technical experience.
- Choose a play and write a design conceptualization paper on the play. (See design concept criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Create an electronic version of your portfolio and burn to disc.
- Show evidence of building your own website.

Theatre Education Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. Each monologue must not be more than 5 minutes in length. (See monologue criteria)
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, designs, photos, drawings, renderings, slides, and prompt scripts and any other examples of your best work. **Remember, it's not quantity, its quality that counts.** (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (freshman and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website/electronic portfolio.

Requirement for All Majors

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all inclusive to your talent, technique and knowledge base.

Character Analysis - Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous school production), and write in paper/paragraph form a complete character bio and history. The attached character analysis form will help you in writing the character biography.

Artist's Statement - An artist's statement is a written document in paragraph form that serves as a basic introduction of you as an artist, explaining why and how you make your art, among other contextual facts. An artist's statement may pertain to a particular work, or to your entire body of work. It explains who you are as an artist.

Theatre Test - A test over general theatre knowledge will be administered on the 2nd day of Portfolio Review in the afternoon after everyone has completed their review. This test will cover theatre history, performance technique, technical theatre and dramatic theory and criticism including knowledge of important playwrights

Program Changes Based on Assessment:

This section requires that you review the previous year's annual assessment and determine whether the actions suggested were implemented and to what affect those actions had on student learning from data you collected. Changes can be: course rotation, assessment activities, and assignment changes... Also indicate changes you made to the program outside of data collection and why. How did those changes impact the student results?

Needed changes –

1. Tech Concentration - The absolute, weakest area of our curriculum/major is the tech concentration. We need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest part of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.
5/12/15 – this has not changed has been referred to year after year including our last 5 year review and now with the construction of an amphitheater it is even more imperative that this be addressed
2. Add a Dance Minor - We need to add to the curriculum a minor in dance. We recently lost a valuable prospective student (alumni daughter) to another institution because we do not offer a strong dance curriculum. Many students with dance experience from a variety of majors across campus have requested more dance courses and a dance minor to continue to study dance. Adding the dance minor would then give both our majors and interested non-majors an excellent choice for a minor. It would certainly work well as the companion minor to the BA in Theatre with a concentration in musical theatre. Offering the dance minor would also give us more latitude to offer a BFA in Theatre. **(5/12/15 ongoing)**
3. Revamp the Music Minor – Last year we decided it was time to revamp the music minor to better reflect both the needs of our musical theatre students and our common studies students. Work began on the minor and has continued over the school year. The new version of the music minor will be ready by the fall for the curriculum committee. We would encourage the administration to still consider adding a full time music faculty member with musical theatre/accompanying qualifications. **(5/12/15 Ongoing-we are still working on the best format for this.)**

General Education Assessment:

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education areas are: Communication, Mathematics, Value, Meaning, Historical Perspective, Critical Thinking, Diversity, Creative and Aesthetic Sensibility, Natural Science and Social Science. (HLC 4B1)

Communication - Students will transmit information effectively in written or spoken form.

Mathematics - Students will solve problems through an analysis of quantitative relationships.

Critical Thinking - Students will use the principles of logic to develop analytical and reasoning skills.

Meaning - Students will analyze texts (broadly defined) in order to identify central themes and interpret underlying meaning.

Ethical Reasoning - Students will consider ethical problems in terms of competing interests, historical and cultural roots of conflict, and use various models or theories of ethical reasoning to resolve moral dilemmas.

Historical Perspective - Students will think historically, meaning that they will understand both how the present is shaped by the past and how the past informs our understanding of the present.

Fine Arts: Creative and Aesthetic Sensibility - Students will examine the products of human creativity in such endeavors as painting, sculpture, theatre, and music.

Natural Science - Students will understand the natural world through systematic observation, by analyzing data, and by forming, testing and revising hypotheses.

Social Sciences - Students will study the behavior of people and employ the principles of science to explain both group and individual behavior.

Diversity - Students will analyze the traditions and values of a variety of cultures.

Use of Common studies in the theatre major

Course #	Course Name	Comm.	Math	Critical thinking	Meaning	Ethical reason	Historical Perspective	Fine Arts	Natural Science	Social Science	Diversity
THA 110	Introduction to Theatre	X		x	x	x	x	x		x	x
THA 115	Theatre Dance: Jazz & Tap	X		X	X	X		X	X	X	
THA 116	Theatre Dance: Modern	X		X	X	X		X	X	X	
THA 117		X		X	X	X		X	X	X	

	Theatre Dance: Ballet										
THA 120	Introduction to Technical Practicum	X	X	X	X	X		X	X		
THA 125	Costuming Practicum	X	X	X	X	X		X			
THA 126	Technical Practicum	X	X	X	X	X		X			
THA 151	Performance Practicum	X		X	X	X		X		X	
THA 210	Dance Movement I	X		X		X		X	X	X	X
THA 211	Dance Movement II	X		X		X		X	X	X	X
THA 231	Makeup for the Stage	X	X	X	X	X		X	x	X	
THA 232	Stage Management	X	X	X		X		X		x	
THA 234	Stagecraft	X	X	X	X	x		X	x		
THA 240	Stage Combat	X		X	X	x	x	X	x		
THA 250	Survey of American Musical Theatre	X		X	X	x	x	X			X
THA 255	Acting I: Basic Skills	X		X	X	x		X		x	
THA 260	Acting for the Camera	X	X	X	X	x	x	X		X	
		X	X	X	X	X	x	X	x		

THA 331	Stage Lighting										
THA 354	Acting II: Scene Study	X		X	X	x		x		X	
THA 362	Theatre History I	X		x	X	x		X		X	X
THA 363	Theatre History II	x		x	x	x		X		x	X
THA 390	Internship I	X		X		X		X			
THA 418	Methods in Teaching	X		X		X	x	X		x	
THA 451	Internship II	X		X		X		X			
THA 452	Internship III	X		X		x		X			
THA 454	Acting III: Period Style	X		X	X	x	x	X		x	X
THA 470	Directing	X		X	X	x	x	X			X
THA 491	Broadway Play Analysis	X		X	X	x	x	X		x	X
THA 499	Senior Project	X		x	x	x		X			

Program Activities:

Student Performance Day Activities (Assessment Day):

Describe the department assessment day activities. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

See the Theatre portfolio review description earlier in this document.

Senior Achievement Day Presentations:

Describe program Senior Achievement Day activities? What benefit does the program gain from the activities? What if any assessment of students happens on this day? What changes if any will occur due to what is learned by faculty on Senior Achievement Day's?

All theatre majors are required to take THA 499 Senior Project - This capstone course of the major requires students to design, direct, and perform in a one hour production/presentation that uniquely defines the students talents and abilities and demonstrates the depth of their training and knowledge. In some cases a student may choose to write a major research topic agreed upon by the student and faculty advisor. The faculty advisor assists the student in planning their project and then sets forth the criteria for completion of the project and grading. Students benefit from this course by having all the pressures of production and pulling together everything they know about theatre in order to create a successful presentation. Assessment of their success is based on completing the list of rubrics outlines in the syllabus.

Syllabus Criteria

1. The project will only be performed or presented one time.
2. The project may not last more than 1 hour in length.
3. No budget is provided.
4. Productions will not be fully realized.
5. Students may use limited props, furniture, and costumes.
6. A generic light plot will be used to service all projects being performed.

PERFORMANCE TRACT

Before proceeding, senior project students choosing a performance tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The performer must arrange for all production personnel including designers and crew people to help produce their performance.
2. The performer must develop a concept for the production and write a 3-5 page concept paper explaining the performer's concept for the production.
3. The performer must develop a script to be used throughout the production process. The contents of that script must include blocking notation, floor plans with the blocking notation, complete character histories, research, technical cues, rehearsal schedules including French scenes, production schedules with all due dates, prop lists, shift plots, technical notes, all acting notes given, publicity and sound/discography. At the post production meeting the script will be collected for grading.

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4. The performer must schedule a regular weekly production meeting with all appropriate production personnel.
5. The faculty advisor will visit rehearsals randomly to grade the production process in each of its stages; preproduction/audition, rehearsals, tech/dress rehearsals, performances and post-production.
6. **Final script approval must be given by the faculty advisor.** Failure to get final script approval or changing the version of the script without approval from the faculty advisor will immediately terminate the production and result in the performer failing the course.
7. **The faculty advisor reserves the right to terminate the production if warranted at any time,** which will result in the performer failing the course.
8. No rehearsals or performances can conflict with regularly schedule classes, nor can student actors request to be excused from classes for the purpose of rehearsals until production week.
9. No rehearsals or performances can conflict with regularly schedule mainstage rehearsals, crew calls or performances.
10. Mandatory class attendance is required of the performer in all classes. Lack of attendance in class will result in the production being terminated and the performer failing the course.
11. The performer and production staff must meet all production deadlines as established in the production schedule.
12. The performer must uphold the sexual harassment policy stated in the student handbook.
13. The performer is responsible for all post production requirements, which include, but are not limited to the erasing and returning of scripts, striking of the set, costumes, lights, sound and props. The return of any borrowed items, as well the complete cleanup of all staging and production facilities.
14. A Post Mortem of the performance or presentation will be scheduled during finals week.
15. The actor will present their final portfolio for public viewing.

MUSICAL THEATRE TRACT

Before proceeding, senior project students choosing a musical theatre tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The performer must arrange for all production personnel including designers and crew people to help produce their performance.

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2. The performer must develop a concept for the production and write a 3-5 page concept paper explaining the performer's concept for the production.
3. The performer must develop a script to be used throughout the production process. The contents of that script must include blocking notation, floor plans with the blocking notation, complete character histories, research, technical cues, rehearsal schedules including French scenes, production schedules with all due dates, prop lists, shift plots, technical notes, all acting notes given, publicity and sound/discography. At the post production meeting the script will be collected for grading.
4. The performer must schedule a regular weekly production meeting with all appropriate production personnel.
5. The faculty advisor will visit rehearsals randomly to grade the production process in each of its stages; preproduction/audition, rehearsals, tech/dress rehearsals, performances and post-production.
6. **Final script approval must be given by the faculty advisor.** Failure to get final script approval or changing the version of the script without approval from the faculty advisor will immediately terminate the production and result in the performer failing the course.
7. **The faculty advisor reserves the right to terminate the production if warranted at any time,** which will result in the performer failing the course.
8. No rehearsals or performances can conflict with regularly scheduled classes, nor can student actors request to be excused from classes for the purpose of rehearsals until production week.
9. No rehearsals or performances can conflict with regularly scheduled mainstage rehearsals, crew calls or performances.
10. Mandatory class attendance is required of the performer in all classes. Lack of attendance in class will result in the production being terminated and the performer failing the course.
11. The performer and production staff must meet all production deadlines as established in the production schedule.
12. The performer must uphold the sexual harassment policy stated in the student handbook.
13. The performer is responsible for all post production requirements, which include, but are not limited to the erasing and returning of scripts, striking of the set, costumes, lights, sound and props. The return of any borrowed items, as well the complete cleanup of all staging and production facilities.
14. A Post Mortem of the performance or presentation will be scheduled during finals week.
15. The actor will present their final portfolio for public viewing.

