

College of Visual and Performing Arts
DEPARTMENT OF THEATRE AND DANCE
2017-18 ANNUAL REPORT (July 1 through June 30)

1. Introduction

1.1. In 2017-2018, the department underwent a national search for an assistant professor of theatre for theatre history and criticism. This position was intended to fulfill various needs in the department, namely the need for a Ph.D. to teach theatre history and literature classes, as well as script analysis. The search yielded 73 candidates, of which the committee conducted video screenings for eight. Dr. Marvin McAllister brings a successful record of teaching and dramaturg within a liberal arts program and is passionate about his craft. He holds a Ph.D. in Interdisciplinary Theatre/Drama from Northwestern University and a B.A. in History with Theatre Studies Yale University. Marvin has worked in English, Theatre, and African American Studies departments and programs at the University of South Carolina, Columbia, Cleveland State University, Howard University, Hunter College and The College of William and Mary, among others. He has published two books on African American theatre and performance: *White People do not Know How to Behave at Entertainments for Ladies and Gentlemen of Colour* (2003), and *Whiting Up: Whiteface Minstrels and Stage Europeans in African American Performance* (2011/2014). Professionally he has worked as a dramaturg and literary manager for theatre companies in New York, Washington, DC, Chicago and Seattle. Marvin will join the Winthrop University community for fall of 2018.

The Dance Program utilized the services of an NASD consultant in April 2018. Consultant Madeleine Scott provided excellent feedback. Of particular note was her observation of the need to clarify program policy for dance students needing to sit out or miss class due to injury.

The department is looking to conduct another national search in 2018-2019 for an Acting professor. FTE generation seems to justify this need.

Two faculty members went up for promotion in 2017-2018. Meg Schriffen was successfully promoted to Associate professor. The other, Emily Morgan was promoted, but left Winthrop to take a director of dance position in Colorado.

Most of the faculty members are earnestly and actively engaged in departmental activities—recruiting, service, production planning, etc. We are experiencing a fifth year of increased enrollment in the department, and expect 173 majors registered for classes by Fall 2018, compared to 162 at the same time last year. The largest increase is in Theatre. We graduated a group 22 in the spring. There were 62 new students signed up for summer orientations, compared with 53 the previous year

Strategic concerns include the decision to require audition / interview for admittance into all programs in the department. Discussion will occur this year for possible implementation in 2020/2021.

The musical theatre concentration has completed its 5th year, and has matriculated at least three students, and received final approval from NAST, culminating 6 years of effort from the department.

1.2. Department of Theatre and Dance

Department/Program Mission Statement: The department mission statement was lauded by the visitors for NAST in 2013. Changes may be discussed pending discussion of the NASD Commission report following the 2018 visit.

The mission of Winthrop University's Department of Theatre and Dance is to foster individual students' aesthetic, intellectual, and creative development within the context of a liberal arts education as they pursue a Bachelor of Arts in Theatre or in Dance. Through class instruction, private coaching, mentoring, and performance, the department advocates both theoretical and creative explorations to achieve an understanding of the social, political, historical, and technological aspects of theatre and dance. We strive to afford opportunities for students to develop a significant level of competency in one emphasis in theatre (performance, design/technical, musical theatre, K-12 teacher certification) or in dance (performance, K-12 teacher certification).

Theatre Program Goals:

The goals of the B.A. in Theatre Curriculum at Winthrop are as follows:

1. Students should demonstrate a fundamental understanding of and appreciation for the creative processes of theatre, the socio-historical contexts and the nature of the theatrical event.
2. Students will achieve basic skills in performance and production.
3. Students should demonstrate a sense of commitment and a positive attitude that will foster the creative process.
4. (Certification Emphasis): The student will be an effective decision maker in directing the education of students.

Dance Program Mission and Goals:

The dance program at Winthrop University prepares students for careers and future study in dance by fostering their aesthetic, technical, intellectual, and creative development within the context of a liberal arts education. In order to achieve this mission, the program provides students with opportunities to participate in studio-based practices and explorations as well as performance and other relevant educational offerings. The program serves both the university and local community in enhancing their knowledge of the discipline of dance from a holistic perspective, including the political, historical, cultural, and technological events that have contributed to its evolution.

- o To provide a developmentally sequenced curriculum of studio and theory courses that exposes dance majors and minors to a breadth of skills, knowledge, and critical thinking.

- o To nurture artistic leadership in students through opportunities to perform, choreograph, teach, design, stage manage, participate in internships, and be involved in professional organizations.
- o To promote collaborative experiences that develop students' communication skills, appreciation of diversity, and adaptability to change in all artistic and interdisciplinary endeavors.
- o To prepare students for successful careers as educational leaders in public and private K-12 education.

