1. **ENROLLMENT FIGURES**

Enrollment figures of Theatre and Dance majors for 2009-2010 appear in the chart below. These totals reflect the chair’s conscious efforts at enrollment management.

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Fall 09</th>
<th>Spring 10</th>
<th>Degrees Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA, Dance Perf.</td>
<td>26</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>BA, Dance Ed.</td>
<td>24</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>BA, Theatre Perf.</td>
<td>43</td>
<td>39</td>
<td>12</td>
</tr>
<tr>
<td>BA, Theatre Ed.</td>
<td>29</td>
<td>28</td>
<td>2</td>
</tr>
<tr>
<td>BA, Theatre Design/Tech.</td>
<td>13</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total All</strong></td>
<td><strong>135</strong></td>
<td><strong>128</strong></td>
<td><strong>26</strong></td>
</tr>
</tbody>
</table>

2. **CREDIT HOUR PRODUCTION**

Figures for credit hour production appear in the chart below.

<table>
<thead>
<tr>
<th>Semester/Term</th>
<th>Theatre</th>
<th>Dance</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2009</td>
<td>1108</td>
<td>728</td>
<td>1836</td>
</tr>
<tr>
<td>Spring 2010</td>
<td>1367</td>
<td>721</td>
<td>2088</td>
</tr>
<tr>
<td><strong>Total for Year</strong></td>
<td><strong>2475</strong></td>
<td><strong>1449</strong></td>
<td><strong>3924</strong></td>
</tr>
</tbody>
</table>

3. **FACULTY AND STAFF**

a. Annie-Laurie Wheat and Andrew Vorder Bruegge served as production respondents during the year for the KC/ACTF.
b. Annie-Laurie Wheat and Andrew Vorder Bruegge participated in several site visits on behalf of NAST.
c. Stephen Gundersheim served as a judge for the PDA Secondary School One-Act festival in February 2010.
   Janet Gray designed costumes for several productions at Flat Rock Playhouse in Flat Rock, NC.
d. Sandra Neels served as an adjudicator for the 2009 Charlotte Dance Festival.
e. Stephanie Milling was selected to serve on the South Carolina Dept. of Education Visual and Performing Arts Academic Standards Review Panel.
f. Several faculty members were nominated for Metrolina awards in 2009: Eddie Mabry for choreography of *Evil Dead: The Musical* – Actor's Theatre of Charlotte and *The Full Monty* – Theatre Charlotte; Anna Sartin for scenic design of *West Side Story* – Davidson Community Players. Anna Sartin won
the Outstanding Set Design award for *West Side Story* and Eddie Mabry won the Outstanding Choreography Award for *The Full Monty*.

**g.** Stephanie Milling taught an Honors one-credit symposium in the Spring 2010 semester entitled “Theory in the Flesh.”

**h.** Caroline Calouche, lecturer in dance, again produced the Charlotte Dance Festival.

**i.** Meg Griffin and Stacy McConnell escorted several dance majors to the regional ACFD, where they performed, viewed performances and took classes. Stephanie Milling gave a presentation at the Fine Arts Day for the Olde English Consortium in October 2009.

**a.** Stacy McConnell (lecturer in dance) was invited to be a guest artist for the Coker Dance Repertory Ensemble, Coker College, Hartsville, SC, in November. She spent a weekend at Coker teaching Modern Technique and setting an original modern dance piece on the ensemble of dancers.

**b.** Stephen Gundersheim, Annie-Laurie Wheat, Janet Gray, and Russell Luke made presentations at SETC in March. Faculty member also operated a Winthrop booth for recruiting.

**c.** Stephen Gundershiem, Janet Gray and Biff Edge received merit awards from KC/ACTF for their work on *Godspell*.

### 4. VISITING ARTISTS/LECTURERS

**a.** Members of the Alvin Ailey company presented a master class for dance students in February 2010.

**b.** The theatre program hosted its second annual theatre career forum in January. Several alumni of the program came to speak to students about their careers. Another alum was connected via webcam to the event. 22 majors attended the forum with these alums. The faculty hosted reception in the lobby afterwards.

**c.** In September, Chris Smith spoke with students in THRA 330 about his experiences as Broadway technical director.

**d.** Dance forum included a wide variety of guest speakers from the professional world of dance, physical therapy, nutrition, medicine, and production.

**e.** In October members of the Second City Comedy Ensemble gave a master class in improvisational performance. About thirty students attended. The master class was provided by the York County Arts Council.