16. Senior Recital - Musical theatre students will be asked to perform a “senior vocal recital” featuring music from a variety of styles. In consultation with the faculty the student will arrange for musical accompaniment, music selection and order.

TECHNICAL TRACT

Before proceeding, senior project students choosing a technical tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The designer must write a formal letter to the department faculty requesting to design sound, lights, costumes, or scenery for a full length play, a musical and an experimental production. The letter must include the play titles and authors and the reasons why the designer wants to explore the design process through these plays.
2. The designer must develop an individual design concept for the each production and write a 3-5 page concept paper explaining the designer’s concept for each production. Included in the 3-5 pages should be a drawn symbol visualizing the concept.
3. Mandatory class attendance is required of the designer in all his or her classes. Lack of attendance in class will result in the production being terminated and the designer failing the course.
4. It is understood at the beginning that the three productions will not actually be produced on the stage.
5. The designer must uphold the sexual harassment policy stated in the student handbook.
6. Final design approval must be given by the faculty advisor. Failure to get final script approval or changing the versions of the scripts without approval from the faculty advisor will immediately terminate the design process and result in the designer failing the course.
7. The designer must draw complete sets of drawings of the design for each production including the following: floor plans, thumbnail sketches, construction drawings, front elevations, rear elevations, detail drawings, painter’s elevations and a rendering of the set. If they are also designing the lights, the drawings must include the light plot, instrument schedule, and magic sheet. These drawings must be drawn in scale, fully dimensioned and legible including all necessary information needed.
8. The designer must turn in a complete portfolio of all their research material and information used in creating the design including a bibliography of sources.

9. The designer must submit a preliminary budget for each production listing production costs, etc. A form will be provided by the faculty advisor for this particular requirement. At the conclusion of the project the designer will submit a final budget including all expenditures.

10. A Post Mortem of the performance or presentation will be scheduled during finals week.

11. The designer will include a final electronic portfolio presentation and power point demonstrating the depth of their knowledge as part of their presentation.

12. The designer will present their final portfolio for public viewing.

THEATRE EDUCATION TRACT

Before proceeding, senior project students choosing a theatre education tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The student will use the Performance Tract for this category (see above).

Completion of the senior project gives us invaluable information concerning how well students have progressed through the curriculum. Changes and adjustments often occur based on the outcomes of a student's senior project. These include more specific information regarding the process of performance/presentation and the fact that we constantly update according to trends in the industry.

Service Learning Activities:

How is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

We do not have service learning component in our curriculum, but we do allow open auditions which gives students chances to interact with community members who may be working on the mainstage productions as a cast member or technician. This has been very successful in bridging the gap between the campus community and the community at large.

Program Sponsored LEAD Events:

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

We provided L.E.A.D. events in the following categories which are directly connected to the major and it's performance opportunities - 4 mainstage productions, 2 laboratory student

directed/designed/managed productions, 4 Served Up Crispy Improvisation presentations, 2 First Impression choir concerts.

Student Accomplishments:

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Kassaundra Davidson presented the Mentor/Mentee project with Joe Potter - Audience Development – Understanding, Attracting and Cultivating the 21st Century Theatre Audience

Stephen Chamineak, Jr. currently works at Grant's Farm in the Animal Performance venue.

Melissa Williams was awarded special recognition for her projection designs while attending the Kennedy Center American College Theatre Festival

Faculty Accomplishments:

Highlight any faculty accomplishments that supersede the normal expectations of program faculty. (Examples: journal acceptance, presentation at a national conference, off campus art show exhibit or other community/professional honor)

Joe Potter

- Presented two workshops on stage combat at the Missouri Thespian Festival in Kansas City, MO
- Adjudicated the scholarship auditions at both the International Thespian Conference and the Missouri Thespian Festival
- Adjudicated the poetry slam presented by South Callaway Middle School.
- Assistant Campaign manager for Kathy Potter for Callaway County Clerk.
- Adjudicated the production of ALMOT MAINE at Lafayette H.S. for Missouri Thespians
- Provided technical consultation for the Amphitheater
- Provided technical consultation on the renovation of the Brick District Movie Theatre.

Melissa Alpers-Springer

- Melissa Alpers-Springer attended a directing intensive workshop at the Kennedy Centering Washington, D.C., in July 2014.
- Melissa Alpers-Springer directed an original ten-minute play at the KCACTF Region 5 Festival in Minneapolis in January 2015.

Alumni (Recent Graduates) Accomplishments (past year graduating class):

Results of Alumni survey and how well the program prepared them for their profession, this data is collected ourselves from contact with students. We can ask the alumni office to share what information they have on your graduates and then provide your own input to the data. Discuss special honors or

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positions earned by recent graduates of the program. This can be done on survey software, facebook, or an alternative platform that allows the information to be collected.

Alumni activities -

Dustin Z. West – just completed the stage management program at Julliard and will now be stage managing an off-Broadway production.

Taryn Watts – is singing back up in a blue grass band.

Michael Dodson has appeared on three episodes of the ABC television program SCANDAL as the Whitehouse photographer, Jack.

Jared Krichevsky – helped design the new Teenage Mutant Ninja Turtles movie characters and has received on-screen credit for his design work on the movie Jupiter Rising

Rachel Petricka works for Universal Studios.

Stephen Chamineak, Jr. performs in the animal show at Grant's Farm.

Joshua Potter is now a post-production assistant on the television program PRETTY LITTLE LIARS at Warner Brothers Studios.

Carissa Biele has a song doing well on the country/western charts on I-Tunes.

Jennifer Steindorff works at Walt Disney World.

Molly Feldt is employed as a theatre technician for the Missouri Theatre in Columbia.

Bryan Schmiderer graduated from Second City in Chicago and is now a working actor in Chicago.

Allison Ward received a Fellowship in Props – American Conservatory Theatre San Francisco

Meghan Parks Buckley is a Theatre teacher Quincy Senior High School

Sharree Lamere-Rose is a former Theatre teacher Clinton High School and now a board member for Maplewood Barn Theatre

Assessment Rubric

Annual Assessment Report

Assessment Component	Assessment Reflects Best Practices	Assessment Meets the Expectations of the University	Assessment Needs Development	Assessment is Inadequate	Comments:
Learning Outcomes	<input type="checkbox"/> Program learning outcomes are aligned to national standards	<input type="checkbox"/> Measurable program learning outcomes. <input type="checkbox"/> Learning outcomes are clearly articulated.	<input type="checkbox"/> Program learning outcomes have been identified and are somewhat measurable	<input type="checkbox"/> Program learning outcomes are not clear or measurable	<input type="checkbox"/> New objectives for the program.
Assessment Measures	<input type="checkbox"/> Multiple measures are used to assess a student learning outcomes. <input type="checkbox"/> Rubrics or guides used are provided. <input type="checkbox"/> All measurements are clearly described.	<input type="checkbox"/> Specific measures are clearly identified <input type="checkbox"/> Measures relate to program learning outcomes. <input type="checkbox"/> Measures can provide useful information about student learning.	<input type="checkbox"/> Some measurements are described, but need further description.	<input type="checkbox"/> Assessment measures do not connect to learning outcomes (objectives). <input type="checkbox"/> Assessment measures are not clear. <input type="checkbox"/> No assessment measures are established.	<input type="checkbox"/> Much of the description can be moved to supplemental information to reduce the size of the actual report.
Assessment Results	<input type="checkbox"/> All learning outcomes are assessed annually; or a rotation schedule is provided. <input type="checkbox"/> Data are collected and analyzed to evaluate prior actions to improve student learning.	<input type="checkbox"/> A majority of learning outcomes assessed annually. <input type="checkbox"/> Data collected and aggregated are linked to specific learning outcome(s). <input type="checkbox"/> Standards for student performance and gaps in	<input type="checkbox"/> Data collected and aggregated for at least one learning outcome (objectives). <input type="checkbox"/> Data collection is incomplete <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified.	<input type="checkbox"/> Learning outcomes are not routinely assessed. <input type="checkbox"/> Routine data is not collected. <input type="checkbox"/> N/A Program is too new to have collected assessment data.	<input type="checkbox"/>

	<input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified.	student learning are recognized.			
Assessment Component	Assessment Reflects Best Practices	Assessment meets the expectations of the University	Assessment needs Development	Assessment is Inadequate	Comments:
Faculty Analysis and Conclusions	<input type="checkbox"/> All faculty within the program synthesize the results from various assessment measures to form conclusions about each learning outcome. <input type="checkbox"/> Includes input from adjunct faculty. <input type="checkbox"/> Includes input from outside consultant.	<input type="checkbox"/> Program faculty receive annual assessment results and meet to discuss assessment results. <input type="checkbox"/> Specific conclusions about student learning are made based on the available assessment results.	<input type="checkbox"/> Some program faculty receive annual assessment results <input type="checkbox"/> Faculty input about results is sought	<input type="checkbox"/> Faculty input is not sought. <input type="checkbox"/> Conclusions about student learning are not identified. <input type="checkbox"/> N/A Program recently started or too few graduates to suggest any changes.	
Actions to Improve Learning	<input type="checkbox"/> A comprehensive understanding of the	<input type="checkbox"/> Description of the action to improve learning or	<input type="checkbox"/> Adjustments to the assessment plan are proposed but	<input type="checkbox"/> No actions are taken to improve	<input type="checkbox"/> Discussion on the exam but not how to make it

and Assessment	program's assessment plan and suggestions for improvement. <ul style="list-style-type: none"> <input type="checkbox"/> Clearly stated adjustments in curriculum as a result of assessment data. <input type="checkbox"/> Actions are innovative in approach in attempt to improve student learning. 	assessment is specific and relates directly to faculty conclusions about areas for improvement. <ul style="list-style-type: none"> <input type="checkbox"/> Description of action includes a timetable for implementation and identifies who is responsible for action <input type="checkbox"/> Actions are realistic, with a good probability of improving learning or assessment. 	not clearly connected to data <ul style="list-style-type: none"> <input type="checkbox"/> Minimal discussion of the effectiveness of the assessment plan; minimal discussion of changes, if needed. 	student learning. <ul style="list-style-type: none"> <input type="checkbox"/> Actions discussed are not connected to data results or analysis. <input type="checkbox"/> N/A Program recently started or too few graduates to suggest any changes. 	more effective, or how to modify the curriculum. This should be an action item for the program.
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Additional Comments:

It is not clear from the assessment matrix which courses will be used for assessment purposes. Many of the classes that show up in the data part of the plan are marked as introductory on the assessment matrix. That is ok to do that and set a benchmark for the entry level students, but make sure it is clear on the matrix what courses will be used for assessment. Much of the information provided as descriptions for the assignments could be added to the end of the report as supporting documentation. That way the charts would not become so large and cumbersome. It is easier to keep the description in the data charts as concise as possible.

For concentrations: some concentrations use 8+ assignments for assessment in the data part of the charts... make sure that you are using an assignment in that concentration that is specific to that one assignment and not a program specific objective. Like the THA234- that class is part of the performance concentration and the technical concentration, make sure that assignments for each concentration that are used for assessment are specifically related to the objective of that concentration. It becomes like a spider web.