1.3. Goals

1.3.1. New Goals for 2018-19

GOAL: Provide clearer assessment reports, utilizing Bloom's taxonomy

GOAL: Host the state Palmetto Dramatic Association again

GOAL: Host the 10-year NASD visiting team

GOAL: Assess the effectiveness of the cost structure of renting the Johnson Theatre to outside agencies. Adjust prices and scheduling as assessment dictates.

1.4. Current year's Work Plan (list areas of substantial progress)

1.4.1. GOAL: A successful search for a new theatre faculty, with Ph.D., credentialed in theatre history and script analysis, and with evidence of successful directing at the university and professional level.

- i. A search committee was created in early fall, following approval from the provost's office. Following specific guidelines, a successful search was conducted that led to the hiring of Dr. Marvin McAlister.**

1.4.2. GOAL: Increase enrollment, specifically in dance that suffered a small hiccup in numbers this academic year. **As of Fall 18, there are 42 dance students registered for classes. This is twice the number from this time last year. We recognize that in the last few years, there is more competition within the state from other institutions offering degrees in dance. New recruitment efforts will include marketing directly to high school dance programs and high school guidance counselors.**

1.4.3. GOAL: Work to help realize the president's Winthrop plan in terms of bridge-building with the community. Specifically, increase curricular offerings and opportunities for direct engagement with community.

The department successfully engaged in numerous bridge-building initiatives, mostly curricular. A DANA 444 section performed at the annual Rockhill Christmasville event. THRT 395; Special Topics featured a Devised Theatre class that performed in numerous area elementary schools to the great satisfaction of their students. Another DANA 444 featured a touring repertory dance group that played area schools, as well as the Catawba Nation reservation. The department hosted the annual state high school theatre conference. The Palmetto Dramatics Association in February, which brought over 400 students to campus.

1.4.4. GOAL: Complete the required self-study for our upcoming fall 2018 NASD accreditation visit. **The self-study was successfully completed after various drafts, mainly due to the dedicated work and coordination of Dance Program Director Meg Schriffen and the**

department chair. The self-study is expected to be submitted complete and on time.

1.5. Budget

- 1.5.1. Using departmental funds, we made purchases of
 - 1.5.1.1. A masters class in Stage Combat with Fulton Burns,
 - 1.5.1.2. Dance Master class with Maria Caruso.
 - 1.5.1.3. Canon Vixia Video camera
 - 1.5.1.4. Picnic tables for front of Johnson Hall (cost shared with Mass Comm)
 - 1.5.1.5. Mac Mini computer and monitor for recruitment tables
 - 1.5.1.6. Four intelligent moving light fixtures for about \$24,000
 - 1.5.1.7. \$36,600 on all production expenses (11 shows)
 - 1.5.1.8. \$8900 in recruiting expenses.
 - 1.5.1.9. \$22,000 in student wages.
 - 1.5.1.10. \$2500 to supplement Producer Circle Scholarships
 - 1.5.1.11. \$1500 Season Brochures

1.6. Highlights of Faculty/Staff/Student/Program Achievements (use bullet points)

- 1.6.1. Stage Combat Master Class with alumnus Fulton Burns. All 20 students who participated successfully passed the exam to earn certification in hand to hand fight choreography.
- 1.6.2. The department, in conjunction with the Department of Mass Communication, hosted a day of master classes for 155 area high school students.
- 1.6.3. The department hosted a dance master class in aerial dance with alumnus Julianna Hane.
- 1.6.4. All Theatre and Dance education graduates in 2017/2018 were offered full-time K-12 positions
- 1.6.5. Senior Aisha Addison had a semester-long stage management internship with the Children's Theatre of Charlotte.
- 1.6.6. Rising sophomore Sebastian Sowell was cast in summer 2018 as a principle role in the Trustus Theatre production of *Memphis*. This is one of the region's most prestigious professional theatre companies.
- 1.6.7. Theatre minor Sean Rheim performed in the Actors Theatre of Charlotte production of *The Legend of Georgia McBride*.
- 1.6.8. Professor Daniel Gordon designed scenery and lighting for the Palm Beach Shakespeare Festival production on *Antony and Cleopatra*.
- 1.6.9. Professor Janet Gray designed costumes for the Blowing Rock Theatre summer production

2. Department Overview

2.1. Curricular Information:

- 2.1.1. All 100-level courses in the department that fulfill General Education requirements were re-certified.
- 2.1.2. A section of DANA 251: Jazz I has been created to satisfy physical education requirements of PETE students in the department of Physical Education. This will replace their World Dance Requirement, as it better suits the learning outcomes of the program. Effective Fall 2018

2.1.3. DANA 258; World Dance Forms will be retitled World Dance. Effective Fall 2018

2.2. Curriculum goals for next academic year. **List curriculum changes and additions that you expect (or hope) to submit next year.**

2.2.1. Assess the effectiveness of the Acting curriculum, compare with peer and aspirants and current NAST standards, as well as our own mission statement for expectations of our graduates. Link program goals to curriculum map

2.2.2. In line with dean's curricular goals, continue to review and revise all program & unit assessment templates; review course syllabi; insure quality control, SLO's and measurable assessment rubrics and populate CVPA Assessment Shared Drive with evidence and resources.

