ACADEMIC Program Review
Missouri Valley College
Program: Theatre
Division: Fine Arts
Chair/Dean: Diana Malan
Date submitted: October 1, 2013
Please organize your review by the following topics.
I. Program
1) Mission of the program
   The Missouri Valley College Theatre program is committed to providing experiential opportunities
   and personal instruction while encouraging intellectual inquiry which will allow students to become
   enhanced learners, citizens, and artists.

2) Ways in which the program supports Valley’s mission
   The Theatre Department contributes to Missouri Valley College’s mission of, “Guiding
   students to succeed through personal instruction and intellectual inquiry” in the following
   ways:

   Providing personalized instruction in the performance, design, and technical areas of
   theatre through a “design your own” degree program where each student bases his/ her
   electives on the area of focus they wish to pursue.

   Enhancing student success by providing numerous opportunities to apply techniques and
   theories learned in the classroom to practical production and performance situations in
   two mainstage productions and two studio productions each year, in addition to at least 6
   Flatliners Improv productions each semester. Design/ technical students get additional
   opportunities to learn on the job while providing design and technical support for music
   and dance performances as well as other programming on campus presented by various
   entities.

   Offering courses that challenge students to explore themselves and the world around
   them through intellectual inquiry

   Offering productions that challenge the campus community and the community at large
   to ask questions about the world we live in and our role in it.

   Providing productions and performances that provide important offerings to the cultural
   climate of Saline County, thus improving the College’s stance within the community as a
   major cultural resource.

   Providing workshops and summer camp to area youth that serve to enrich the cultural
   climate of the community

3) Goals of the program
Ensure that students have a solid grounding in theatre history and literature
Ensure that students have a solid grounding in dramatic theory
Ensure that students have an understanding of script and performance analysis
Ensure that students have an understanding of the collaborative process
Ensure that students have an understanding of the role of theatre within society

4) Ways in which the program contributes to General Education

We provide two courses in the general education curriculum, TH 105 Theatre Appreciation, and TH 115 Acting I.

In TH 105 Theatre Appreciation, students learn to articulate the significance of the arts and the creative process, by recognizing the differences between theatres of different societies and communicating an understanding of how theatre can impact, and be impacted by its society, they develop understanding of the diverse methodologies of the sciences, humanities, and the arts by identifying the various components of theatrical art, they exercise inquiry, critical, and creative thinking skills by forming and expressing opinions regarding theatrical art, and they Demonstrate teamwork and problem solving by collaborating in the creation of theatrical art.

In TH 115 Acting I, students Demonstrate the ability to use effective communication skills to portray a character through the use of verbal and nonverbal cues, Show an understanding of interpersonal communication and exercise inquiry, critical, and creative thinking skills through research, analysis, and presentation of a character, demonstrate understand of human interaction by using the creative process as a means of study.

5) Curriculum

2012-2013 Marked the last year of our old curriculum and degree requirements. We have listed the old curriculum followed by the new curriculum.

**TH 105. Theatre Appreciation - 3 hours.** Designed for the non-major. Studies of the nature of theatre, drama, and the elements of the collaborative art of the stage productions, acting, and directing for greater appreciation of the theatre. Fall.

**TH 112. Fundamentals of Theatrical Design - 3 hours.**
Introduction to the principles and processes of designing for the stage. Application of line, form, mass, harmony, and composition to scenery, costume, and lighting design. Fall.

**TH 115. Acting I - 3 hours.** This course is designed to introduce the student to techniques and concepts common to the acting of all roles. Student will gain self awareness, control, and physicalization needed for stage work. Fall.

**TH 120. Stage Movement – 3 hours.** A study of the techniques of stage movement for the actor. Analysis of basic problems with the actor’s body and exercises in body alignment, breathing, and coordination for correction or improvement. Spring.

**TH 125. Stagecraft – 3 hours.** An introduction to the major fundamental aspects of technical operations and focuses rigorously on use of tools, fabrication skills, use of hardware and knowledge of materials. It also pays some attention to basic process related to the work of the scenic designer, including scene painting. Laboratory hours are required and will be arranged with instructor. Fall.
TH 211. Script Analysis - 3 hours. This course is designed to introduce theatre students to the play analysis purpose of production. Emphasis upon concepts of form, style, characterization, and discovery. Includes practice in analyzing plays of various forms and styles. Fall.

TH 215. Acting II – 3 hours. The use of the play and character analysis for the developing roles in modern drama. Group and individual exercises in techniques and theories for character development. Prerequisite: TH 115 and TH 211. Fall.

TH 216. Theatre Costuming – 3 hours. Study of costume design, fabrics, and construction, survey of costume history. Practice in designing garments from assigned scripts. $15 fee. Fall odd years.

TH 217. Costume Construction – 3 hours. A study of costume construction, fabrics and their properties, as well as pattern drafting, draping, and distressing. Students will be constructing garments in class and lab hours are required. $15 lab fee. Spring odd years.