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I appreciate the improvements made on the assessment and the inclusion of course data. But a few questions, on the comprehensive exam. Are the reported scores holistic of the exam or broken down by components specific to the objectives? If the exam was set up with a set number of questions focused on the various objectives of the program and concentrations the program could report scores specific to objectives. This would give you a more concentrated view of student performance and how the program could modify curriculum to improve student success.

Annual Assessment Report

Theatre

Joe Potter & Melissa Alpers-Springer

Program Mission: This program is designed to prepare students for graduate study, and vocational or a-vocational participation in theatre.

Annual Assessment Report

Program Profile

	2012-2013	2013-2014
Majors (total, majors 1,2,3)	16	11
Minors	3	7
Performance Concentration	8	5
Musical Theatre Concentration	4	3
Technical Concentration	2	1
Full Time Faculty	2	2
Part Time Faculty	3	3

Combine all major students. If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.

*If your discipline is a major with **one or multiple concentrations**, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.

Program Delivery (HLC 3A3)

Traditional on-campus _____ X _____

Online Program _____

Evening Cohort _____

Analysis: Program goals for student retention, persistence and degree completion are? How does the program see the current enrollment trends within the program, could they be improved? Are program goals for our majors simple – we strive to keep them academically and artistically challenged by giving them all the performance and technical experience we can. We use the mantra of “Experience is the best teacher.” We are always concerned about retention and numbers. I think our numbers would improve if we could hire a technical director to attract more technical theatre majors and we spent more targeted recruiting time in Missouri, Texas, Kansas, Arkansas and Illinois – these are all big high school thespian states with huge co-curricular theatre programs.

Outside Accreditation:

Is your program accredited by outside accreditor? **No** If “yes”, name the accrediting agency and include the cycle for accreditation review.

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Is accreditation available for your program? **Yes through the National Association of Schools of Theatre**

Are you making strides to attain accreditation? **No** If no, why not? **At the current time we are too small in number of students and faculty.**

Program Objectives:

- Objective 1. Demonstrate competencies in acting performance.
- Objective 2. Recognize and understand theater as a collaborative art form.
- Objective 3. Demonstrate skills in both stage and theatre management.
- Objective 4. Demonstrate techniques and principles of theatre design and production.
- Objective 5. Produce and critique performances representing a variety of theatrical styles, periods and genres.
- Objective 6. Differentiate the relationship of theatrical history and dramatic literature to contemporary theatrical performance and production.
- Objective 7. Demonstrate strategies for directing performances.
- Objective 8. Demonstrate the professional attitudes and practices, auditioning and interviewing skills of theatre artists.
- Objective 9. Demonstrate competencies in musical theatre dance.
- Objective 10. Demonstrate competencies in musical theatre vocal performance.

Concentration: Performance

- Objective 1. Demonstrate competencies in acting technique and characterization.
- Objective 2. Demonstrate knowledge of directing techniques.

Concentration: Musical Theatre

- Objective 1. Demonstrate competencies in musical theatre vocal performance and movement.
- Objective 2. Demonstrate competencies in acting technique and performance.

Concentration: Technical

- Objective 1. Demonstrate skills in stage management.
- Objective 2. Demonstrate techniques and principles of theatre design and production.
- Objective 3. Demonstrate the ability to function safely and effectively using theatre technology.
- Objective 4. Demonstrate competencies for directing performances.
- Objective 5. Demonstrate skill in makeup.
- Objective 6. Demonstrate skill in lighting.

Program Objectives Matrix (from most recent Assessment Plan)

Program Objectives Matrix

REQUIRED COURSES:	OBJ 1	OBJ 2	OBJ 3	OBJ 4	OBJ 5	OBJ 6	OBJ 7	OBJ 8	OBJ 9	OBJ 10
THA110		I				I			I	

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THA362		I					I				
THA363		I					I				
THA499	M	M	M	M	M	M	M	M	M		

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

Performance Concentration: (these should be based on the 2 concentration objectives and not the core objectives)

REQUIRED COURSES:	OBJ 1	OBJ 2	OBJ 3	OBJ 4	OBJ 5	OBJ 6	OBJ 7	OBJ 8	OBJ 9	OBJ 10
COM105	I									
THA210	I	I			I			I	I	
THA231		I		I	I	I		I		
THA234		I		I	I	I		I		
THA255	I	I				I		I		
THA331		I		I	I	I		I		
THA354	R	R			R	R		R		
THA470		I			I	I	I	I		
ENG363 or ENG414						I				

Musical Theatre Concentration: (these should be based on the 2 concentration objectives and not the core objectives)

REQUIRED COURSES:	OBJ 1	OBJ 2	OBJ 3	OBJ 4	OBJ 5	OBJ 6	OBJ 7	OBJ 8	OBJ 9	OBJ 10
MUS221	I							I		I
MUS221	I							I		I
MUS221	I							I		I
MUS221	I							I		I
MUS221	I							I		I
THA115	I	I			I			I	I	
THA115	I	I			I			I	I	
THA116	I	I			I			I	I	
THA116	I	I			I			I	I	
THA117	I	I			I			I	I	
THA117	I	I			I			I	I	
THA210	I	I			I			I	I	
THA211	R	R			R			R	R	
THA250		I			I	I		I	I	
THA255	I	I				I		I		

THA354	R	R			R	R		R		
THA454	M	M			M	M		M		
THA231 or THA234 or THA331		I		I	I	I		I		

Technical Concentration: (these should be based on the 6 concentration objectives and not the core objectives)

REQUIRED COURSES:	OBJ 1	OBJ 2	OBJ 3	OBJ 4	OBJ 5	OBJ 6	OBJ 7	OBJ 8	OBJ 9	OBJ 10
THA120		I	I	I	I	I		I		
THA125		I		I	I	I		I		
THA126		I		I	I	I		I		
THA126		I		I	I	I		I		
THA126		I		I	I	I		I		
THA126		I		I	I	I		I		
THA231		I		I	I	I		I		
THA232		I	I					I		
THA234		I		I	I	I		I		
THA255	I	I				I		I		
THA331		I		I	I	I		I		
THA470		I			I	I	I	I		
ENG363 or ENG414						I				

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

Assessment of Program Objectives

Objective 1	Demonstrate competencies in acting performance.
Methods	Portfolio review Performance critiques of scene work/monologues in class Post Mortem critiques of mainstage performances Post Mortem critiques of Laboratory performances.
Benchmark	On a benchmark scale of 1-4 Freshman & Sophomores - 1 & 2 Juniors & Seniors – 3 & 4
Data Collected	Explain the specific assignment/portfolio/case study... used for

(course specific)	<p>assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Students are assigned a specific number of monologues and scene work to perform in each performance class. Subject matter varies, but usually includes comedy, drama and the classics. 10-12 students in Acting I and 5-6 students in Acting II & III.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>There were 10 students assessed during the portfolio Review using the following criteria.</p> <p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p> <p>There were two students assessed for Senior Project using the criteria listed below. (see Senior Achievement Days)</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p>

	<p>Results are summarized in the portfolio assessment attachment.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. • We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already mentioned.
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>

<p>Objective 2</p>	<p>Recognize and understand theater as a collaborative art form.</p>
<p>Methods</p>	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
<p>Benchmark</p>	<p>On a benchmark scale of 1-4</p>

	<p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>12-20 students in each class depending upon the class or production are assessed by assigning them to write at least a 2 page critique of mainstage and student laboratory productions.</p> <p>Oral and written performance critiques are assigned in all of the performance-based courses.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p> <p>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</p> <p>During portfolio review the entire student presentation relates back to this basic tenet of theatre that it is a collaborative art form. This is often discussed and reviewed in the adjudicators comments.</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we</p>

	<p>have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. • We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already mentioned.
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Objective 3	Demonstrate skills in both stage and theatre management.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p>

	Juniors & Seniors – 3 & 4
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>However plenty of experience was gained in these two areas by our students in producing 4 mainstage productions and two student laboratory productions.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>Students who stage managed or theatre managed this year were encouraged to show their stage/theatre management prompt books and paper work during Portfolio Review</p> <p>There were 3 students assessed during the portfolio Review using the following criteria -</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration.

	<ul style="list-style-type: none"> • Potentially adding an Acting IV class. • We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already mentioned.
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>We plan to fold this dept. objective into a more general technical objective since we have no concentration in this particular area.</p>
Budget needs related to the objective?	No

Objective 4	Demonstrate techniques and principles of theatre design and production.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>7-10 students</p> <p>Makeup for the stage - On the day scheduled for the final exam the</p>

student will be required to perform a complete "likeness" makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria:

1. The actual process of application.
2. The final product.
3. A makeup worksheet illustrating the steps of application.

Stagecraft - Each student will complete a technical drawing/design final project. Each student will be required to design a set as the final project for the semester. The set design project will be graded on the following criteria:

1. Choose a single set play to design. The play must be approved by the professor.
2. Create a design concept and write it out in a one page paper complete with a symbol that represents the concept.
3. The design must include the following drawings:
 - a. floor plan with dimensions.
 - b. 1 front elevation which includes all set walls with dimensions.
 - c. 1 rear elevation which includes all set walls with all dimensions
 - d. 1 painter's elevation.
 - e. 1 construction drawing
 - f. 1 side elevation
 - g. a color rendering of the set.

Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be "pitched" to the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:

1. Choose a single set play to design. The play must be approved by the professor.
2. Create a design concept and write it out in a one page paper.
3. The design must include the following paper work/drawings:
 - a. Floor plan with dimensions
 - b. Light plot drawn on floor plan

	<p>c. Magic sheet d. Instrument schedule e. Entire script with lighting cues</p>
<p>Data Collected (Assessment Day, external tests, Senior Achievement)</p>	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>All majors are encouraged to show any of their design work to the adjudicators. The adjudicators provide both oral and written comments on the work based on the following rubrics –</p> <p>Operating Systems (The technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.)</p> <p>Craftsmanship (The technician demonstrates excellent craftsmanship.)</p> <p>Production/Techniques (The technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.)</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class.