2.2.3. Begin establishing audition/interview procedures for entry into the program.

3. **Department Achievements and Development**

3.1. Student Intellectual Development

3.1.1. Students in Directing II and Lighting Design and the Stage Management classes collaborated to present the One-Act festival in the fall semester. Students in Directing II and Stage Management classes collaborated to produce the spring One-Act Festival.

3.1.2. Collaboration continued with Shakespeare Carolina in our partnership for summer theatre productions of *Miss Julie* in the Studio Theatre and *The Taming of the Shrew* in the Winthrop Amphitheatre.

3.1.3. Four directed studies classes were completed in 2017-2018.

3.1.4. Senior Theatre Design/Tech student Phylisha Mace directed the full-length play *Precious Little* by Madeliene George in the Studio Theatre

3.1.5. Senior Theatre education student Sydney Taie directed the full-length play *Steel Magnolias* by Robert Harling in the Studio Theatre.

3.1.6. Senior Theatre Education student Jaime Shinn directed the full-length play *Rag Tag Theatre's Rapunzel* by Sam LaFrage in the Studio Theatre.

3.1.7. Education students Hannah Price, Titus Quinn, and Sydney Taie, all passed their EdTPA portfolio with high scores.

3.1.8. AMAT students Caitlyn Bryant and Madia Medico passed their EdTPA portfolio with high scores.

3.1 Research and Scholarship

3.1.1 Dance students performed as the "Rockettes" at the annual Christmasville event in downtown Rock Hill.

3.1.2 Phylisha Mace, Makala Becker, Aimee Grace Wilson, Joy White, and Hannah Baird presented their research on *Text Analysis in the Creative Decision-Making Process* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.

3.1.3 Katelyn Arledge, Mikaela Laxton, Katie-Laken Weeks, Anna Grace McLaughlin, Megan E. Smith, Semira Daniels, Daphne Oliver, and Serena Connolly presented *Life Within a Box* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.

- 3.1.4 Katie-Laken Weeks presented her choreographic dance work *Two Within One* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.
- 3.1.5 Dance student Tiffany Moss presented her work *Neurosis* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.
- 3.1.6 Dance student Choreographer Mikaela Laxton, presented *Stolen Minds* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.
- 3.1.7 Dance student Choreographer Kylie Smith, presented *This is the Thing* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.
- 3.1.8 Dance student Hannah Leonard made an oral presentation of her research on *Justin Peck and American Ballet* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.
- 3.1.9 Dance student Sarah Golzari made an oral presentation of her research on *Pas de Deux: The Language of Classical Ballet* in the spring Showcase of Undergraduate Research and Creative Endeavors (SOURCE), in the Barnes Recital Hall.
- 3.1.10 The department hosted a dance master class in aerial dance with dance Alumnus Julianna Hane.
- 3.1.11 Shakespeare Carolina held two sessions of master classes on Devising and Physical Theatre
- 3.1.12 Alumnus Fulton Burns taught a two-weekend master class in Theatrical Stage Combat. All 20 participants were rigorously tested and earned national certification in hand-to hand.
- 3.1.13 Senior Aisha Addison undertook a semester-long stage management internship with the Children's Theatre of Charlotte.

3.2 Professional Stewardship

- 3.2.1 Stephen Gundersheim, Daniel Gordon, Janet Gray, Matt Ferrell, and Lance Beilstien made presentations at SETC in March. Faculty members and students also operated a Winthrop booth for recruiting.
- 3.2.2 Various faculty members and students earned recognition from KC/ACTF for the productions of *HAIR*, *Charm* and *She Kills Monsters*.

3.3 Development Activities.

- 3.3.1 We continue to maintain a strong relationship with Flat Rock Playhouse. They are recruiting our students every year in their internship program and as performers. Senior Zach Morrison has been hired for their entire 2018-2019 season.
- 3.3.2 The department regularly donates free tickets to various community and campus organizations when they conduct fundraising events. This includes the Eagles Club, Friends of the Library, new Winthrop Staff members, The TRIO program brought groups of their students to several of our productions.

- 3.3.3 We have been working with students in Graphic Design, under the mentorship of Jason Tselentis, to design posters, recruiting materials and cover art for various publicity items for our department. This will continue for 2017-2018, saving costs for the department of using external graphic artists.
- 3.3.4 The Department collaborated with the Department of Mass Communication host the annual Open House. Not only do we attract over 150 prospective students, but the departments shared in the revenue from this event.
- 3.3.5 The department filled 5241 seats in the production season, generating box office revenue of \$30,000 for all productions.
- 3.3.6 The department generated over \$16,000 in funds from rental of the Johnson Theatre and dance studios.