TH 225. Stage and TV Make-up – 3 hours. Theatrical and television make-up; its application to both stage and TV studio use. Theory is presented as a science and an art under lighting. Proper applications and practical functions in contemporary use. Actual use in the different types of make-up. $45.00 Lab fee. Fall.

TH 240/440. Improvisation – 1-2 hours. Students will be trained and exposed to different improvisational acting techniques and ideas with the idea of performances throughout the semester to showcase what they are learning. Fall. Spring.

TH 245. Theatre Practicum – 1 hour. Supervised experience in any area of theatre production. May be repeated for a maximum of 4 hours, but no area of theatre production may be repeated for course credit. Fall. Spring.

TH 260/460. Musical Theatre Workshop - 3 hours. Performance class which seeks to acquaint students with the works of prominent composers and lyricists of the musical theatre genre. Course will focus on backgrounds, writing styles, repertoires, contributions, and performance. Culminates in a semester performance for the public. May be repeated for credit for a maximum of 6 hours (3 hours at each level). Prerequisite: Audition or permission. Spring even years.

TH 270. Playwriting – 3 hours. Theoretical study and practical application of techniques of playwriting. Various approaches will be explored to facilitate the student playwrights in finding their own unique writing voice. Wi Spring.

TH 285. Theatre Graphics – 3 hours. Students will learn various graphic works necessary for communications in the area of performing arts. The course will cover mediums as drafting (ground plans, light plots, section drawings, and elevations), figure drawing, and perspective/rendering techniques. Also, introduction to various computer programs including Vector Works and Virtual Light Lab. $45 fee. Prerequisite: TH 112. Spring even years.

TH 300. Directing I – 3 hours. Introduction to the principles and theories, various styles of directing, including play selection, casting, rehearsal, performance, and post production responsibilities of the director. Prerequisites: TH 111, TH 115, JR/SR standing. Fall odd years.

TH 305. Stage Lighting – 3 hours. An introduction to stage lighting, including an introduction to basic electricity, instrumentation, computer controls, color theory, and the beginnings of lighting design. Prerequisites: TH 112, TH 285, Spring.

TH 309. Auditioning – 3 hours. This course will acquaint the student with different approaches to auditioning. The student will be exposed to a number of monologues from different styles and periods as well as cold readings, and musical selections. The students will also receive instruction on headshots, resumes and cover letters. Fall even years.

TH 315. Acting Workshop/Topics – 3 hours. Advanced study and practice in acting. Topic areas may include, auditioning, period styles, dialects, stage combat, acting for the camera, and
TH 320. Stage and Theatre Management – 3 hours. A comprehensive study of the principles, structures and responsibilities associated with the onstage management during a production setting. The course also looks at the front of house operations in terms of box office, public relations, and guest services for the professional and academic theatre. Fall even years.

TH 325. Children's Theatre Workshop – 3 hours. Performance class which acquaints students with the preparation and development of productions for young audiences. Culminates in a semester performance. May be repeated for a maximum of 6 hours. Prerequisite: Audition or Permission of instructor. SL Spring odd years.

TH 330. Survey of American Musical Theatre – 3 hours. This course is a survey of the important works and developments in the musical theatre genre. It will seek to acquaint students with works from the 18th century to present. Fall.

TH 350. History of Theatre I – 3 hours. Development of the theatre in the East and West from the beginning to the mid-17th century. Reading of major playwrights and representative dramatic texts of each period. Fall even years.

TH 352. History of Theatre II – 3 hours. Theatre from the mid17th century to the present. Reading of major playwrights and representative dramatic text of each period. Spring even years.

TH 376/476. Independent Study - 1-3 hours. Individual study and research in theatre or performance studies. Prerequisite: Permission of instructor, division dean and Chief Academic Officer. May be repeated total of 6 hours. Fall. Spring.

TH 380. Technical Direction – 3 hours. A study of the craft of technical direction in the theatre. Special attention is paid to engineering scenery which includes rigging. Also welding, metals, and plastics and their places in the theatre. Lab hours required and will be arranged with professor. Prerequisites: TH 125 and TH 285. Fall odd years.

TH 400. Directing II – 3 hours. Extensive examination of special directing problems with different genres including period pieces and musicals in both arena and proscenium theatres. Prerequisite: TH 300, JR/SR standing. Spring odd years.

TH 401. Internship – 1-3 hours. Professional theatre experience in performance or technical production work. 6-8 week internship work is to be completed at an approved theatre. May be repeated for credit one time. Prerequisite: Permission of department.

TH 405. Acting Theory – 3 hours. An examination of various acting theorists, teachers, and prominent figures in the history of acting which may include but are not limited to: Thespis, Solon, Quintillian, Aaron Hill, Delsarte, Stanislavski, Strasberg, Adler, Mesiner, Spolin, Brecht, Growtoski, Suzuki, etc. Prerequisite: TH 215. Spring even years.