	We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already mentioned.
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Objective 5	Produce and critique performances representing a variety of theatrical styles, periods and genres.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>12-20 students in each class depending upon the class or production are assessed by assigning them to write at least a 2 page critique of</p>

	<p>mainstage and student laboratory productions.</p> <p>Oral and written performance critiques are assigned in all of the performance-based courses.</p>
<p>Data Collected (Assessment Day, external tests, Senior Achievement)</p>	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p> <p>Senior Projects are also critiques in a similar manner by asking the senior to post mortem their own project.</p> <p>During portfolio review the entire student presentation relates back to this basic tenet of theatre that it is a collaborative art form. This is often discussed and reviewed in the adjudicators comments.</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7</p>

	which will then better define the program changes we have already.
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Objective 6	Differentiate the relationship of theatrical history and dramatic literature to contemporary theatrical performance and production.
Methods	<p>Portfolio review test</p> <p>Final paper for the courses</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>12-20 students in each class depending upon the class or production are assessed by tests over the material, written responses to the literature they read and research papers over theatre topics.</p>
Data Collected (Assessment Day, external tests, Senior	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p>

Achievement)	We use a general theatre knowledge test during the Portfolio review that includes large sections over theatre history and theatrical literature.
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>In this area we are going to revamp the general theatre knowledge test to obtain a better measurement of the students.</p>
Budget needs related to the objective?	No

Objective 7	Demonstrate strategies for directing performances.
Methods	Portfolio review 10 Minute Scene performance critiques
Benchmark	On a benchmark scale of 1-4 Freshman & Sophomores - 1 & 2 Juniors & Seniors – 3 & 4
Data Collected (course specific)	Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report. 10-12 students We have one course in Directing. Students are assigned a variety of directing scene assignments which is capped off at the end of the semester by directing a 10 minute scene for the general public.
Data Collected (Assessment Day, external tests, Senior Achievement)	Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected. A post mortem critique of the 10 minute directing scenes is done in class. During portfolio review adjudicators are asked to comment both orally and in written form on any student who has directed a laboratory production. Adjudicators are shown the directors prompt script & paper work and use the following general rubrics to critique the work – Production Paper work (The technician demonstrates excellent paper work skills.)
Results/Outcomes	Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the

	<p>benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>

<p>Objective 8</p>	<p>Demonstrate the professional attitudes and practices, auditioning and interviewing skills of theatre artists.</p>
<p>Methods</p>	<p>Portfolio review</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
<p>Benchmark</p>	<p>On a benchmark scale of 1-4</p>

	<p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>In most of the performance based courses we spend a good deal of time discussing this objective. Assignments include mock audition/interviews which are then followed by both oral and written critiques by the students and faculty.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>There were 12 students assessed during the portfolio Review using the following criteria.</p> <p>Portfolio Presentation (The actor's portfolio is professionally presented.)</p> <p>Portfolio Content (The actor's portfolio content is current, complete, well organized and professional in appearance.)</p> <p>Actor's Appearance (The actor's appearance and manner of dress is appropriate and professional.)</p> <p>There were two students assessed for Senior Project using the criteria listed below. (see Senior Achievement Days)</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to</p>

	<p>ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>This particular assessment has been very successful and no change is needed.</p>
Budget needs related to the objective?	No

Objective 9	Demonstrate competencies in musical theatre dance.
Methods	<p>Portfolio review</p> <p>Final Dance project/performance</p> <p>Post Mortem critiques of mainstage musical</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected	Explain the specific assignment/portfolio/case study... used for

(course specific)	<p>assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>All dance students are assigned a final dance project/performance in class. They must choreograph and perform the dance. The faculty give both an oral and written critique of that final performance.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>During portfolio review musical theatre concentration students are asked to perform and if they choose to add dance to their performance they receive both oral and written comments from the adjudicators.</p> <p>Rubrics used are -</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Concentration (Student establishes character, maintains character, commits to character, integrates character.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>For Senior Project and Recital student receive both oral and written comments concerning their performance which includes comments on their dance/movement.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the</p>

	<p>benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>

<p>Objective10</p>	<p>Demonstrate competencies in musical theatre vocal performance.</p>
<p>Methods</p>	<p>Portfolio review</p> <p>Post Mortem critiques of mainstage musical</p>
<p>Benchmark</p>	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p>

	Juniors & Seniors – 3 & 4
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Students are orally critiqued each lesson on vocal improvement and given assignments to practice between each vocal lesson.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>During portfolio review musical theatre concentration students are critique both orally and in written using the following rubrics –</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Concentration (Student establishes character, maintains character, commits to character, integrates character.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality speaking voice that is resonant, articulate, expressive and well-projected.)</p> <p>Musicality (Singer masterfully interprets material with musical accuracy and artistic flair.)</p> <p>For Senior Project and Recital student receive both oral and written comments concerning their performance which includes comments on their dance/movement.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p>
Results/Outcomes	Results from various assessment activities articulated here in relation to

	<p>the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>

Concentration: Performance

Objective 1	Demonstrate competencies in acting technique and characterization.
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Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Students are assigned a specific number of monologues and scene work to perform in each performance class. Subject matter varies, but usually includes comedy, drama and the classics. 10-12 students in Acting I and 5-6 students in Acting II & III.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>There were 10 students assessed during the portfolio Review using the following criteria.</p> <p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains</p>

	<p>character, commits to character, integrates character)</p> <p>There were two students assessed for Senior Project using the criteria listed below. (see Senior Achievement Days)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>

Objective 2	Demonstrate knowledge of directing techniques.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>10-12 students</p> <p>We have one course in Directing. Students are assigned a variety of directing scene assignments which is capped off at the end of the semester by directing a 10 minute scene for the general public.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>A post mortem critique of the 10 minute directing scenes is done in class.</p> <p>During portfolio review adjudicators are asked to comment both orally and in written form on any student who has directed a laboratory production. Adjudicators are shown the directors prompt script & paper work and use the following general rubrics to critique the work –</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Results/Outcomes	Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment

	<p>information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Concentration: Musical Theatre

Objective 1	Demonstrate competencies in musical theatre vocal performance and movement.
Methods	Portfolio review

	<p>Performance critiques of scene work/monologues/vocal work in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p> <p>Senior Project & Vocal recitals</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>All dance students are assigned a final dance project/performance in class. They must choreograph and perform the dance. The faculty give both an oral and written critique of that final performance.</p> <p>Students are orally critiqued each lesson on vocal improvement and given assignments to practice between each vocal lesson.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>During portfolio review musical theatre concentration students are critique both orally and in written using the following rubrics –</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Concentration (Student establishes character, maintains character, commits to character, integrates character.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality speaking voice that is resonant,</p>

	<p>articulate, expressive and well-projected.)</p> <p>Musicality (Singer masterfully interprets material with musical accuracy and artistic flair.)</p> <p>For Senior Project and Recital student receive both oral and written comments concerning their performance which includes comments on their dance/movement.</p> <p>Post Mortems of each production are required of all students participating in the productions. At the post mortem open discussion is encouraged to critique and evaluate the performance of both cast and crew.</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify</p>

	<p>objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Objective 2	Demonstrate competencies in acting technique and performance.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Students are assigned a specific number of monologues and scene work to perform in each performance class. Subject matter varies, but usually includes comedy, drama and the classics. 10-12 students in Acting I and 5-6 students in Acting II & III.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>There were 10 students assessed during the portfolio Review using the</p>

	<p>following criteria.</p> <p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p> <p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p> <p>There were two students assessed for Senior Project using the criteria listed below. (see Senior Achievement Days)</p>
Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none">• reworking the general theatre knowledge test• revamping the core to the major and adding a business course and Shakespeare to the core.• Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration.• Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>

Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Concentration: Technical

Objective 1	Demonstrate skills in stage management.
Methods	<p>Portfolio review</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Plenty of experience was gained in these two areas by our students in producing 4 mainstage productions and two student laboratory productions.</p>
Data Collected (Assessment Day,	Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the

<p>external tests, Senior Achievement)</p>	<p>information is collected.</p> <p>Students who stage managed or theatre managed this year were encouraged to show their stage/theatre management prompt books and paper work during Portfolio Review</p> <p>There were 3 students assessed during the portfolio Review using the following criteria -</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>

Budget needs related to the objective?	No
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Objective 2	Demonstrate techniques and principles of theatre design and production.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>7-10 students</p> <p>Makeup for the stage - On the day scheduled for the final exam the student will be required to perform a complete “likeness” makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria:</p> <p class="list-item-l1">1. The actual process of application.</p> <p class="list-item-l1">2. The final product.</p> <p class="list-item-l1">3. A makeup worksheet illustrating the steps of application.</p> <p>Stagecraft - Each student will complete a technical drawing/design final project. Each student will be required to design a set as the final project for the semester. The set design project will be graded on the</p>

	<p>following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. <u>The play must be approved by the professor.</u> 2. Create a design concept and write it out in a one page paper complete with a symbol that represents the concept. 3. The design must include the following drawings: <ol style="list-style-type: none"> a. floor plan with dimensions. b. 1 front elevation which includes all set walls with dimensions. c. 1 rear elevation which includes all set walls with all dimensions d. 1 painter's elevation. e. 1 construction drawing f. 1 side elevation g. a color rendering of the set. <p>Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be "pitched" to the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. The play must be approved by the professor. 2. Create a design concept and write it out in a one page paper. 3. The design must include the following paper work/drawings: <ol style="list-style-type: none"> a. Floor plan with dimensions b. Light plot drawn on floor plan c. Magic sheet d. Instrument schedule e. Entire script with lighting cues
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>All majors are encouraged to show any of their design work to the adjudicators. The adjudicators provide both oral and written comments on the work based on the following rubrics –</p> <p>Operating Systems (The technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.)</p>

	<p>Craftsmanship (The technician demonstrates excellent craftsmanship.)</p> <p>Production/Techniques (The technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.)</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>

Budget needs related to the objective?	No
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Objective 3	Demonstrate the ability to function safely and effectively using theatre technology.
Methods	<p>Portfolio review</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p> <p>Post Mortem of Senior Projects</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>This is approached in all technical courses as a basic part of training and education. Tests are given covering various safety procedures and techniques.</p>
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>All mainstage and laboratory production crew calls safety is enforced and critique in both oral and written fashion.</p> <p>Safety during production is often discussed at Post Mortems of the productions.</p>

Results/Outcomes	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Objective 4	Demonstrate competencies in directing performances.
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Methods	Portfolio review 10 Minute Scene performance critiques
Benchmark	On a benchmark scale of 1-4 Freshman & Sophomores - 1 & 2 Juniors & Seniors – 3 & 4
Data Collected (course specific)	Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report. 10-12 students We have one course in Directing. Students are assigned a variety of directing scene assignments which is capped off at the end of the semester by directing a 10 minute scene for the general public.
Data Collected (Assessment Day, external tests, Senior Achievement)	Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected. A post mortem critique of the 10 minute directing scenes is done in class. During portfolio review adjudicators are asked to comment both orally and in written form on any student who has directed a laboratory production. Adjudicators are shown the directors prompt script & paper work and use the following general rubrics to critique the work – Production Paper work (The technician demonstrates excellent paper work skills.)
Results/Outcomes	Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark. We were pleased with how the assessment process went and from it we

	<p>have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
Proposed changes to the assessment process	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
Budget needs related to the objective?	No

Objective 5	Demonstrate skills in makeup.
Methods	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>
Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p>

	Juniors & Seniors – 3 & 4
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>7-10 students</p> <p>Makeup for the stage - On the day scheduled for the final exam the student will be required to perform a complete “likeness” makeup on themselves. Your final design idea must be approved by the professor. Your grade for the final will be determined by grading the following criteria:</p> <ol style="list-style-type: none"> 1. The actual process of application. 2. The final product. 3. A makeup worksheet illustrating the steps of application.
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>All majors are encouraged to show any of their design work to the adjudicators. The adjudicators provide both oral and written comments on the work based on the following rubrics –</p> <p>Operating Systems (The technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.)</p> <p>Craftsmanship (The technician demonstrates excellent craftsmanship.)</p> <p>Production/Techniques (The technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.)</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
Results/Outcomes	Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this