3.4 Recruiting Activities

The Department of Theatre and Dance sponsored two sessions of scholarship auditions. Continuing the change made last year in responding to FAFSA happening earlier in the academic year, we held our first auditions in November. The chair continued to reach out via email to all prospective student that made any contact with admissions expressing interest in theatre or dance. The department continued accepting online auditions through a third-party company www.Getacceptd.com. With these sessions, the department was able to continue its recruiting efforts of talented students. These audition sessions, in addition to the regularly scheduled Winthrop Preview Days and the World-Wide Winthrop Day in April, allowed for a successful promotion of the department and of our programs as a whole. Faculty from the department also conducted recruiting activities in selected cities along the eastern seaboard, in Greensboro NC, Greenville SC, Charlotte NC, at the annual state theatre conference (SCTA), at the state one-act festival (PDA which we hosted), at the National High School Dance Festival in Pittsburgh PA, at the Charlotte Dance Festival, at several Admissions Office sponsored recruiting sessions around the state, at the New England Theatre Conference, and at the Southeastern Theatre Conference convention. At SETC: 86 performance students called back to table, 47 showed up. 28 design/ tech students called back, 19 showed up. We continue to identify other state conferences to attend, where prospective students can be reached and where the new Mary Howey-Deckle Scholarship can be most effective.

- 3.5.1 The recruitment initiative to reach out to the pre-college formative mentors of our current students continues. In addition, we are also sending recruitment materials to the theatre/dance teachers and guidance counselors of students who attend the dance and theatre conferences.
 - 3.5.2 Hosting the state Palmetto Dramatics Festival draws over 400 prospective theatre students to campus for three days. PDA originated at Winthrop University in the 1980's.
- ### 3.5 Instructional Technology
- 3.5.1 See new equipment in 6.1 above.
- ### 3.6 Activities Related to GLI
- 3.6.1 *HAIR*, *Charm* and *She Kills Monsters* were approved as Global Cultural Events.

- 3.6.2 DANT 222x: *Looking Through Modernism: Modern Art and Dance 1860-Present Day* was approved as a Global Perspective course.
- 3.6.3 *Winthrop Dance Theatre* in November was approved as a Global Cultural Event.

3.7 Special Events

- 3.7.1 In April, the department hosted a reception to honor majors who earned scholarships for the upcoming year. The reception occurred after a performance of the *Junior Choreography Showcase* in the Johnson lobby. Several special guests attended to present certain endowed scholarships. The event passed off with great success.
- 3.7.2 In February, alumnus Shanola Hampton visited the campus as part of the women in the Arts event. She interacted with students and faculty within the department.
- 3.7.3 In February, the department hosted the state thespian conference Palmetto Dramatics Association (PDA).
- 3.7.4 Carowinds Operation Manager of Entertainment production (a Winthrop alumnus) held a recruitment and informational meeting with students for career opportunities at Carowinds, including positions as performers, lighting and sound techs, props and wardrobe.

4 Faculty/Staff Achievements and Development

4.1 Academic Responsibility

- 4.1.1 The faculty advise a proportionally large of number of students due to full-time faculty who have no advisees for various reasons. This will continue until new faculty are brought up to speed in theatre and dance.

4.2 Intellectual Development (Teaching)

- 4.2.1 14 students attended the 2018 American College Dance Association, escorted by two faculty, Emily Morgan, Kelly Ozust.
- 4.2.2 Janet gray supervised student Cindy Stowe as costume designer for the departmental production of *Steel Magnolias*..

4.3 Research, Scholarship, & Creative Activities

- 4.3.1 Sandra Neels taught during summer 2018 at Ballet Spartanburg.
- 4.3.2 Kelly Ozust presented a paper [*Celebrating Community: Cultivating Collaboration, Culture, and Identity Amongst Students*](#). North Carolina Dance Educators Organization Conference. Charlotte, NC: North Carolina Dance Educators Organization.
- 4.3.3 Daniel Gordon designed lighting and scenery for the Palm Beach Shakespeare Festival's production of *Antony and Cleopatra*, for the 28th anniversary of Shakespeare by the Sea in Jupiter, FL.
- 4.3.4 Biff Edge designed scenery for the Central Piedmont Community College summer production of *Grease* in summer 2018.
- 4.3.5 Meg Schriffen's dance piece from Winthrop Dance Theatre was accepted for inclusion at the SCDancing Festival.

- 4.3.6 Janet Gray designed costumes for the Flat Rock Playhouse production of *Dixie Swim Club* in summer 2017.
- 4.3.7 Kelly Ozust presented a workshop *Advanced Musical Theatre*. At the *American College Dance Association Conference*. Hartsville, SC
- 4.3.8 Adjunct professor Sarah Provencal directed the play *Appropriate* at the Three Bone Theatre in Charlotte, NC
- 4.3.9 Visiting instructor Lance Beilstein presented his first workshop, "Your Specific Point of View in Your Acting Work", for SETC in Mobile Alabama in Spring 2018.
- 4.3.10 Kelly Ozust was named director of Dance Co-lab, a branch of the Charlotte New Music Festival, which is an annual music and dance workshop for students and emerging professionals. The Festival is a two-week immersive workshop for choreographers that want to collaborate with musicians and professional dancers to create new works.