TH 406. Scenic Design – 3 hours. An introduction to the craft and process of design for the stage, including script analysis, research, sketch concepts, drafting, floor plans, renderings, and scale model construction. $40 lab fee. Prerequisites: TH 112, TH 125, TH 285. Spring even years.

TH 407. Scenic Painting – 3 hours. Practicum of the techniques of painting scenery for the stage. $50.00 fee. Prerequisites: TH 112, TH 125, TH 406. Spring odd years.

TH 410. Advanced Light and Sound – 3 hours. Extensive and intensive investigation of stage lighting principles, theories, and techniques leading to the production of light plots for assigned scripts. Principles and techniques for sound design and production for the theatre. Prerequisite: TH 112 or 125, TH 305. Spring odd years.

TH 415. Acting III – 3 hours. Scene work and intensive focus on the process of creating a variety of characters for the different theatre genre. Advanced scene and monologue work required.
Prerequisite: TH 215. Spring odd years.

TH 445. Theatre Practicum – 1 hour. Supervised experience in any area of theatre production. May be repeated for a maximum of 4 hours, but no area of theatre production may be repeated for course credit. Prerequisite: 3 hours of TH 245. Fall. Spring.

New curriculum

TH 105. Theatre Appreciation - 3 hours. Designed for the non-major. Studies of the nature of theatre, drama, and the elements of the collaborative art of the stage productions, acting, and directing for greater appreciation of the theatre. Fall.

TH 112. Fundamentals of Theatrical Design - 3 hours. Introduction to the principles and processes of designing for the stage. Application of line, form, mass, harmony, and composition to scenery, costume, and lighting design. Fall.

TH 115. Acting I - 3 hours. This course is designed to introduce the student to techniques and concepts common to the acting of all roles. Student will gain self awareness, control, and physicalization needed for stage work. Fall.

TH 120. Stage Movement – 3 hours. A study of the techniques of stage movement for the actor. Analysis of basic problems with the actor's body and exercises in body alignment, breathing, and coordination for correction or improvement. Spring.

TH 125. Stagecraft – 3 hours. An introduction to the major fundamental aspects of technical operations and focuses rigorously on use of tools, fabrication skills, use of hardware and knowledge of materials. It also pays some attention to basic process related to the work of the scenic designer, including scene painting. Laboratory hours are required and will be arranged with instructor. Fall.

TH 211. Script Analysis - 3 hours. This course is designed to teach students the fundamental process of script analysis for the theatre. Emphasis upon concepts of form, style, characterization, discovery, and supporting research. Includes practice in analyzing plays of various forms and styles. Fall.

TH 215. Acting II – 3 hours. The use of the play and character analysis for the developing roles in modern drama. Group and individual exercises in techniques and theories for character development. Prerequisite: TH 115 and TH 211. Fall.

TH 217. Costume Construction – 3 hours. A study of costume construction, fabrics and their properties, as well as pattern drafting, draping, and distressing. Students will be constructing garments in class and lab hours are required. $15 lab fee. Spring odd years.

TH 225. Stage Make-up – 3 hours. This course teaches the theoretical and practical aspects of the art of make-up design and application for the stage. $60 fee. Spring.

TH 240/440. Improvisation Techniques – 1 hour. Students will be trained and exposed to different improvisational acting techniques including short and long form improvisation exercises. They are required to apply research material, performance styles, historical research, and current events into their work. Class may be repeated for a maximum of four hours at each level and may not be taken concurrently with TH 242/442. Fall. Spring.

TH 242/442. Performance Improvisation – 1 hour. This is a performance class in which students will use improvisation skills in live performances. Student are required to perform multiple long form improvisation shows both on and off campus. Students must audition the first week of classes to be cast and enroll in this course. There will be 1-2 improvisation troupe casts each year. Class may be repeated for a maximum of 4 hours at each level and cannot be taken concurrently with TH 240/440. Fall. Spring.

TH 245. Theatre Practicum – 1 hour. Supervised experience in any area of theatre production. May be repeated for a maximum of 4 hours, but no area of theatre production may be repeated for course credit. Fall. Spring.

Performance class which seeks to acquaint students with the works of prominent composers and lyricists of the musical theatre genre. Course will focus on backgrounds, writing styles, repertoires, contributions, and performance. Culminates in a semester performance for the public. May be repeated for credit for a maximum of 6 hours (3 hours at each level). Prerequisite: Audition or permission. Spring even years.

**TH 270. Playwriting – 3 hours.** Theoretical study and practical application of techniques of playwriting. Various approaches will be explored to facilitate the student playwrights in finding their own unique writing voice. Wi. Spring.