**f.** In April Christian von Howard performed a special concert with Stephanie Milling in our building. He also taught master classes during his visit.

**g.** In March two members of the Parsons Dance Ensemble presented a master class in modern dance.

### 6. DEPARTMENTAL ACTIVITIES

**a.** **Student recruitment:**

The Department of Theatre and Dance sponsored two sessions of scholarship auditions. 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 special Winthrop Day
in February, 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 Atlanta, in
Greensboro, NC, Greenville, SC, at the annual state theatre conference, at the
state one-act festival, at the state dance conference, at several Admissions
Office sponsored recruiting sessions around the state, and at the Southeastern
Theatre Conference convention. Several faculty also made recruiting trips in
May to Florida and the Atlanta area. This continues our increased recruiting
activities. Next year, we will be doing even more.

The faculty and students in the department co-hosted with the Mass
Communications Department the Media/Theatre/Dance High School
Workshop Day in September. This annual event brings prospective students
to our campus from many high schools in the area. This year, about 55
students who were interested in theatre/dance attended with their teachers.

b. **Infrastructure:**

The department produced the Medal of Honor in the Arts ceremony, as usual.

The department submitted an optional response to the NASD visiting team’s
evaluation. The NASD commission renewed Winthrop’s accreditation as a
full-status member, which means that the next evaluation will be in ten years.
The NASD commission required annual reports on five issues: “shoe” studio,
fourth tenure-track position in dance, director of dance responsibility
clarification, revision of the mission, and expansion of ballet/modern
technique.

The department upgraded the Vector Works software on all the machines in
the computer lab and on office computers for two faculty members. We also
installed the music composition software, Finale, on most of the machines in
our computer lab and on two faculty machines.

The department replaced the main speaker in Johnson Theatre. Part of the
funding came from STARTS revenues, and the rest came from department
revenues. We rented a speaker last year for the musical, and the sound quality
was so improved that we decided to upgrade. The presence of this speaker
will lower the rental cost for musical sound systems in the future by as much
as 25%.

The department’s technical director rebuilt the seating platforms in the studio
theatre to create better sightlines for audience members.
c. **Student Achievement:**

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.

Seven theatre students auditioned for summer employment through the SETC audition process at the state theatre conference. One student advanced to the final round of auditions in March. Six students attended SETC in March. One student received an offer as a dancer.

Dance majors attended the regional ACDF festival, viewing performances and taking classes and presenting pieces. Specifically, a piece by Jessica Roszell was adjudicated and performed at the festival, and the piece choreographed by Amy Marshal was adjudicated and performed. Instructor Meg Griffin and Lecturer Stacy McConnell escorted a group of ten students to the festival. Faculty members submitted a grant proposal to SPAR to support student travel. The grant resulted in an award of $50 for every student who went to the festival.

Three theatre students attended the USITT regional conference in Greensboro, NC (September 2009). This is the professional organization for theatrical designers and technicians.

Jamie Drye, senior dance performance major, performed in the Charlotte Dance Festival in the fall.

The department continued the practice of holding opening-night receptions for the main stage productions in Johnson Theatre. We also hosted a graduation reception in May and an alumni/scholarship student reception in April.

Students in Improv This! performed at the Rock Hill Community Theatre in September.

Stephanie Shannon (Dance Education 2010), Shannon Plowden (Theatre Performance 2010) and Ashton Waldron (Dance Education 2011) were honored at Winthrop University as Women of Distinction.

Students in theatre and dance participated in the ArtsBall in October 2009.

Megan Friend (Danced Education) appeared as a dancer in the music video *Thinking ‘Bout Something* (that featured Weird Al Yankovic).

Students in theatre and dance participated in the Alumni Office Ghost Tour in
October 2009 as a service project. APO also produced a late-night Halloween show as a culminating event of the Ghost Tour.

Students in the department hosted the Caroline awards to recognize student achievement and to raise funds for the American Cancer Society.

Members of APO and Terpsichore volunteered as production staff for the Medal of Honor in the Arts ceremony and throughout the year to assist with recruiting in the department. The APO chapter affiliated with the department is an extraordinarily effective service organization. The students’ contribution to the department’s success cannot be overestimated.

Three advanced theatre students directed full-length dramas. These students gather an artistic team of fellow students to produce the shows. The budget allocated by the department for each production is $250 for production materials. One dance major in collaboration with a theatre minor produced a student works dance evening in the large dance studio.