4.4 Professional Stewardship

- 1.1.1. Daniel Gordon co-presented a workshop at the Southeastern Theatre Conference: "Fun and Engaging Technical Theatre Projects"
- 1.1.2. Daniel Gordon served as a lighting designer for the Children's Theatre of Charlotte's OnStage summer series, and mentored a student lighting designer in the process.
- 1.1.3. Stephen Gundersheim served on the board of directors for the American Alliance of Theatre and Education.
- 1.1.4. Biff Edge served the university through providing technical support for the annual First Night Winthrop, for new students during fall Welcome week.
- 1.1.5. Meg Schriffen did a choreography residency while teaching at the Bodiography Contemporary Ballet Company.
- 1.1.6. Meg Schriffen's choreography was accepted at SCDancing and the Charlotte Dance Festival.

4.5 Development Activities

- 4.5.1 Five faculty (Lance Beilstein, Matt Ferrell, Daniel Gordon, Stephen Gundersheim, and Janet Gray) attended numerous workshops at the Southeastern Theatre Conference in Mobile, AL.
- 4.5.2 Meg Schriffen received Maintenance, Bodiography Fitness and Strength Training Certification, to train dancers in a full body workout that fuses the techniques and the benefits of ballet conditioning with skeletal alignment, natural body weight, and the use of props (mat, weights, ball, and bands).
- 4.5.3 Kelly Ozust attended the North Carolina Dance Educators Conference and attended several workshops addressing issues of K-12 dance education.

5 Student and Student Organization Achievements and Development

5.1 Highlights of Student Achievements

- 5.1.1 Three advanced theatre student directed full-length plays. These students gathered an artistic team of fellow students to produce the show. The budget allocated by the department for these productions was \$250 each for production materials.

- 5.1.2 Freshman Theatre Design/Tech student Delaney McLaughlin had a lighting internship with the Children's Theatre of Charlotte.
- 5.1.3 Charity Moore and Aimee-Grace Wilson served as a WU Orientation leaders for Orientation 2018.
- 5.1.4 Graduating senior Elon Caulder was offered and accepted an internship for the Florida Studio Theatre as a Directing intern.
- 5.1.5 Junior theatre student Maggie Goldin was accepted for a semester abroad at the National Theatre Institute in NY.
- 5.1.6 Graduating theatre education student Titus Quinn was hired as a full-time drama teacher at Banks Train Middle School.
- 5.1.7 Graduating dance education student was hired to teach dance full-time at the Busbee Creative Arts Center Middle School in Lexington, SC.
- 5.1.8 Graduating dance student Carley Tomlinson was given a contract to perform in the musical *9-5*.
- 5.1.9 Dance alumnus Shelby Scott (BA 2014) was hired as an aerial dancer on Grand Celebration Cruises.
- 5.1.10 Dance and Theatre alumnus Hannah Hustad (BA 2016) was hired as a performer on Norwegian Cruise Lines.
- 5.1.11 Caleb Moody, and Ashlyn Combs competed at South Carolina NATS (National Association of Teachers of Singing) Musical Theatre Auditions at South Carolina State University in Orangeburg. All advanced to Regional Auditions of the Mid-Atlantic Chapter of NATS.
- 5.1.12 Alumnus Walker Dillard who graduated August 2015 THTR DTEC is a Master of Arts in Theater Education student at College of Charleston and is a Sound Intern at Charleston Stage.
- 5.1.13 Shareef Elkady (THTR PERF graduated May 2014) is now a Directing Apprentice at Actors Theatre of Louisville
- 5.1.14 Megan Long (graduated May 2017 DANC) is a company member of Sideways Contemporary Dance Company in Georgia
- 5.1.15 Rob Carroll (THTR CERT graduated May 2013) received his M.Ed. from Northcentral University.
- 5.1.16 Caitlin Brown (THTR DTEC graduated May 2014) is attending Ohio University for an MFA in Production Design focus in lighting design.

5.2 Research and Scholarship

- 5.2.1 Senior and Honors student David Frazier took part in the annual Showcase of Undergraduate Research and Creative Endeavors (Source) for his work in writing his original one-act play *Nero*. Student director Maddie Willard presented it in as a staged reading.
- 5.2.2 Based on assessments of their performances by regional representatives, several Winthrop theatre majors were nominated for the annual KC/ACTF Irene Ryan Scholarship Competition at the regional festival. Several students also were acknowledged with merit awards for their work as designers and stage managers.
- 5.2.3 Kelly Ozust and Emily Morgan escorted a large group of dance majors to the regional ACDA, where they performed, viewed performances, and took classes.