**TH 285. Theatre Graphics – 3 hours.** Students will learn various graphic works necessary for communications in the area of performing arts. The course will cover mediums as drafting (ground plans, light plots, section drawings, and elevations), figure drawing, and perspective/rendering techniques. Also, introduction to various computer programs including Vector Works and Virtual Light Lab. $45 fee. Prerequisite: TH 112. Spring even years.

**TH 300. Directing I – 3 hours.** Introduction to the principles and theories, various styles of directing, including play selection, casting, rehearsal, performance, and post production responsibilities of the director. Prerequisites: TH 111, TH 115, JR/SR standing. Fall odd years.

**TH 305. Stage Lighting – 3 hours.** An introduction to stage lighting, including an introduction to basic electricity, instrumentation, computer controls, color theory, and the beginnings of lighting design. Prerequisites: TH 112, TH 285. Spring.

**TH 309. Auditioning – 3 hours.** This course will acquaint the student with different approaches to auditioning. The student will be exposed to a number of monologues from different styles and periods as well as cold readings, and musical selections. The students will also receive instruction on headshots, resumes and cover letters. Fall even years.

**TH 315. Acting Workshop/Topics – 3 hours.** Advanced study and practice in acting. Topic areas may include, auditioning, period styles, dialects, stage combat, acting for the camera, and reader’s theatre. Prerequisite: TH 115. May be repeated if different topic. Spring.

**TH 316. Costume Design – 3 hours.** Full spectrum study of the costume design process and subsequent production of designs including colored renderings for multiple shows. Costume history research projects to culminate in a condensed survey of clothing history. $30 fee. Prerequisites: TH 212, TH 217. Fall even.

**TH 317. Technical Workshop/Topics – 3 hours.** Advanced study and practice in theatrical technology. The topics may include: Scene Painting, Technical Direction, Digital Audio Recording/Editing, Computer Aided Drafting, Advanced Costume Construction. Prerequisites: TH 215 or permission of instructor. May be repeated if different topic.

**TH 319. Design Workshop/Topics – 3 hours.** Advanced study and practice in theatrical design. The topics may include: Scenic Design, Lighting Design, Costume Design, Sound Design, Projection Design, Properties Design, and Make-up Design. Prerequisites: TH 212, TH 125 or permission of instructor. May be repeated if different topic. Spring odd years.

**TH 320. Stage and Theatre Management – 3 hours.** A comprehensive study of the principles, structures and responsibilities associated with the onstage management during a production setting. The course also looks at the front of house operations in terms of box office, public relations, and guest services for the professional and academic theatre. Fall even years.

**TH 325. Children’s Theatre Workshop – 3 hours.** Performance class which acquaints students with the preparation and development of productions for young audiences. Culminates in a semester performance. May be repeated for a maximum of 6 hours. Prerequisite: Audition or Permission of
instructor. SL Spring odd years.

**TH 330. Survey of American Musical Theatre – 3 hours.** This course is a survey of the important works and developments in the musical theatre genre. It will seek to acquaint students with works from the 18th century to present. Fall.

**TH 149/249/349/449. Special Topics – 3 hours.** Selected topics arranged by division faculty.

**TH 350. History of Theatre I – 3 hours.** Development of the theatre in the East and West from the beginning to the mid-17th century. Reading of major playwrights and representative dramatic texts of each period. Fall even years.

**TH 352. History of Theatre II – 3 hours.** Theatre from the mid17th century to the present. Reading of major playwrights and representative dramatic text of each period. Spring even years.

**TH 376/476. Independent Study - 1-3 hours.** Individual study and research in theatre or performance studies. Prerequisite: Permission of instructor, division dean and Vice President of Academic Affairs. May be repeated total of 6 hours. Fall. Spring.

**TH 380. Technical Direction – 3 hours.** A study of the craft of technical direction in the theatre. Special attention is paid to engineering scenery which includes rigging. Also welding, metals, and plastics and their places in the theatre. Lab hours required and will be arranged with professor. Prerequisites: TH 125 and TH 285. Fall odd years.

**TH 400. Directing II – 3 hours.** Extensive examination of special directing problems with different genres including period pieces and musicals in both arena and proscenium theatres. Prerequisite: TH 300, JR/SR standing. Spring odd years.

**TH 401. Internship – 1-3 hours.** Professional theatre experience in performance or technical production work. 50 clock hours per credit hour of work is to be completed at an approved theatre. May be repeated for credit one time. Prerequisite: Permission of department. Fall.

**TH 405. Acting Theory – 3 hours.** An examination of various acting theorists, teachers, and prominent figures in the history of acting which may include but are not limited to: Thespis, Solon, Quintillian, Aaron Hill, Delsarte, Stanislavski, Strasberg, Adler, Mesiner, Spolin, Brecht, Grotowski, Suzuki, etc. Prerequisite: TH 215. Spring even years.

**TH 406. Scenic Design – 3 hours.** An introduction to the craft and process of design for the stage, including script analysis, research, sketch concepts, drafting, floor plans, renderings, and scale model construction. $40 lab fee. Prerequisites: TH 112, TH 125, TH 285. Spring even years.