	<p>section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>
<p>Objective 6</p>	<p>Demonstrate skills in lighting.</p>
<p>Methods</p>	<p>Portfolio review</p> <p>Performance critiques of scene work/monologues in class</p> <p>Post Mortem critiques of mainstage performances</p> <p>Post Mortem critiques of Laboratory performances.</p>

Benchmark	<p>On a benchmark scale of 1-4</p> <p>Freshman & Sophomores - 1 & 2</p> <p>Juniors & Seniors – 3 & 4</p>
Data Collected (course specific)	<p>Explain the specific assignment/portfolio/case study... used for assessment from course content. Identify the total number of students in the assessment. Refer to specific Rubric if possible and attach to the report.</p> <p>Lighting - Each student is required to design lights for a single set play as the final project for the semester. The lighting design will be “pitched” to the faculty member and the entire class during the scheduled final. The project will be graded on the following criteria:</p> <ol style="list-style-type: none"> 1. Choose a single set play to design. The play must be approved by the professor. 2. Create a design concept and write it out in a one page paper. 3. The design must include the following paper work/drawings: <ul style="list-style-type: none"> a. Floor plan with dimensions b. Light plot drawn on floor plan c. Magic sheet d. Instrument schedule e. Entire script with lighting cues
Data Collected (Assessment Day, external tests, Senior Achievement)	<p>Explain the activities used out of class for assessment of the objective. Identify the total number of students in the assessment and how the information is collected.</p> <p>All majors are encouraged to show any of their design work to the adjudicators. The adjudicators provide both oral and written comments on the work based on the following rubrics –</p> <p>Operating Systems (The technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.)</p> <p>Craftsmanship (The technician demonstrates excellent craftsmanship.)</p> <p>Production/Techniques (The technician demonstrates excellent</p>

	<p>knowledge of current technical theatre, equipment and production practices.)</p> <p>Production Paper work (The technician demonstrates excellent paper work skills.)</p>
<p>Results/Outcomes</p>	<p>Results from various assessment activities articulated here in relation to the faculty proposed benchmarks. Please include all assessment information that was identified in the initial Assessment plan. In class assessments and out of class assessments need to both be included in this section. Also note any disparities in student success compared to the benchmark.</p> <p>We were pleased with how the assessment process went and from it we have already begun changes to the curriculum we feel are necessary to ensure that we continue to produce strong knowledgeable students in the field. Changes include:</p> <ul style="list-style-type: none"> • reworking the general theatre knowledge test • revamping the core to the major and adding a business course and Shakespeare to the core. • Reworking the three concentration requirements to strengthen content including adding an art course to the technical concentration. • Potentially adding an Acting IV class. <p>We plan to reduce the number of department objectives from 10 to 6-7 which will then better define the program changes we have already</p>
<p>Proposed changes to the assessment process</p>	<p>Discuss the Assessment Process, how did the data collection go? Do faculty need to modify assignments used for assessment, any changes made to Assessment Day activities. This section is on the Assessment Process, not the results. Do faculty need to work on rubrics, modify objectives, realign courses...</p> <p>Currently there are no plans to change the measurement of this particular objective.</p>
<p>Budget needs related to the objective?</p>	<p>No</p>

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

Analysis of Assessment:

What concerns do you have about the data provided? In the results of the assessment, what worked and what did not work? Does the data represent an identifiable trend in the level of activity/ achievement/ accomplishment? Does the data represent an acceptable level of activity/accomplishment/achievement given our mission and values? (HLC 4B1).

See attached Portfolio review.

Analysis of the Assessment Process (Empirical & Non-Empirical) (HLC4B3)

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

See attached Portfolio review.

Program Changes Based on Assessment:

This section requires that you review the previous year's annual assessment and determine whether the actions suggested were implemented and to what affect those actions had on student learning from data you collected. Changes can be: course rotation, assessment activities, and assignment changes... Also indicate changes you made to the program outside of data collection and why. How did those changes impact the student results?

In general we got about half of our suggestions added into this year's curriculum and assessment

- We used the new Theatre Education critique form we were better able to get a handle on the two students currently enrolled in BS degree in Speech and Theatre Education. In general they are progressing.
- We added the electronic portfolio requirement for this year.
- We added a form for critiquing the musical theatre audition song book and performance.
- We added a form for critiquing the monologue audition book.
- We have identified assessment issues that need to be addressed pertaining to the clarity of the program's learning objectives and outcomes. We need to review and adjust the educational goals and objectives of the major.

But there is still plenty to accomplish. –

1. Tech Concentration - The absolute, weakest area of our curriculum/major is the tech concentration. We need to hire a faculty Technical Director with design emphasis: a person who can

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develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest part of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

2. Add a Dance Minor - We need to add to the curriculum a minor in dance. We recently lost a valuable prospective student (alumni daughter) to another institution because we do not offer a strong dance curriculum. Many students with dance experience from a variety of majors across campus have requested more dance courses and a dance minor to continue to study dance. Adding the dance minor would then give both our majors and interested non-majors an excellent choice for a minor. It would certainly work well as a the companion minor to the BA in Theatre with a concentration in musical theatre. Offering the dance minor would also give us more latitude to offer a BFA in Theatre.

3. Revamp the Music Minor – Last year we decided it was time to revamp the music minor to better reflect both the needs of our musical theatre students and our common studies students. Work began on the minor and has continued over the school year. The new version of the music minor will be ready by the fall for the curriculum committee. We would encourage the administration to still consider adding a full time music faculty member with musical theatre/accompanying qualifications

General Education Assessment:

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education areas are: Communication, Mathematics, Value, Meaning, Historical Perspective, Critical Thinking, Diversity, Creative and Aesthetic Sensibility, Natural Science and Social Science. (HLC 4B1)

Communication - Students will transmit information effectively in written or spoken form.

Mathematics - Students will solve problems through an analysis of quantitative relationships.

Critical Thinking - Students will use the principles of logic to develop analytical and reasoning skills.

Meaning - Students will analyze texts (broadly defined) in order to identify central themes and interpret underlying meaning.

Ethical Reasoning - Students will consider ethical problems in terms of competing interests, historical and cultural roots of conflict, and use various models or theories of ethical reasoning to

resolve moral dilemmas.

Historical Perspective - Students will think historically, meaning that they will understand both how the present is shaped by the past and how the past informs our understanding of the present.

Fine Arts: Creative and Aesthetic Sensibility - Students will examine the products of human creativity in such endeavors as painting, sculpture, theatre, and music.

Natural Science - Students will understand the natural world through systematic observation, by analyzing data, and by forming, testing and revising hypotheses.

Social Sciences - Students will study the behavior of people and employ the principles of science to explain both group and individual behavior.

Diversity - Students will analyze the traditions and values of a variety of cultures.

Use of Common studies in the theatre major

Course #	Course Name	Comm.	Math	Critical thinking	Meaning	Ethical reason	Historical Perspective	Fine Arts	Natural Science	Social Science	Diversity
THA 110	Introduction to Theatre	X		X	X	X	X	X		X	X
THA 115	Theatre Dance: Jazz & Tap	X		X	X	X		X	X	X	
THA 116	Theatre Dance: Modern	X		X	X	X		X	X	X	
THA 117	Theatre Dance: Ballet	X		X	X	X		X	X	X	
THA 120	Introduction to Technical Practicum	X	X	X	X	X		X	X		
THA 125	Costuming Practicum	X	X	X	X	X		X			
THA 126	Technical Practicum	X	X	X	X	X		X			

THA 151	Performance Practicum	X		X	X	X		X		X	
THA 210	Dance Movement I	X		X		X		X	X	X	X
THA 211	Dance Movement II	X		X		X		X	X	X	X
THA 231	Makeup for the Stage	X	X	X	X	X		X	x	X	
THA 232	Stage Management	X	X	X		X		X		x	
THA 234	Stagecraft	X	X	X	X	x		X	x		
THA 240	Stage Combat	X		X	X	x	x	X	x		
THA 250	Survey of American Musical Theatre	X		X	X	x	x	X			X
THA 255	Acting I: Basic Skills	X		X	X	x		X		x	
THA 260	Acting for the Camera	X	X	X	X	x	x	X		X	
THA 331	Stage Lighting	X	X	X	X	X	x	X	x		
THA 354	Acting II: Scene Study	X		X	X	x		x		X	
THA 362	Theatre History I	X		x	X	x		X		X	X
THA 363	Theatre History II	x		x	x	x		X		x	X
THA	Internship	X		X		X		X			

390	I										
THA 418	Methods in Teaching	X		X		X	x	X		x	
THA 451	Internship II	X		X		X		X			
THA 452	Internship III	X		X		x		X			
THA 454	Acting III: Period Style	X		X	X	x	x	X		x	X
THA 470	Directing	X		X	X	x	x	X			X
THA 491	Broadway Play Analysis	X		X	X	x	x	X		x	X
THA 499	Senior Project	X		x	x	x		X			

Program Activities:

Student Performance Day Activities (Assessment Day):

Describe the department assessment day activities. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. Students signup for a review time.

The Review process consists of the following –

- A 45 minute time slot to make their performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
- Their self-reflection paper.
- Their character analysis/design conceptualization.

- A progress/content check of their audition books (performance & musical theatre concentrations).
- A progress/content check of their musical theatre audition book (musical theatre concentration only).
- Review of their Electronic portfolio/Website.
- Their Artist Statement

They may choose either the performance, musical theatre, technical, or theatre education portfolio review process.

In addition, during the two day process time is set aside for students to take a general theatre knowledge test.

Comments and Observations on the Portfolio results –

- Design/tech concentration improved from last year especially due to electronic portfolio/website construction and overall presentation of their portfolio.
- Musical Theatre Concentration - In this concentration there was improvement in scores due to several upper level students with more experience.
- Performance Concentration – Slightly dropped. This is due to fewer experienced students in this category.
- The four concentrations together gave us a 3.0 which was a slight 1/10 drop from last year. We feel this is mostly due to graduation of strong students in the performance category especially.
- Students continue to give strong presentation during portfolio and seem much more comfortable under pressure.
- Duet acting scenes continue to grow in strength from last year.
- Resumes continue to show a strong co-curricular program of mainstage and student laboratory production experiences.
- The biggest area of concern from these results seems to be in the area of the actor's voice which scored below the benchmark of 2.5.
- The audition book categories. Students are not spending enough organizational time/content time on the books.
- The general theatre knowledge test was an eye-opening measurement. We are going to have to rethink how we are teaching theatre history and dramatic literature and how we can infuse them into a lot more of the curriculum.
- Students seem to be progressing in the curriculum from year to year with the exception of Theatre History and Dramatic Literature. Students scored very poorly in these two categories of the general knowledge test. It seems like students are retaining only about half of the information. Theatre faculty will have to take a look at ways we can improve this score not only through content, presentation and repetition in the curriculum.