5.3 Service

- 5.3.1 Students in the department hosted the Caroline Awards to recognize student achievement and to raise funds for the American Cancer Society.
- 5.3.2 During the past year, students in the department contributed over 100 hours of volunteer service to the department at receptions, recruiting events, etc.
- 5.3.3 Alpha Psi Omega, the honorary theatre (and dance) honor society, inducted 11 new members this year.
- 5.3.4 The Dance honors organization Terpsichore worked to assist with recruiting in the department and raise awareness of the dance program campus-wide.
- 5.3.5 The theatre faculty repeated the career forum in November 2017. Six alumni of the programs came to speak to the current students about career options.

5.4 Development Activities

- 5.4.1 The Theatre Honor Society (APO) and Terpsichore raised funds through flower and candy sales in the lobby during departmental productions

6 Equipment

- 6.1 The department relies on well-working modern equipment that appropriately prepares students for work within their fields. The theatre design/tech program in particular is heavily reliant on technology. Departmental purchases in 2017-2018 helped mend deficiencies. The department purchased four intelligent moving light fixtures (Elation Satura Profiles). While the department had been renting fixtures on occasion to augment student learning, it was discovered that the short time of the rental precluded most students from benefitting from the experience. Office equipment is satisfactory, with occasional purchases of a new printer, etc. The department purchased a medium-grade video camera in 2017-2018 to assist with teaching, archive productions, and create content for web and social media. Audio equipment in the department is sufficient, though more wireless microphones will alleviate the need to rent for each musical production. The computers the Mac Lab (J202) have not been updated since 2014, though they continue to serve the needs of the department. The CADD software in the lab, as well as on design faculty computers, *Vectorworks*, was updated to the latest version in Summer 2018. The CreatorSpace continues to be an efficient tool for augmenting teaching. The Yeager Light lab is utilized more and more often.
- 6.2 There is a need for more LED lighting technology. 20 LED ellipsoidal fixtures would augment the production quality of both theatre and dance productions and provide important learning opportunities for students to work with modern equipment. As mentioned above, eight more wireless microphones are needed for the department. Sewing machines in the costume shop need annual maintenance, usually over the summer. The video projector in the Johnson Theatre is 12-years old, missing a remote, and not sufficient for such a large space. It is used for presentations, class, and dance/theatre productions. There is also a need for portable ballet barres for use in the West Center. Currently, ballet classes cannot be held there without them, and limits those classes to the two dance studios in Johnson.
- 6.3 See above.

7 Facilities

7.1 The Department of Theatre and Dance shares Johnson Hall with the Mass Communications Department.

- 7.1.1 Johnson Theatre (J106) is a proscenium theatre with seating for 281 on the orchestra level and 50 in the balcony, all arranged in a continental plan. Johnson Studio Theatre (J117) is a flexible black box theatre. Johnson Dance Studios (J235 and J232) are similarly equipped with sprung floors, floor coverings, 15-foot ceilings and 10-foot mirrors covering one long wall with double-height fixed barres on the opposite and one adjacent wall. Blackout curtains are track-hung in both studios to cover the long-wall mirrors, when desired. The acting studio is 1300 sq. ft. with an eleven-foot ceiling height. It also serves as a Tap studio for dance which puts the room in high demand and not enough time slots available. J205 is 700 sq. ft. and seats up to 32 students. It is equipped with a blackboard, SMART classroom technology (computer, LCD projector and screen, DVD/VCR capabilities). The Scenic Studio (J116) handles the department's scenery and property construction needs. The Costume Studio (J122) is 18 ft. by 33 ft. and features windows for natural light (essential for costuming). The Box Office (J112) is located in the main lobby of the building and has a computerized, online ticket sales system for managing ticket sales (Vendini) and employs about eight students each year.
- 7.1.2 Office Space: The Department office is a cluster of four rooms on the first floor. Room 115 serves as the reception area and houses departmental files, mailboxes, a small collection of books and videos, recruiting materials, a computer work station for a student worker, a telephone, and photocopier. Room 113 contains departmental files and the desk/workstation of the Administrative Specialist. Room 115A is the office of the Department Chair. Room 115B is a faculty office for Anna Sartin. Almost all full-time faculty members have an office on the second level of the building, the exception being Sandra Neels who is located in Bancroft and Zin Bronola who shares an office with his sister in the Music Conservatory. The adjunct faculty office moved to a larger room (but windowless) that was previously utilized by Mass Comm. The former adjunct office is utilized in 2018-2019 by visiting instructor of dance Julianna Hane. The office that was used in 2017-2018 by Lance Beilstein has been taken back by Mass Comm in 2018-2019. If the department is able to add faculty, there is currently no office space available.