**TH 410. Advanced Light and Sound – 3 hours.** Extensive and intensive investigation of stage lighting principles, theories, and techniques leading to the production of light plots for assigned scripts. Principles and techniques for sound design and production for the theatre. Prerequisite: TH 112 or 125, TH 305. Spring odd years.

**TH 415. Acting III – 3 hours.** Scene work and intensive focus on the process of creating a variety of characters for the different theatre genre. Advanced scene and monologue work required. Prerequisite: TH 215. Spring odd years.

**TH 445. Theatre Practicum – 1 hour.** Supervised leadership experience in any area of theatre production. May be repeated for a maximum of 4 hours, but no area of theatre production may be repeated for course credit. Prerequisite: 3 hours of TH 245. Fall. Spring.

**TH 450. Theatre Portfolio Review – 1 hour.** Required course for all theatre majors during their senior year. Student's work will be assessed by a panel of adjudicators. Fall. Spring.

6) Degree requirements

2012-2013 Marked the last year of our old curriculum and degree requirements. We have listed the old degree requirements followed by the new degree requirements.
Old Degree Requirements:

Major requirements for Theatre Major with Technical Concentration (BFA): Theatre Core: TH 115, TH 125, TH 211, TH 216, TH 225, TH 245 (5 hours), TH 300, TH 320, TH 350, TH 352, TH 401, TH 450. Technical: TH 112, TH 285, TH 305, TH 380, TH 406, TH 410, 12 hours of TH electives of which 6 hours must be upper division. (Total 65 hours)

Major requirements for Theatre Major with Performance Concentration (BFA): Theatre Core: TH 115, TH 125, TH 211, TH 216, TH 225, THE 245 (5 hours), TH 300, TH 320, TH 350, TH 352, TH 401, TH 450. Performance: SP 104, TH 120, TH 215, TH 309, TH 400, TH 415, 12 hours of TH electives of which 6 hours must be upper division. (Total 65 hours)

Major requirements for Theatre Major with Musical Theatre Concentration (BFA): Theatre Core: TH 115, TH 125, TH 211, TH 216, TH 225, TH 245 (4 hours), TH 300, TH 320, TH 350 or TH 352, TH 401, TH 450. Musical Theatre: SP 104, TH 330, MU 140-440 (5 hours), MU 105 or 250, MU 110, MU 111, MU 252, MU 170/174 (2 hours), 8 hours of dance (tap, jazz, ballet, or modern), 6 hours of DN, MU, TH upper division electives. (Total 65 hours)

Major requirements for General Theatre Major (BA or BS degree): SP 104, SP 205, TH 115, TH 125, TH 211, TH 216, TH 225, TH 245 (5 hrs), TH 300, TH 320, TH 350, TH 352, TH 450; plus 12 elective hours from approved theatre courses numbered 200 and above (6 of the 12 hours must be 300/400 level). (Total 53 hours)

Theatre Minor requirements: SP 104, TH 115, TH 125, TH 211, TH 300, TH 350/352; plus 3 elective hours from approved theatre courses numbered 300/400. (Total 21 hours)

New Degree Requirements:

Theatre Core: SP 104, TH 115, TH 125, TH 211, TH 212, TH 217, TH 225, TH 245/445, TH 270, TH 300, TH 320, TH 350, TH 352, TH 450. (42 hours)

Bachelor of Arts Theatre Major requirements: Theatre core plus 6 credit hours of Theatre elective, of which 3 hours must be upper division. (48 hours)

Bachelor of Fine Arts Theatre Major requirements: Theatre core, TH 401, plus 27 hours from the following menu of courses: 21 of the 27 hours must from the Division of Fine Arts (TH, MU, DN, AR), of which 18 hours must be upper division hours. The remaining 6 hours may be from the Division of Fine Arts or any of the following courses: MC 150, MC 205, MC 230, MC 275, MC 375, EN 310, EN 326, EN 400, EN 429. (Total 70 hours)

Theatre Minor requirements: 18 hours of TH courses, of which 9 hours must be upper division. (18 hours)

Major assessment: Students must successfully complete a portfolio review during the senior year.

7) Any unique aspects of the program not otherwise addressed
Our new personalized BFA Degree will offer a unique opportunity to multifaceted students. We also have a stronger, more developed improv program than most other institutions.

8) Brief description of the status of the discipline, including emerging issues and trends
According to the Bureau of Labor statistics employment of Set and Exhibit designers is expected to grow 17% from 2010 to 2020, freelance and specialized design for employment is expected to grow by 27%. Employment for actors is expected to grow by 4%, this might increase depending
on the success of new delivery technologies such as online and subscriber based programming. Given the success achieved by Netflix in this area over the past year, it could be expect that growth in employment for actors will occur at a slightly higher rate. Producers and directors can expect to see a growth of 11%.