APO (the student honorary theatre organization) brought in a photographer to offer headshot packages to any interested students (October 2009).

Stephanie Cantrell, BA in Dance, class of 2009 earned the Tillman Award for maintaining a 4.0 GPA through her entire academic career.

In August 2009 Eric Gaston, Brian Jones and Katie Manley (theatre majors) did voiceover work for online tutorials managed by University College.

Two theatre education majors taught children’s drama classes during the year for the Rock Hill Community Theatre.

Several students and recent graduates were nominated for Metrolina Awards in 2009: Jeremy DeCarlos (Davis) for his role as Reverend DuPree/Mickey Stedman/Anton Finewitz in Southern Rapture – Actor’s Theatre of Charlotte; Courtney Blake for design of Foxfire and Killer Joe – Carolina Actors Studio Theatre. Caroline Firczak for role as Maria Rainer in The Sound of Music – Uwharrie Players; Ben Pierce for design of Rent – The Edge Theatre Company; Jack Stevenson for direction of The Fantasticks – Fort Mill Community Playhouse and The Sound of Music – Uwharrie Players.

Theatre major, Brett Wilson, became a Winthrop Ambassador in spring 2010.

Caitlyn Colyer (Theatre Ed 2010) and Laura Hendricks (Dance Ed 2010) presented their research at the annual CVPA Emerging Scholars’ Symposium in February.

The department sent five theatre students to the upstate unified audition in
Greenville in February. This was a “mock audition” opportunity for students to enhance their audition skills.

Three dance students were accepted as apprentices in the Caroline Calouche Company in Charlotte, NC.

Three theatre students (one major and two minors) travelled in January to Chicago to audition at the annual Chicagoland professional theatre auditions.

Seven theatre majors attended the SETC preliminary screening auditions at the state theatre conference in November. One was passed forward to the SETC auditions in March. Several students were approved to participate in the dance auditions at SETC.

Andrew Zerfass, theatre minor, saw his ten-minute play (that he wrote in THRT 315) performed at a festival in San Diego in February 2010.

Caitlyn Baldwin received a merit award from KC/ACTF for her work as stage manager for Godspell.

d. Academic Initiatives:

We made a few curricular revisions to the theatre and dance programs this year. Highlights include:

1. adding a “lab” for strength and flexibility conditioning as a co-requisite for all dance technique courses (for majors). This will engage dance students in basic conditioning activity every week. The course is now a co-requisite for all modern and ballet technique courses for the majors.
2. Extending contact hours for all elective dance classes from two to three hours per week.
3. Established CRTW 201 for a number of upper division writing courses.
4. Changed DCED and THED 392 from regular grading to S/U.

The tenured faculty and department chair continued their plan of classroom observation in order to monitor the quality of teaching in the department.

In April the department hosted a reception to honor majors who earned scholarships for the upcoming year and to welcome alumni of the department back for a visit. The reception occurred after a performance of the Student Choreography Showcase in the Johnson lobby. Several special guests attended to present certain endowed scholarships. The event passed off with great success.

The theatre faculty repeated the career forum in January 2010. About a dozen
alumni of the program came to speak to the current students about career options (or were present through the internet live). 27 students and 7 faculty attended the event and the reception afterwards. Dance faculty incorporated a similar initiative within the context of the dance forum class (DANT 190).

The faculty voted to change the minimum GPA for participation Winthrop Dance Theatre from 2.75 to 2.0.

The dance faculty added a career planning component to the 4th semester proficiency evaluations. At the end of every spring semester, the 4th semester majors make a portfolio presentation to the faculty. It was conducted for the first time this past April.

The dance faculty added a mid-term grade report requirement for new dance majors enrolled in DANT 110. This data will assist the faculty in determining good recommendations to students during summer advising and for second semester advising.

The dance faculty reviewed its practice of conducting group advising for the majors. All the advantages in terms of efficiency and thoroughness come into play. It can be effective, especially since University College has added a mandatory pre-advising session for all ACAD students. Moreover, group advising will be even more effective starting in 2010 when ALL dance majors will be enrolled in dance forum, where they can be prepped for group advising as well. The faculty decided to continue the practice and to enforce consequences for students who do not participate—specifically, students who do not participate in group advising will not have their advising flags removed until after registration is completed.