- 7.2 Carpeting in the Johnson Theatre, the greenroom, and the upstairs offices needs replacement. The carpeting in place now was installed during the 1993 renovation. The Johnson theatre and the Johnson Theatre lobby also needs new paint. The Johnson Theatre stage has regular leak issues during a heavy rain. This is due partly to the smoke doors in the ceiling not closing entirely, but also due to serious leaks over the audience areas. The roof has tarps which must be checked periodically to ensure wind has not pushed them out of place. I am

concerned with ADA accessibility in the Johnson Theatre control booths. Recent prospective student visits called my attention to the lack of accessibility in these areas. I believe it wouldn't take much to remove a small wall and add a wheelchair lift on either side of the control booths.

- 7.3 The current configuration of the dressing rooms, make-up room, and green room area is not an optimal use of space. A renovation should be considered which divides the space more logically into two larger dressing rooms each one equipped with make-up stations, a toilet, and a shower. This type of renovation might also be able to create a true office space for the Costume Designer and some additional storage.
- 7.4 New blinds are needed in J103 (Acting/Tap Studio), similar to those installed in the upstairs dance studios.

8 Assessment

8.1 Narrative of how assessment is done in department, summary of SLO for each program and department goals (recruiting, retention, faculty development, etc.)

The department has an assessment plan, located on the department website at:

<https://www.winthrop.edu/cvpa/theatredance/>

Assessment of student learning outcomes in the Department of Theatre and Dance occurs within the context of the following general principles:

1. Much of the assessment that takes place in the classroom is evaluative, and faculty members employ assessment tools every day in many ways.
2. The department's academic programs have a wide array of educational objectives, so the department does not have a —one-plan-fits-all approach to assessment.
3. Academic assessment does not replace curricular, departmental, and other types of ongoing review for improvement: it supplements and improves it.
4. Faculty ownership of and participation in assessment activities is essential. Assessment is embedded in the culture of the entire teaching/learning enterprise of the department.
5. The department has a history of making programmatic changes based on assessment results.

Assessment measures in this department demonstrate:

- A. that we have an assessment plan that tracks the where, how and when learning occurs for students during their academic careers in the dance or theatre major at Winthrop.
- B. that the learning that occurs in all aspects of the dance and theatre programs aligns with the broader learning goals of the department, college, university, and external accrediting organizations.
- C. that we always attain the important symbiotic connection between assessment and change.
- D. that we regularly review all components of our department's assessment plan.

Dance SLOs

1. Students should attain competency of at least intermediate level in the respective required technique series in the B.A. Dance degree curriculum.
2. Students should integrate dance technique in ways that facilitate performance in a variety of dance styles.

3. Students should demonstrate openness to new ideas, new ways of working and new ways of moving and respond to these opportunities in accordance with this value.
4. Students should demonstrate the ability both to understand the craft of choreography and to experience the choreographic process as the creator of a dance work.
5. Students should view dance from a cultural-historical perspective that recognizes the multiple forces that impact the art form.
6. Students should demonstrate knowledge of the science of dance movement and apply that knowledge to foster longevity of the dancer
7. Students should demonstrate effective strategies for entry-level dance teaching in selected dance forms/styles.
8. Students should demonstrate performance skills commensurate with personal technical ability and appropriate to a particular choreographic work.

Theatre SLOs

- Students should demonstrate a fundamental understanding of and appreciation for the creative processes of theatre, the socio-historical contexts and the nature of the theatrical event.
- Students will achieve basic skills in performance and production.
- Students should demonstrate a sense of commitment and a positive attitude that will foster the creative process.
- (Certification Emphasis): The student will be an effective decision maker in directing the education of students.

8.2 Alignment with NASD / NAST

8.2.1 NASD Competencies: Students holding undergraduate liberal arts degrees must have:

1. The ability to identify and work conceptually with the elements of dance. **(See SLO's 2 and 3)**
2. An understanding of choreographic processes, aesthetic properties of style, and the ways these shape, and are shaped by, artistic and cultural ideas and contexts. **(See SLO's 4 and 5)**
3. An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources. **(See SLO's 2 and 5)**
4. The ability to develop and defend critical evaluations. **(See SLO's 1, 3, and 4)**
5. Fundamental knowledge of the body and of kinesiology as applicable to work in dance. **(See SLO 6)**

NAST Competencies: Students holding undergraduate liberal arts degrees must have:

1. The ability to think conceptually and critically about text, performance, and production. **(See SLO 1 and 3)**

2. An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces. **(See SLO 1)**
3. An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources. **(see SLO 1 and 3)**
4. The ability to develop and defend informed judgments about theatre. **(See SLO 1)**

Note: Many of the competencies are also addressed through university ULC's)

Performance and Theatre Electives

1. Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed. **(See SLO 2)**
2. An understanding of procedures and approaches for realizing a variety of theatrical styles. **(See SLO 1)**
3. Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching. **(See SLO 2)**

NAST Theatre Education Competencies

The theatre teacher is expected to understand the total contemporary educational program—including relationships among the arts—in order to apply theatre competencies in teaching situations and to integrate theatre instruction into the total process of education. Essential competencies are:

1. An understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education.
2. An understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs.
3. An ability to assess aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils, to devise learning experiences to meet assessed needs, and to manage classrooms and rehearsals effectively.
4. A knowledge of current methods and materials available in all fields and levels of theatre education.
5. An understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them.
6. An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum.