Numbers from Actor’s equity seem to be fairly steady, with a slight trend toward fewer contract weeks, although yearly earnings by membership are steady. Non-union independent work, and non-profit educational and outreach employment is more difficult to track due to the freelance non-unionized nature of the field.

II. Faculty/Student Information

1) Current full-time faculty
(Include an updated vita for each member.)
Note: Program faculty are those who taught at least one course in the program in the past year. The definition of ‘full-time’ for this table coincides with our standard MVC definition. Include all full-time faculty who taught in the program regardless of their division affiliation.
FULL-TIME
Jay Rozema  Fine Arts
Harold Hynick  Fine Arts
Diana Malan  Fine Arts
Susan Ditmer  Communications
Wade Hughes  Fine Arts
Janie Morgan  Fine Arts

2) Current adjunct faculty
Note: Include all adjunct faculty who taught at least one course in the program in the past year regardless of their division affiliation. (No list of names required.)
Number of adjunct: ___1______________

3) Faculty professional development activities
Jay Rozema - Attended STAM Including Workshop Presentation
Gave a KC ACTF Production Response at Rockhurst University
Attended Missouri State Thespian Festival and Presented Workshop
Presented Workshops at Carthage HS, St. Genevieve HS, Platte County HS
Keep up with Journals in the field
Produced and Executed Scenic Design for 4 productions
Designed End executed Lighting Design for 6 productions
Lighting Designs for “Requiem” and “Did You Know” (Trafficking) at the American College Dance Festival

Harold Hynick – Performed in professional production of The Music Man and To Kill a Mockingbird at the Arrow Rock Lyceum Theatre
Served as Missouri State Chair for KC ACTF Region 6
Gave KC ACTF Production Responses at University of Louisiana Lafayette, Amarillo College, University of Arkansas Pine Bluff, Missouri
State University, Northeast Oklahoma State University, Missouri University of Science and Technology, Park University
Attended Missouri State Thespian Festival and Presented Workshop
Served on the Region 6 play reading committee
Presented Workshops at the KCACTF Region 6 Festival at Centenary College
Presented Workshops at Bueker Middle School, Marshall HS, Carthage HS
Administered and Taught Performing Arts Camp for Area Youth

Janie Morgan –
Attended American College Dance Festival – Taught classes and presented choreography
Attend the Vaganova Ballet Seminar in Philadelphia, PA
Online Training at Valley

4) Student information this past year

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5) Number of graduates over last five years - 14

6) Summarize relevant information such as job placement of graduates, student performance on licensure/certification exams, alumni and employer surveys, etc.

Of the 14 students who graduated with a theatre degree during the last 5 years, 4 have secured full time positions in the field, 3 are pursuing graduate degrees, 1 has been engaged in additional specialized training, 4 have been working on a part-time freelance basis, and 2 are in the process of saving money for a move to a major market city.

III. Program Assessment and Planning

1) Student learning outcomes of the program

SLO #1 Students will have a solid grounding in theatre history and literature.
SLO #2 Students will have a solid understanding of script and performance analysis.
SLO #3 Students will have a solid understanding of the collaborative process.
SLO #4 Students will develop process and performance techniques.
SLO #5 Students will develop an understanding of aesthetic qualities.

2) Means of assessing student learning outcomes

SLO 1-5 are assessed as part of TH 450 Portfolio Review and student juries.
SLO #1 is assessed through an entrance/exit exam taken by all majors.
SLO # 2 is assessed through an entrance/exit exam taken by all majors
SLO # 3 is assessed through an entrance/exit exam taken by all majors
SLO # 4 is assessed through the portfolio/audition portion of TH 450 Portfolio Review and through yearly juries
SLO #5 is assessed through the portfolio/audition portion of TH 450 Portfolio Review and through yearly juries

4) Describe level of achievement of student learning outcomes
SLO #1, SLO #2 and SLO #3 In the fall we administered our first exit exam. The 2 seniors who took it did not do well averaging 30.75% on the exam. In the Spring, 5 seniors took the exam with an average score of 63.32%. Overall students performed on the portions of the exam designed to assess SLO #2 and #3 than they did on SLO #1.
SLO # 4 was assessed as part of the exit audition/portfolio presentation/interview process. Seven seniors took part in this process. On SLO # 4 our seniors scored slightly better than average. On SLO #5 they again scored slightly better than average. Six students participated in our student juries for underclassmen. The performed at average to slightly below average levels for all learning outcomes.

5) Evaluate effectiveness of assessment methods used
In evaluating the exam, it was determined that the History portion was perhaps too strenuous and that students performed better on questions designed to assess SLO #2 and SLO #3. And adjustment was made for the spring semester, but it was determined that the history portion was still somewhat problematic. We also need freshman scores for each student in order to measure the progress made by each. It was also clear that the for used to determine score for Auditions/portfolios/Juries needed to be adjusted for consistency, clarity, and more reliable results.