7. Volunteer Labor in the Department:
   a. During the past year, students in the department contributed 75.5 hours of volunteer service to the department at receptions, recruiting events, etc.
   b. During the past year the department enjoyed 20 hours of volunteer service from members of the community. This came in the form of Linda Williams work to revitalize the First Nighters Club.

8. Production Initiatives:
   a. The department continued its intern relationship with Actors Theatre of Charlotte, the only Equity operation in the metro area. Very few undergraduate programs in the country can boast of such an asset.
   b. 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.
c. 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, several elementary schools in the Rock Hill district, etc.

d. The department sent out a dance ensemble to perform in K-12 schools during the spring semester. The project was led by Instructor Meg Griffin.

e. The faculty revised the student works proposal process so that all stage managers and designers for all productions are appointed all at the same time. The individual student making a proposal does not have to find a design team for her/his production.

f. The TRIO program brought groups of their students to several of our productions.

9. OTHER INITIATIVES

The chair met monthly with the Chair’s Advisory Council. The conversations made the chair aware of numerous student concerns and needs.

The department has been collaborating this year in many different directions. Some examples of on-campus collaboration were:

- Theatre faculty and students participated in the Friday afternoon drawing sessions in the Visual Art Department.
- Theatre and dance students contributed performance pieces to the ArtsBall.
- Students in Directing II and the Lighting Design and the Stage Management classes collaborated to present the one-act festival in the fall semester.
- The Department worked with the Family Weekend Planning Committee to schedule a theatre production—with special discounted reserved tickets—for students and their visiting relatives during the weekend in October. About 150 Family Weekend guests attended the production.
- Collaborative efforts with Honors, English, University College to connect course work in those areas with our production season. Of particular note, all ACAD students in the fall semester attended performances of *You Can’t Take It With You*. This production was linked to the Common Book, *Growing Up*.
- The department collaborated with the Olde English Consortium to offer matinee performances of Winthrop Dance Theatre, *A Streetcar Named Desire* and *Godspell* to area K-12 students.
- The Rock Hill/York County Arts Council initiated an arts feature spot on WRHI radio. We have been able to send directors/choreographers
to publicize our productions during the year.

- We hosted in Johnson Theatre the Music Department’s opera production in March 2010. Several theatre and dance students took opportunities to work as technicians and on the artistic staff of this production.
- Student choreographers in the senior choreography showcase used music composed and performed by Dept. of Music faculty.

Our department also created some collaborative initiatives with the community.

- Advanced directing students worked under the supervision of Russell Luke directed ten-minute plays for the New Works Play Festival in August 2009, produced by the Rock Hill Community Theatre, hosted by the department in Johnson Theatre. We will host the event again in 2010.
- Stephanie Milling and Meg Griffin collaborated to choreograph and perform a piece at the annual Charlotte Dance Festival.
- Dance students performed as the “Rockhettes” at the annual Christmasville event in downtown Rock Hill.

10. **STATUS OF GOALS AND OBJECTIVES FOR 2008-2009.**

a. GOAL: Secure a fourth full-time dance position. RESPONSE: The university approved the continuation of our one-year Instructor position for 2009-10.

b. GOAL: To encourage more student works among dance majors. RESPONSE: The dance program initiated regular (bi-weekly) fora of dance students’ works, works-in-progress, class projects, guest speakers in the large studio. The dance faculty coordinate and schedule these informal presentations. This is now a curricularized activity every semester. **Progress Achieved. This will be an on-going process**

c. GOAL: To present more innovative main stage theatre productions. RESPONSE: A review of the production history of this program reveals a conservative, mainstream, traditional repertoire—modern realism, Shakespeare, classics—all presented in conservative, mainstream, traditional style. The 09-10 season reflected our concerns about the university’s budget situation. The season offers shows that will have popular appeal along with significant artistic challenges for our majors. Notable among the productions was the musical, *Godspell*, that we produced on our own. **Progress Achieved.**

d. GOAL: To implement some of the priority actions identified in the January 2008 faculty retreat. RESPONSE: We have been making the most headway in the area of student recruitment. We substantially increased our expenditures on recruiting materials and travel. In September 2009 two faculty members travelled to suburban Washington, DC, to audition students.
Faculty attended college fairs in Atlanta, and visited a performing arts school in Greensboro, NC. The faculty agreed to count the auditions by students at SETC as scholarship auditions for Winthrop. Winthrop had a recruiting presence at the SCTA high-school one act festival. The faculty agreed to host the PDA/SC Thespian Society festival in 2014 and 2015. We will host the SCTA annual conference in 2011. We hope to host a regional ACDF festival in about five years. We have upgraded our recruiting materials, including a give-away CD of production images. Theatre and dance faculty attended the college fair at the Fine Arts Center in Greenville. We have seen the direct impact of these recruiting efforts. Students came to our scholarship auditions from Greenville, Maryland and from South Carolina high schools that had participated in the one-act festival on our campus. We also have given great attention this past year to career development. We have added considerable components to DANT 110, DANT 190, DANT 432, and THRA 421. We have established the theatre career forum. We are providing direct financial support to students to attend the ACDF regional festival.