Recommendations for portfolio, curriculum and departmental changes for 2014 – 2015

1. **Tech Concentration** – Although it doesn't show this in the information above the absolute, weakest area of our curriculum/major is the tech concentration and will continue to be until we need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

2. **Learning Objectives** – We identified assessment issues that needed to be addressed pertaining to the clarity of the program's learning objectives and outcomes during our last portfolio review, made those changes and this document reflects those changes in terms of measurement.

3. **Learning objectives & Outcomes** – We revamped our means of measuring theatre outcomes and those are reflected in this document with two new measurement tools. We now need to redefine and clarify the learning outcomes for each of the concentrations. These should be in place prior to our next portfolio review in March of 2015.

4. **Electronic Portfolios/Websites for both actors and technicians** – We implemented the required student electronic portfolio/website presence this year and required all students to have and maintain an electronic portfolio and web page as part of their professional growth as an artist. This first time went very well and our expectations are that students will continue to improve this area.

5. **BA in Theatre** – Adjustments have been made to all three concentrations to update and strengthen the major. These include adding courses in business and art, adding to the core requirements as well as tightening each concentration.

6. **General Education** – Adjustments have been made to the General Education requirements so that we can offer more courses as part of that curriculum. Additions include adding Theatre History I & II, Survey of American Musical Theatre, Stage Combat and Makeup for the Stage.

The major continues to be successful in educating theatre majors.

Senior Achievement Day Presentations:

Describe program Senior Achievement Day activities? What benefit does the program gain from the activities? What if any assessment of students happens on this day? What changes if any will occur due to what is learned by faculty on Senior Achievement Day's?

All theatre majors are required to take THA 499 Senior Project - This capstone course of the major requires students to design, direct, and perform in a one hour production/presentation that uniquely defines the students talents and abilities and demonstrates the depth of their training and

knowledge. In some cases a student may choose to write a major research topic agreed upon by the student and faculty advisor. The faculty advisor assists the student in planning their project and then sets forth the criteria for completion of the project and grading. Students benefit from this course by having all the pressures of production and pulling together everything they know about theatre in order to create a successful presentation. Assessment of their success is based on completing the list of rubrics outlines in the syllabus.

Syllabus Criteria

1. The project will only be performed or presented one time.
2. The project may not last more than 1 hour in length.
3. No budget is provided.
4. Productions will not be fully realized.
5. Students may use limited props, furniture, and costumes.
6. A generic light plot will be used to service all projects being performed.

PERFORMANCE TRACT

Before proceeding, senior project students choosing a performance tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The performer must arrange for all production personnel including designers and crew people to help produce their performance.
2. The performer must develop a concept for the production and write a 3-5 page concept paper explaining the performer's concept for the production.
3. The performer must develop a script to be used throughout the production process. The contents of that script must include blocking notation, floor plans with the blocking notation, complete character histories, research, technical cues, rehearsal schedules including French scenes, production schedules with all due dates, prop lists, shift plots, technical notes, all acting notes given, publicity and sound/discography. At the post production meeting the script will be collected for grading.
4. The performer must schedule a regular weekly production meeting with all appropriate production personnel.
5. The faculty advisor will visit rehearsals randomly to grade the production process in each of its stages; preproduction/audition, rehearsals, tech/dress rehearsals, performances and post-production.

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6. **Final script approval must be given by the faculty advisor.** Failure to get final script approval or changing the version of the script without approval from the faculty advisor will immediately terminate the production and result in the performer failing the course.
7. **The faculty advisor reserves the right to terminate the production if warranted at any time,** which will result in the performer failing the course.
8. No rehearsals or performances can conflict with regularly schedule classes, nor can student actors request to be excused from classes for the purpose of rehearsals until production week.
9. No rehearsals or performances can conflict with regularly schedule mainstage rehearsals, crew calls or performances.
10. Mandatory class attendance is required of the performer in all classes. Lack of attendance in class will result in the production being terminated and the performer failing the course.
11. The performer and production staff must meet all production deadlines as established in the production schedule.
12. The performer must uphold the sexual harassment policy stated in the student handbook.
13. The performer is responsible for all post production requirements, which include, but are not limited to the erasing and returning of scripts, striking of the set, costumes, lights, sound and props. The return of any borrowed items, as well the complete cleanup of all staging and production facilities.
14. A Post Mortem of the performance or presentation will be scheduled during finals week.
15. The actor will present their final portfolio for public viewing.

MUSICAL THEATRE TRACT

Before proceeding, senior project students choosing a musical theatre tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The performer must arrange for all production personnel including designers and crew people to help produce their performance.
2. The performer must develop a concept for the production and write a 3-5 page concept paper explaining the performer's concept for the production.

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3. The performer must develop a script to be used throughout the production process. The contents of that script must include blocking notation, floor plans with the blocking notation, complete character histories, research, technical cues, rehearsal schedules including French scenes, production schedules with all due dates, prop lists, shift plots, technical notes, all acting notes given, publicity and sound/discography. At the post production meeting the script will be collected for grading.
4. The performer must schedule a regular weekly production meeting with all appropriate production personnel.
5. The faculty advisor will visit rehearsals randomly to grade the production process in each of its stages; preproduction/audition, rehearsals, tech/dress rehearsals, performances and post-production.
6. **Final script approval must be given by the faculty advisor.** Failure to get final script approval or changing the version of the script without approval from the faculty advisor will immediately terminate the production and result in the performer failing the course.
7. **The faculty advisor reserves the right to terminate the production if warranted at any time,** which will result in the performer failing the course.
8. No rehearsals or performances can conflict with regularly scheduled classes, nor can student actors request to be excused from classes for the purpose of rehearsals until production week.
9. No rehearsals or performances can conflict with regularly scheduled mainstage rehearsals, crew calls or performances.
10. Mandatory class attendance is required of the performer in all classes. Lack of attendance in class will result in the production being terminated and the performer failing the course.
11. The performer and production staff must meet all production deadlines as established in the production schedule.
12. The performer must uphold the sexual harassment policy stated in the student handbook.
13. The performer is responsible for all post production requirements, which include, but are not limited to the erasing and returning of scripts, striking of the set, costumes, lights, sound and props. The return of any borrowed items, as well the complete cleanup of all staging and production facilities.
14. A Post Mortem of the performance or presentation will be scheduled during finals week.
15. The actor will present their final portfolio for public viewing.

16. Senior Recital - Musical theatre students will be asked to perform a "senior vocal recital" featuring music from a variety of styles. In consultation with the faculty the student will arrange for musical accompaniment, music selection and order.

TECHNICAL TRACT

Before proceeding, senior project students choosing a technical tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The designer must write a formal letter to the department faculty requesting to design sound, lights, costumes, or scenery for a full length play, a musical and an experimental production. The letter must include the play titles and authors and the reasons why the designer wants to explore the design process through these plays.
2. The designer must develop an individual design concept for the each production and write a 3-5 page concept paper explaining the designer's concept for each production. Included in the 3-5 pages should be a drawn symbol visualizing the concept.
3. Mandatory class attendance is required of the designer in all his or her classes. Lack of attendance in class will result in the production being terminated and the designer failing the course.
4. It is understood at the beginning that the three productions will not actually be produced on the stage.
5. The designer must uphold the sexual harassment policy stated in the student handbook.
6. Final design approval must be given by the faculty advisor. Failure to get final script approval or changing the versions of the scripts without approval from the faculty advisor will immediately terminate the design process and result in the designer failing the course.
7. The designer must draw complete sets of drawings of the design for each production including the following: floor plans, thumbnail sketches, construction drawings, front elevations, rear elevations, detail drawings, painter's elevations and a rendering of the set. If they are also designing the lights, the drawings must include the light plot, instrument schedule, and magic sheet. These drawings must be drawn in scale, fully dimensioned and legible including all necessary information needed.
8. The designer must turn in a complete portfolio of all their research material and information used in creating the design including a bibliography of sources.

9. The designer must submit a preliminary budget for each production listing production costs, etc. A form will be provided by the faculty advisor for this particular requirement. At the conclusion of the project the designer will submit a final budget including all expenditures.

10. A Post Mortem of the performance or presentation will be scheduled during finals week.

11. The designer will include a final electronic portfolio presentation and power point demonstrating the depth of their knowledge as part of their presentation.

12. The designer will present their final portfolio for public viewing.

THEATRE EDUCATION TRACT

Before proceeding, senior project students choosing a theatre education tract and the faculty advisor must agree upon the completion of the following requirements and stipulations. These stipulations and requirements will be the sources for grading the senior project.

1. The student will use the Performance Tract for this category (see above).

Completion of the senior project gives us invaluable information concerning how well students have progressed through the curriculum. Changes and adjustments often occur based on the outcomes of a student's senior project. These include more specific information regarding the process of performance/presentation and the fact that we constantly update according to trends in the industry.

Service Learning Activities:

How is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

We do not have service learning component in our curriculum, but we do allow open auditions which gives students chances to interact with community members who may be working on the mainstage productions as a cast member or technician. This has been very successful in bridging the gap between the campus community and the community at large.

Program Sponsored LEAD Events:

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

We provided L.E.A.D. events in the following categories which are directly connected to the major and it's performance opportunities - 4 mainstage productions, 2 laboratory student

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directed/designed/managed productions, 4 Served Up Crispy Improvisation presentations, 4 First Impression choir concerts.

Student Accomplishments:

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Jennifer Steindorf spent her Fall Semester on internship at the Disney College in Orlando Flroida.

Kassaundra Davidson presented the Mentor/Mentee project with Joe Potter - Audience Development – Understanding, Attracting and Cultivating the 21st Century Theatre Audience

Stephen Chamineak, Jr., Maggie Hunter & T.J. green were nominated for the Irene Ryan scholarship competition which is part of the American College Theatre Festival.

Stephen Chamineak, Jr. currently works at Grant's Farm in the Animal Performance venue.

Faculty Accomplishments:

Highlight any faculty accomplishments that supersede the normal expectations of program faculty. (Examples: journal acceptance, presentation at a national conference, off campus art show exhibit or other community/professional honor)

Joe Potter – Presented two workshops on stage combat at the Missouri Thespian Festival in St. Louis, MO

Joe Potter & Melissa Alpers-Springer adjudicated the scholarship auditions at both the International Thespian Conference and the Missouri Thespian Festival

Melissa Alpers-Springer - Produced and directed The List by alumnus Jason Cavallone at The Talking Horse Theatre, Columbia, MO

Alumni (Recent Graduates) Accomplishments (past year graduating class):

Results of Alumni survey and how well the program prepared them for their profession, this data is collected ourselves from contact with students. We can ask the alumni office to share what information they have on your graduates and then provide your own input to the data. Discuss special honors or positions earned by recent graduates of the program. This can be done on survey software, facebook, or an alternative platform that allows the information to be collected.

Dustin Z. West – freelance designer/theatre management for a variety of professional theatre organizations including Santa Fe Opera.

Andrew Arnett – working as an actor/theatre management at Shakespeare in the Park, St. Louis, MO.