6) Summarize improvements made based on the results of the assessment
This Fall we will administer the first entrance exams to incoming freshman. We will also have new forms for Senior and undergraduate auditions/portfolio/jury assessments.

6) If applicable, brief analysis of grade patterns of courses with high failure rates and/or withdrawals and action plan for student improvement in these courses
Our students are having difficulty in the History sequence and with script analysis. One adjustment is to advise freshmen away from script analysis. Increased academic rigor in script analysis and history courses seems to be paying dividends. Students have a better understanding of the academic expectations and on average have been rising to meet those expectations.

IV. Facilities and Resources
Address adequacy of resources and support services (for example, library, laboratories, equipment, space, personnel) for meeting program goals.

Theatre size limits the style and scope of shows. No fly house restricts our ability to fly scenery as well as prohibits us the ability to teach flying operating and safety procedures.
Without sufficient storage for costumes we are limited in what our stock can hold, thus limiting the amount of period and modern costumes we build, also limiting our ability to teach sewing (costuming) techniques. Without sufficient storage for scenery we waste more due to having to “throw away”.

The lack of LED and moving light capabilities, along with the support equipment needed for them, becomes a little problematic for the teaching of DMX protocol, a necessary skill for the modern lighting technician.

The lack of a dedicated design space limits our abilities to teach certain rendering and model making techniques.

The lack of access to theatre specific software and design software reduces what we can offer technologically for design / tech focused students. We have no Vectorworks, Lightwright, DAW software, etc., as well as no way to print larger plotted drawings.

The MET makes an excellent laboratory theatre for acting classes, workshop productions(focused on acting), and improv performances, but lacks an adequate power supply to serve as a fully functioning theatre or lighting lab. It also need internet access and smart classroom capabilities in order to be used more effectively as a classroom. Also, the lack of restroom facilities and a lobby area make it problematic as a performance venue. The lack of backstage water also limits our abilities with makeup in this space.

V. Strengths, Weaknesses, Opportunities, and Threats (SWOT)
Strengths, weaknesses, opportunities, and threats that support or impede achievement of program goals

Strengths:

- We have a degree program that is both a pre-professional approach AND a liberal arts approach; IN THAT, our BFA is designed to change focus when the student does.

- We have designated Improv courses that help the actors develop their skills beyond the classroom with The Flatliners we have one of the most developed improv training programs in the region.

- We have work study positions that permit students to achieve more hands on application of theatre.

- We offer a variety of production styles and sizes which exposes our students to the multitude of theatre styles; musicals to devised pieces, dramatic to comedy, classical (period) to modern.

- We have design opportunities for both the smaller MET shows as well as the Mainstage shows.
We have support staff with a costume shop manager. Most programs our size do not offer such a position which provides our students an opportunity to learn skills that might not otherwise be offered.

Weaknesses:

We have limited resources for technology. Lack of modern moving lights, LED fixtures, Digital sound, Large format printer (plotter), et. al. severely limit what we can offer our students in the world of the modern entertainment industry.

Theatre size limits the style and scope of shows. No fly house restricts our ability to fly scenery as well as prohibits us the ability to teach flying operating and safety procedures.

Lack of proper storage for costumes and scenery. Without sufficient storage for costumes we are limited in what our stock can hold, thus limiting the amount of period and modern costumes we build, also limiting our ability to teach sewing (costuming) techniques. Without sufficient storage for scenery we waste more due to having to “throw away”.

Limited dressing room / make up space. This restricts our ability to teach larger make up courses, perform larger musical, and limits the number of students who can enroll/participate.

Limited costume help. Our strength is also a weakness in that our costume shop manager is part time and not always available for student opportunities.

Opportunities:

Growth – Our program is sitting on the verge of growing into a wonderfully unique program in Missouri. Not a conservatory and not an all liberal arts approach with a “design your own” degree path is not offered anywhere else.

We have already seen the very beginnings of it, but can grow bigger and faster as we expose it to the potential students.

Define who we are – With the loss of one faculty member we have an opportunity to re-define what this program is and how it presents itself to students, the college, and the community.

Over the next year or two we can define our program better with the style of shows, size of shows, opportunities for students, and sharing our beliefs to students.

Our proximity to the Arrow Rock Lyceum Theatre gives our students the opportunity to gain experience with an equity company. This is quite rare for a rural setting. There is untapped potential for strengthening our relationship with the Lyceum
Threats:

Loss of funding. With budgets dropping and dropping the funding needed to grow a department, both with number of students and production costs, will severely limit what we can offer. This is a “very serious” threat

Probability of Occurrence – Very High. With support dropping for the Admissions office our assistance in recruiting has observably deteriorated, thus forcing the bulk of recruiting onto the faculty. This lack of help reduces our ability to bring in new students as well as take us away from teaching. With financial support for productions dropping the task of getting the most for your dollar limits our creative approaches to some styles of productions.