7. An awareness of the need for continuing study, self-evaluation, and professional growth.

These are addressed in Theatre program SLO #4 and in the *Unit Standards and Elements* of the Richard Riley College of Education

(<https://www.winthrop.edu/uploadedFiles/coe/UnitStandardsJuly2012IndividualPages.pdf>)

NASD Dance Education Competencies

Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal arts baccalaureate degree in dance education. Essential competencies are:

1. Ability to teach dance at various levels to different age groups and in a variety of classroom, studio, and ensemble settings in ways that develop knowledge of how dance works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom, studio, and rehearsal management.
2. An understanding of child growth and development and an understanding of principles of learning as they relate to dance.
3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
4. Knowledge of current methods, materials, and repertoires available in various fields and levels of dance education appropriate to the teaching specialization.
5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
6. Basic understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them.
7. An understanding of evaluative techniques and ability to apply them in assessing both the progress of dance students and the objectives and procedures of the curriculum.

These are addressed in Dance program SLO #7 and in the *Unit Standards and Elements* of the Richard Riley College of Education

(<https://www.winthrop.edu/uploadedFiles/coe/UnitStandardsJuly2012IndividualPages.pdf>)

8.3 Assessment Results: Narrative of what was discovered as a result of assessment.

Changes that have been made in the curriculum, course content, assignments, etc. as a result of analyzing results.

8.3.1 The dance program spent considerable time preparing the NASD Self-Study.

8.3.2 The sequence of the dance courses for the musical theatre curriculum was modified to be more prescriptive, and provide more structure, focusing on core ballet and modern technique, as well as jazz and tap before allowing students to jump right into the Musical Theatre Dance Forms class.

- 8.3.3 The Student Self-Reflection Essays provide excellent direct feedback on student perceptions to specific experiences and are customizable as needed when seeking specific data. The challenges we have encountered are that there are so many of them, data can get lost in the sheer volume. While these have proven effective for the faculty to report in their annual faculty reports, the task of going through them is onerous for the chair. In 2018-2019, all faculty will be asked to provide a 1-page summary of finding from each classes' self-reflection papers.
 - 8.3.4 The department used its equipment needs list to prioritize purchases of equipment to enhance teaching and artistic work. The conference room was noticeably lacking in its ability for multimedia projection, causing staff or faculty to have to set up a portable screen and rolling cart each time. The department purchased a 52" monitor and enhanced sound bar for use in the J109 Dunlap-Roddey Conference Room.
 - 8.3.5 The Theatre Program will offer a faculty-led portfolio workshop in Fall of 2018 to help production students better prepare for their sophomore and junior reviews.
 - 8.3.6 The Theatre Program will not employ the use of a KC/ACTF respondent for 2018-2019. Instead, the department chair will find appropriate professionals in the field to come and serve as respondents for productions and require as part of these services both oral and written feedback.
 - 8.3.7 100-level general education recertifications were approved for DANA 101, 102, 104, 105 for Humanities and Arts.
 - 8.3.8 A section of DANA 251: Jazz I will be offered in 2018-2019 for PETE students to fulfill one of their physical education requirements.
 - 8.3.9 The department's safety and security committee found numerous items that need immediate response. Notably missing in 2017-2018 was an emergency exit sign outside J235 and a loose railing.
 - 8.3.10 The Dance program will host the 2020 annual American College Dance Association regional (Southeast) Conference. This will occur during our spring break to allow for the large influx of dance students
https://www.acda.dance/?page_id=216
 - 8.3.11 The department has worked to include AERIAL DANCE in its curriculum in 2018-2019. A professor with this professional specialization has been added to faculty, and an Aerial piece will be included in the 2018 WDT concert.
 - 8.3.12 For 2018-2019, the policy for DANA 185: Conditioning Lab was revised to prevent students from not attending the class by dropping.
- 8.4 Progress on incorporation of University-Level Competencies in program assessment.
- 8.4.1 ULC achievement has been included in the theatre sophomore and junior reviews. A new rubric was implemented to better assess and reflect the achievement of program outcomes, specifically in relation to university ULCs
https://www.winthrop.edu/uploadedFiles/cvpa/THEATREDANCE/library/pdfs/Assessment_Databank/theatreJuniorReviewSelfEvaluation.pdf
 - 8.4.2 The senior exit survey includes prompts about the ULCs
- 8.5 <https://www.winthrop.edu/uploadedFiles/2013IAPG.pdf> (for reference)
- 9. Other (Optional)** Advising, Gen Ed, GLI, Technology, Accreditation, Community Engagement, Special Events, etc. Strategic Planning.