Sharree Lamere-Rose **Theatre teacher Clinton High School**

Allison Ward **Fellowship at American Conservatory Theatre in San Francisco, CA**

Addendum

Portfolio Assessment 2013-2014

Submitted by Joe Potter

April 30, 2014

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in March over a two-day period. At that time classes are canceled across campus. A sign-up sheet will be posted on the Theatre department office door by the last week of February so you can sign up for a review time.

The Review process consists of:

1. A 45 minute time slot to make your performance or technical presentation and be evaluated and critiqued, both verbally and in writing by the Theatre faculty, staff and guest professional evaluators.
2. Your self-reflection paper. (See description below.)
3. Your character analysis/design conceptualization. (See description below.)
4. A progress/content check of your audition books (performance & musical theatre concentrations).
5. A progress/content check of your musical theatre audition book (musical theatre concentration only).
6. Electronic portfolio on disc.
7. Website construction evidence.
8. Artist Statement

You may choose the performance, musical theatre, technical, or theatre education portfolio review process. The criteria for the reviews follow.

Performance Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. Each monologue must not be more than 5 minutes in length (See monologue criteria). **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene. **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.

- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, and any other examples of your best work. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshmen and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website.

Musical Theatre Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. The monologues need not be more than 5 minutes in length (See monologue criteria). **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before
- Sing two contrasting musical selections, **(no more than 32 bars each)** i.e., a ballad and an up-tempo piece (See musical theatre criteria). **NO REPEATS PLEASE!** Musical selections must be something you have not performed for portfolio review before.
- **OPTIONAL:** You may choose in addition to your contrasting monologues to perform a duet song with a partner. **NO REPEATS PLEASE!** Duet Songs must be something you have not performed for portfolio review before.
- Provide music for the accompanist with all the appropriate cuts noted.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, and any other important examples of your work. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshmen and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Bring your musical theatre audition book of musical selections. (See musical audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website.

Technical Portfolio Review Criteria

- Prepare and present a 15 minute portfolio presentation highlighting your technical strengths and experiences.
- Bring your updated portfolio for review in the interview. The portfolio should contain examples of your best work including designs, photos, drawings, renderings, slides, and prompt scripts. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Bring an updated resume of your performance and technical experience.
- Choose a play and write a design conceptualization paper on the play. (See design concept criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Create an electronic version of your portfolio and burn to disc.
- Show evidence of building your own website.

Theatre Education Portfolio Review Criteria

- Perform two contrasting monologues, i.e., a comedy, drama, or a classical piece. Each monologue must not be more than 5 minutes in length. (See monologue criteria)
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene.
- Bring an updated resume of your performance experience. (See resume criteria and example)
- Bring your updated headshot.
- Bring your updated portfolio containing both color and black and white versions of your head shot, reviews, production shots, modeling shots, designs, photos, drawings, renderings, slides, and prompt scripts and any other examples of your best work. Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)
- Choose one of the mainstage characters you have played since coming to WWU (Freshmen and transfer students may choose a character from a previous production), and write a complete character bio and history. (See character analysis criteria)
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future.
- Bring your audition book of monologues. (See audition book criteria)
- Create an electronic portfolio and burn to disc.
- Show evidence of building your own website.

Requirement for All Majors

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all inclusive to your talent, technique and knowledge base.

Character Analysis - Choose one of the mainstage characters you have played since coming to WWU (Freshman and transfer students may choose a character from a previous school production), and write in paper/paragraph form a complete character bio and history. The attached character analysis form will help you in writing the character biography.

Results

You will receive a written copy of your portfolio review results before the end of the semester and will be required to make an appointment with the Artistic Director to assess the results of your review.

Non-Participation

Failure to participate in the review process will result in the loss of your scholarship and/or your status as a Theatre major.

The 2013-2014 Portfolio Results

The results of the 2013-2014 Portfolio Review are divided into three sections. Section I include the actual performances/presentations of portfolios. Section II is Measurement of Department Objectives and Section III is Portfolio Content –written & electronic

SECTION I PERFORMANCES/PRESENTATIONS OF PORTFOLIOS

Performance/Presentation

The first results are from students actual portfolio presentations/performances. Students were measured by their choice of concentration (performance, musical theatre or design/tech) within the BA in Theatre or the BS in Theatre Education. The following results are the combined student scores within each concentration of the major. Please be reminded that:

1 = below average, 2 = average 2.5 = bench mark, 3 = above average and 4 = superior, NA = not applicable

The results for students choosing the Performance concentration – Average 3.0

- Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character) **3.02**
- Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.) **3.1**
- Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.) **2.9**
- Overall Performance (The actor performed a well-defined, believable character.) **3.0**
- Duet Scene (the actor performed a well-defined, believable character.) **2.8**
- Actor's Appearance (The actor's appearance and manner of dress is appropriate and professional.) **3.1**
- Portfolio Content (The actor's portfolio content is current, complete, well organized and professional in appearance.) **3.1**
- Portfolio Presentation (The actor's portfolio is professionally presented.) **3.14**

The results for students choosing the musical theatre concentration – Average 3.0

- Musicality (Singer masterfully interprets material with musical accuracy and artistic flair.) **2.9**
- Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.) **2.1**
- Concentration (Student establishes character, maintains character, commits to character, integrates character.) **3.1**
- Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.) **2.9**
- Overall Performance (The actor performed a well-defined, believable character.) **3.0**
- Actor's Appearance (The actor's appearance and manner of dress is appropriate and professional.) **3.4**
- Portfolio Content (The actor's portfolio content is current, complete, well organized and professional in appearance.) **3.1**
- Portfolio Presentation (The actor's portfolio is professionally presented.) **2.9**

The results for students choosing the design/tech concentration – Average 3.3

- Operating Systems (The design/technician demonstrates excellent knowledge of computer operating systems and Industry Software/Hardware.) **3.0**
- Craftsmanship (The design/technician demonstrates excellent craftsmanship.) **3.0**
- Production/Techniques (The design/technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.) **3.3**

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- Production Paper work (The design/technician demonstrates excellent paperwork skills.) **3.5**
- The Design/tech's Appearance (The design/tech's appearance and manner of dress is appropriate and professional.) **3.7**
- Portfolio Content (The design/tech's portfolio content is current, complete, well organized and professional in appearance.) **3.2**
- Portfolio Presentation (The actor's portfolio is professionally presented.) **3.4**

The results for students choosing Theatre Education 2.9

- Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character) **3.0**
- Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.) **3.1**
- Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.) **2.7**
- Overall Performance (The actor performed a well-defined, believable character.) **2.8**
- Duet Scene Performance (The actor performed a well-defined, believable character.) **3.0**
- Craftsmanship (The design/technician demonstrates excellent craftsmanship.) **2.7**
- Production/Techniques (The design/technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.) **2.9**
- Production Paper work (The design/technician demonstrates excellent paper work skills.) **3.5**
- Actor's Appearance (The actor's appearance and manner of dress is appropriate and professional.) **2.9**
- Portfolio Content (The actor's portfolio content is current, complete, well organized and professional in appearance.) **2.8**
- Portfolio Presentation (The actor's portfolio is professionally presented.) **3.0**

The department individual results were then averaged together –

Averaged Results

All categories (performance and tech) averaged together = **3.0 average**

Performance Categories averaged together = **3.0 average**

Musical Theatre Categories averaged together = **3.0 average**

Technical categories averaged together = **3.3 average**

Theatre Education averaged together = **2.9 average**

General statistical information - General information about the participating students.

1 freshman + 1 sophomore + 6 juniors + 4 senior = 12 students (1 of these students is a transfer)

Performance – **5** students

Musical theatre – **5** students

Tech – **2** students

Theatre Education – 2 students

Yearly Concentration Comparison results –

Categories averaged	07/08	08/09	09/10	10/11	11/12	12/13	13/14
Performance Categories	2.9	2.6	2.6	2.6	3.3	3.4	3.0
Musical Theatre Categories	2.8	3.3	3.1	2.9	2.7	2.9	3.0
Design/Technical categories	2.6	2.8	2.3	2.2	3.1	3.1	3.3
Theatre Education						3.0	2.9
All categories (performance/tech)	2.7	2.9	2.7	2.6	3.0	3.1	3.0

Comments and Observations on this section –

Twelve majors participated. Our benchmark for success is 2.5 or better in each category. Observations –

- Design/tech concentration improved from last year especially due to electronic portfolio/website construction and overall presentation of their portfolio.
- Musical Theatre Concentration - In this concentration there was improvement in scores due to several upper level students with more experience.
- Performance Concentration – Slightly dropped. This is due to fewer experienced students in this category.
- The four concentrations together gave us a 3.0 which was a slight 1/10 drop from last year. We feel this is mostly due to graduation of strong students in the performance category especially.
- Students continue to give strong presentation during portfolio and seem much more comfortable under pressure.
- Duet acting scenes continue to grow in strength from last year.
- Resumes continue to show a strong co-curricular program of mainstage and student laboratory production experiences.
- The biggest area of concern from these results seems to be in the area of the actor's voice which scored below the benchmark of 2.5.

SECTION II MEASUREMENT OF DEPARTMENT OBJECTIVES

Department Objectives Measurement

Each student's progress was measured by test, performance and interview. The numbers indicate the number of student who fell into each of these categories. The benchmark is the 5-7 categories. The results follow.

	Freshman	Sophomore	Junior	Senior						
Department Objectives	1	2	3	4	5	6	7	8	9	10
Recognize and demonstrate proficiency in theatre as a collaborative art form and exhibit the skills necessary to work with in a group towards a defined goal under a deadline.					2	1	3	1	5	
The ability to analyze and interpret plays and other theatrical events and communicate in writing informed critical assessments of all aspects of artistic and technical production.			1		1	1	5	2	2	
Differentiate the relationship of theatrical history and dramatic literature to contemporary theatrical performance and production.	9		2	1						
Demonstrate the professional attitudes and practices, auditioning and interviewing skills of theatre artists.			1		1		3		3	4
Understand the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.			1		1	1	3		5	1
Knowledge of plays that are representative of the development of theatre/drama.	7		3		1		1			
The ability to reach an audience effectively through at least one of the components of theatrical art (acting, directing, designing, play writing, management, etc.)			1		1	1	3		2	4

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SECTION III PORTFOLIO CONTENT – WRITTEN & ELECTRONIC

Each student was measured in this category by general knowledge test and required written materials and were score using the following chart. The benchmark is the 5-7 categories.

THEATRE SPRING 2014 PORTFOLIO CONTENT FINAL ASSESSMENT RESULTS

	Freshman	Sophomore	Junior	Senior
Student self-reflection paper	1	2	3	4

Defines areas that need work and outlines goals for the future.

	1		1	3		2	2	3	
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Character analysis/design	1	2	3	4	5	6	7	8	9	10
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conceptualization

Fully developed character analysis/conceptualization

	1		1	3	1		3	3	
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Audition books (performance and musical theatre

concentrations)	1	2	3	4	5	6	7	8	9	10
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Well organized according to criteria established by faculty.

	2	2	1	2	2		2		
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2 NA

Musical theatre audition book

(musical theatre concentration	1	2	3	4	5	6	7	8	9	10
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Well organized according to criteria established by faculty.