Limitations of Admissions Assistance. As noted above, with the drop in the ability for admissions to assist, or lead, our recruitment efforts, the load placed on faculty is much higher. This threat is serious in that it pulls the faculty away from their teaching, service, and support duties and places a much higher emphasis on recruiting.

Probability of Occurrence – Extremely High. It is already visible in the lack of admissions counselors who know the arts, can connect with arts students, and help bring the emphasis of the arts to those who want to see it. Also, this campus does a great job of promoting sports, but very little in support of the arts.

VI. Conclusion and Vision

1) Status of program: growing, static, or declining

We have been static with our numbers, hovering around the 20 mark. Our creative output has increased, especially in terms of original work. As we enter this time of transition, we may see a slight decline as we increase academic rigor, and performance expectations. We are entering a phase of growth as we increase number, quality of numbers, and variety of artistic output.

7) Major strengths/accomplishments of the program over the last five years

We have produced 14 theatre productions including 4 original devised works created in collaboration with faculty and students

We helped convert the dark dank basement of Morrison into the bright warm and welcoming dance studio

We converted an unused weight room into a blackbox experimental theatre and classroom

We have collaborated with the music and dance departments to provide the design and technical production for 5 Celebration of Christmas Shows, 5 Spring Choral and Dance Shows, and one Dance Repertory Show
We have produced over 30 improv shows on campus and on tour

We received regional recognition from KCACTF for our productions of, *The Angels of Lemnos*, and *Heads*

We had a student win the Don Child’s Stagecraft Institute of Las Vegas Award at the KCACTF Region V festival

We had a student advance to the finals of the KCACTF Region V Musical Theatre Initiative Competition

The Flatliners Improv Troupe advanced to the Heartland of America Regional finals of the College Improv Tournament

We have increased the level of professionalism in our department.

We have developed our improv program from a short form games approach, to a more professional long form training approach used by the major companies in Chicago

We have designed a new curricular approach allowing students to personalize their degree program to their talents and career goals

We created a summer performing arts camp for area youth

3) Vision statement of what the program members would like the program to be in five years (improvement goals)

A new BS Theatre Education Degree that doesn’t have a negative impact on budgets

Increased professional focus from students

Increased academic rigor from students

Produce a more artistically diverse season of theatre

More student-generated productions

A solid base of at least 30 majors with a balance of interests in performance, design, technical production, and education

Establishment of a “May Rep” to provide students the opportunity to work on a professional schedule

Increased participation in KCACTF & USITT
A yearly exposure trip to Chicago, New York or London to give our students the opportunity to experience the professional scene of a major market city

An established touring company for outreach to local schools

Establish a more formalized and expanded internship program at the Arrow Rock Lyceum Theatre

Improve our reputation within the community of Marshall

4) Strategies and resources required for achieving the program vision

(Identify recommendations for improvement that are in the control of the program and those that require action at higher levels.)

The restoration of the BS in Theatre Education rests within our control in terms of the ability to design it with no negative impact on budgets. It lies outside of our control in terms of the need for approval of the curriculum committee.

Increased professional focus is controlled by our expectations and follow through set up in the classroom, in the shop, and with the performance ensembles

Increased academic rigor can be controlled by us, by raising the bar of academic expectations in the classroom. Our policies regarding participation in mainstage productions and ensembles has had a noticeable impact

Our ability to increase the number of student productions is dependent upon our ability to bring in a greater number of high achieving students it could also be impacted by budgetary limitations.

In terms of increasing our base number of students, we can have an impact by continuing to attend conferences and festivals, and in doing workshops and outreach performances. Putting in the time is something we can accomplish provided we balance that with the time needed to teach courses and produce quality productions with our ensembles. What is outside of our control is the ability to fund travel and registration fees.

Establishment of a May rep requires the student numbers for it to be part of a class so that students can get credit for the experience. It will also need approval as a course offering. Finally there are issues around student housing that may come into play.

Increased participation in KCACFT & USITT requires time from us, and the ability to fund our participation. Plans to fund this endeavor through a holiday performance are under way.

The exposure trip falls on us to organize, and then develop a feasible plan to fund the experience along a line similar to the Art on Location course.
Our ability to establish an outreach touring company will depend on our ability to budget time, resources, student numbers, and money.

The major sticking point with formalizing a program with the Lyceum deals with a lack of housing for interns at the Lyceum itself. More discussion needs to take place regarding the concerns and expectations from both sides.

Our improved reputation within the community lies within our ability to present quality productions that speak to the standards, taste, and expectations of the entire community in the Eckilson-Mabee Theatre. By reserving the MET for productions that may challenge the world view of many, we can clearly set up expectations as to the type of performance one might expect from each venue. This will do a lot to re-gain the trust of our audience from the local community. We can also continue to offer quality outreach performances to local groups.

VII. List of individuals who assisted in the completion of this report

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