	1	1	1		1		1		
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7 NA

Electronic portfolio/website	1	2	3	4	5	6	7	8	9	10
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Well organized established presence on the internet.

	1		1	2	1	2	4	1	
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General theatre knowledge test

2 3 4 5 6 7 8 9

10

A general knowledge including techl theatre, acting/directing, theatre history/criticism/literature & theatre history

10			1		1				
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Artist Statement

1 2 3 4 5 6 7 8 9 10

Well-conceived/well-written statement explaining/describing the artists approach to theatre.

		1		2		1	4		
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The number represents what each major scored in the category.

	Fr.	So.	So.	Jr.	Jr.	Jr.	Jr.	Jr.	Sr.	Sr.	Sr.	Sr.
Student self-reflection paper	2	5	4	7	5	5	7	8	9	8	9	9
Character Analysis/design Concept	2	5	4	6	5	5	8	8	9	8	9	9
Performance Audition book	2	4	3	6	5	3	N A	N A	1	5	8	6
Musical Audition book	N A	4	N A	6	N A	3	N A	N A	1	N A	8	6
Website	2	7	4	7	1	5	8	8	6	8	9	8
General Knowledge Test	1	1	1	1	1	1	1	1	1	1	4	3
Artist Statement	2	4	6	6	5	5	7	8	5	8	8	8

Theatre knowledge test results

Averages of correct answers all students/# of points possible in each category

Tech theatre – **18.58/35**

Acting Directing – **13.67/17**

Theatre History, Criticism & Literature- **28.33/49**

of correct answers/# of points possible

1 Freshman – **39/101**

2 Sophomores – **54/101, 52/101**

5 Juniors – **52/101, 52/101, 44/101, 54/101, 60/101**

4 Seniors – **67/101, 62/101, 57/101, 57/101**

Comments and Observations on this section –

We seem to pretty much be split on both sides of the benchmark in many categories on this measurement. We want our students to be at least between 5-7 on each of the categories as they progress towards their senior year. Of particular note and falling below the benchmark are –

- The audition book categories. Students are not spending enough organizational time/content time on the books.
- The general theatre knowledge test was an eye-opening measurement. We are going to have to rethink how we are teaching theatre history and dramatic literature and how we can infuse them into a lot more of the curriculum.]
- Students seem to be progressing in the curriculum from year to year with the exception of Theatre History and Dramatic Literature. Students scored very poorly in these two categories of the general knowledge test. It seems like students are retaining only about half of the information. Theatre faculty will have to take a look at ways we can improve this score not only through content, presentation and repetition in the curriculum.

Recommendations for portfolio, curriculum and departmental changes for 2014 – 2015

Faculty recommendations-

1. Tech Concentration – Although it doesn't show this in the information above the absolute, weakest area of our curriculum/major is the tech concentration and will continue to be until we need to hire a faculty Technical Director with design emphasis: a person who can develop and modernize the technical theatre curriculum, teach technical courses, mentor students in this area, organize/manage all technical aspects of productions, maintenance aging production equipment and facilities and help bring resolution to safety issues. With a faculty technical director in place, we immediately strengthen the weakest half of the curriculum and double our recruiting potential for theatre students. Technical students need a faculty technical mentor.

2. Learning Objectives – We identified assessment issues that needed to be addressed pertaining to the clarity of the program's learning objectives and outcomes during our last portfolio review, made those changes and this document reflects those changes in terms of measurement.

3. Learning objectives & Outcomes – We revamped our means of measuring theatre outcomes and those are reflected in this document with two new measurement tools. We now need to redefine and clarify the learning outcomes for each of the concentrations. These should be in place prior to our next portfolio review in March of 2015.

4. Electronic Portfolios/Websites for both actors and technicians – We implemented the required student electronic portfolio/website presence this year and required all students to have and maintain an electronic portfolio and web page as part of their professional growth as an artist. This first time went very well and our expectations are that students will continue to improve this area.

5. BA in Theatre – Adjustments have been made to all three concentrations to update and strengthen the major. These include adding courses in business and art, adding to the core requirements as well as tightening each concentration.

6. General Education – Adjustments have been made to the General Education requirements so that we can offer more courses as part of that curriculum. Additions include adding Theatre History I & II, Survey of American Musical Theatre, Stage Combat and Makeup for the Stage.

Assessment Rubric

Annual Assessment Report

Assessment Component	Assessment Reflects Best Practices	Assessment Meets the Expectations of the University	Assessment Needs Development	Assessment is Inadequate	Comments:
Learning Outcomes	<input type="checkbox"/> Posted measurable program learning outcomes (objectives) <input type="checkbox"/> All outcomes are developed and include a mix of assessment measures.	<input type="checkbox"/> Measurable program learning outcomes. <input type="checkbox"/> Learning outcomes are clearly articulated.	<input type="checkbox"/> Program learning outcomes have been identified and are somewhat measurable	<input type="checkbox"/> Program learning outcomes are not clear or measurable	There are a lot of objectives, but they are under revision for the 14-15 year.
Assessment Measures	<input type="checkbox"/> Multiple measures are used to assess a student-learning outcomes. <input type="checkbox"/> Rubrics or guides used are provided. <input type="checkbox"/> All measurements are clearly described.	<input type="checkbox"/> Specific measures are clearly identified. <input type="checkbox"/> Measures relate to program learning outcomes. <input type="checkbox"/> Measures can provide useful information about student learning.	<input type="checkbox"/> Some measurements are described, but need further description.	<input type="checkbox"/> Assessment measures do not connect to learning outcomes (objectives). <input type="checkbox"/> Assessment measures are not clear. <input type="checkbox"/> No assessment measures are established.	Some measures are listed but not used later in the report.

Assessment Results	<input type="checkbox"/> All learning outcomes are assessed annually; or a rotation schedule is provided. <input type="checkbox"/> Data are collected and analyzed to evaluate prior actions to improve student learning. <input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified.	<input type="checkbox"/> A majority of learning outcomes assessed annually. <input type="checkbox"/> Data collected and aggregated are linked to specific learning outcome(s). <input type="checkbox"/> Data are aggregated in a meaningful way that the average reader can understand. <input type="checkbox"/> Standards for student performance and gaps in student learning are recognized.	<input type="checkbox"/> Data collected and aggregated for at least one learning outcome (objectives). <input checked="" type="checkbox"/> Data collection is incomplete. <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified.	<input type="checkbox"/> Learning outcomes are not routinely assessed. <input type="checkbox"/> Routine data is not collected. <input type="checkbox"/> N/A Program is too new to have collected assessment data.	<input checked="" type="checkbox"/> It is not clear on the assessment as no data is reported.
Assessment Component	Assessment Reflects Best Practices	Assessment meets the expectations of the University	Assessment needs Development	Assessment is Inadequate	Comments:
Faculty Analysis and Conclusions	<input type="checkbox"/> All faculty within the program synthesize the results from various assessment measures to form	<input type="checkbox"/> Program faculty receive annual assessment results and meet to discuss assessment results. <input type="checkbox"/> Specific conclusions about student	<input checked="" type="checkbox"/> Some program faculty receive annual assessment results <input type="checkbox"/> Faculty input about results is sought	<input type="checkbox"/> Faculty input is not sought. <input type="checkbox"/> Conclusions about student learning are not identified. <input type="checkbox"/> N/A	The report is written as a summary, the data is at the end of the report (attachment). Not many conclusions about student

	<p>conclusions about each learning outcome.</p> <p><input type="checkbox"/> Includes input from adjunct faculty.</p> <p><input type="checkbox"/> Includes input from outside consultant.</p>	<p>learning are made based on the available assessment results.</p>		<p>Program recently started or too few graduates to suggest any changes.</p>	learning made.
Actions to Improve Learning and Assessment	<p><input type="checkbox"/> A comprehensive understanding of the program's assessment plan and suggestions for improvement.</p> <p><input type="checkbox"/> Clearly stated adjustments in curriculum as a result of assessment data.</p>	<p><input type="checkbox"/> Description of the action to improve learning or assessment is specific and relates directly to faculty conclusions about areas for improvement.</p> <p><input type="checkbox"/> Description of action includes a timetable for implementation and identifies who is responsible for action</p> <p><input type="checkbox"/> Actions are realistic, with a good probability of improving learning or assessment.</p>	<p><input type="checkbox"/> At least one action to improve learning or improve assessment is identified.</p> <p><input type="checkbox"/> Adjustments to the assessment plan are proposed but not clearly connected to data</p> <p><input type="checkbox"/> Minimal discussion of the effectiveness of the assessment plan; minimal discussion of changes, if needed.</p>	<p><input type="checkbox"/> No actions are taken to improve student learning.</p> <p><input type="checkbox"/> Actions discussed are not connected to data results or analysis.</p> <p><input type="checkbox"/> N/A</p> <p>Program recently started or too few graduates to suggest any changes.</p>	<p>Some improvements were already shown as done, but they were not listed in the data the ideas listed would be beneficial to the assessment of the program.</p>

Additional Comments:

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The matrix shows where all the objectives come into play with the courses, but none of them are ever assessed unless the "M" represented the assessment code for the matrix?

The data provided tells me how many students were involved in the assessment assignments/presentations but it does not tell me their scores on the rubrics. This is important to show if they met the benchmark or not. The assessment method mentions, "post mortem critiques of lab performances" but I don't see any discussion of that in the data collected section or the results? I am not sure what this is?

Objective 4 the methods listed are not the same in the data collected section. The data provides data on "Makeup for the Stage", "Stagecraft", and "Lighting" final and that is not listed as an assessment method. The assessment methods need to vary based on the class and the data available to show that students are learning in the courses.

The portfolio is a really strong part of the program assessment and it appears to appropriately cover the objectives. The results of the portfolio need to be recorded in the report. So for the various sections of the portfolio, there should be a line in the rubric, then the evaluation and reporting of data is easy as it is clear if the student met the expectation of the faculty or not and then reporting of results is also just a count of who made the score you were looking for. for the course work that you are using for data, make sure that is represented in the assessment measures section so that the report has an easier organization to it.

Thank you for the work you put into the General Education Matrix. It is helpful to see where the skills happen to be reinforced within the various programs on campus. It is also appreciated that you included the information on the portfolios and other assignments. IS there any difference in the assessment between the Speech/theater education and the theatre majors? I am just asking bc I would think something about the educational aspect of the speech/theatre major should be somewhere in the assessment of it. Realizing that the content area is responsible for just that and not the educational pedagogy of it, but there should be more differences I would think in the reports. If they are this similar, then they should just be on the same report.

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On “analysis of the assessment” we also need for the program to discuss the process for scoring and evaluating students. it is really helpful to have the portfolio review guidelines but what about how it was organized? The evaluation if it? the rubric used for evaluation? Scores on the general knowledge test would also be good data provided in the results and discussion of student learning. Those scores would let you know if students were retaining the information. The report states that the program needs to rethink some subjects, the scores of students on here would help and the next report needs to set benchmarks for what the program expects students to score on the general knowledge exam.

I found the data... it is at the very end of the report in the appendix. But that information would be useful within the report as well. We can work together to see how to incorporate it into the report and use the full data report as an appendix.

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