11. CONTINUING GOALS AND OBJECTIVES FOR 2010-2011.

a. GOAL: Continue to seek ways to support efforts to initiate capital improvements, raise funds and acquire gifts for departmental advancements in teaching/learning facilities, costume and scene shop needs, faculty research and development, and departmental outreach initiatives such as study abroad programs. RESPONSE: We are working with the Development Office to pursue some scholarship donors. We have a regular stream of majors who are studying internationally. The students themselves are the best promoters of these experiences. The ones who come back will do the best work in selling the idea to other students. This will be an ongoing process.

b. GOAL: Continue to monitor Theatre and Dance programs to make sure they are addressing NASD and NAST accreditation recommendations. RESPONSE: This is an ongoing, never-changing goal. Our annual reports this past year presented positive responses to accreditation concerns. For the moment, we are in pretty good shape. All accreditation concerns/recommendations of NAST have been successfully addressed. See 11b. below for information about NASD.

c. GOAL: Continue to seek additional and upgraded spaces, equipment, tools, and materials for instruction in all departmental areas. RESPONSE: This is an ongoing, never changing goal. Facilities Management has replaced some carpeting and furniture in the building. We purchased video equipment, a scanner and digital camera last summer. We have been purchasing some sound system equipment, so that the rental expense of a sound system for our musicals can be reduced. Progress Achieved.
d. GOAL: Seek new or revised curricula proposals to accommodate our students’ needs in all program areas. RESPONSE: We are discussing the addition of a theatre forum class, similar to the one in the dance program. Also, we are going to begin awarding credit to student designers and stage managers who work on student-directed/choreographed productions. We expect to be forwarding curriculum revisions on these topics in the fall. **Progress achieved. An ongoing process.**

e. GOAL: To integrate digital, computer and online technology into the programs. RESPONSE: DANT 205: Music for Dance is now being taught in our computer lab, where the instructors have access to digital technology for instruction, including the software, Finale. DANT 372: Kinesiology now includes a lab component in our computer lab. A broader array of faculty in the department are using WebCT to manage courses. During our theatre career forum in January, we had a webcam connection to alumni who could not travel to Rock Hill for the presentation. Choreographers are using Flip technology to record and review the rehearsal process. **Progress Achieved. This will be an on-going process**

f. GOAL: Continue with audience development initiatives. RESPONSE: We decided to add matinee performances for K-12 students this year. This was moderately successful. It is unlikely that we will continue this initiative, because the school districts would prefer that we travel to them. We added extra performances of our first show in order to accommodate attendance by all ACAD students. This was a huge success. The production of *A Streetcar Named Desire* was linked to HMXP 102. That connection brought in almost 200 students enrolled in that course. The season subscription brochure will go in the mail to several thousand patrons by July, as it has every year. The department presented the Winthrop Dance Theatre concert during Homecoming next year. Residents at Westminster Towers attend our productions as a group on a regular basis. We are developing a relationship with the Good Shepherd Center (for senior citizens). The online ticketing system has increased substantially the credit card sales we are generating. The CVPA Dean’s office purchased air time on WDAV for all our arts programming, and this department arranged for a media partnership with the radio station that generated 30 extra program announcements in exchange for some publicity in our playbill. The CVPA Dean’s office has also taken responsibility for promoting our events on a variety of online media sources. **Progress Achieved. This will be an on-going process**

g. GOAL: Focus recruiting efforts on quality. RESPONSE: See above discussion of department retreat in 9d. The department sent representatives to the state theatre and dance conferences, to college fairs at the Greenville and Charlotte arts magnet schools, to a college fair in Atlanta. The department explored possibilities of recruiting in Florida and Atlanta during Maymester. **Progress Achieved. This will be an on-going process**
12. **NEW GOALS FOR 2010-11**

a. **GOAL:** Submit the following personnel requests:
   - Full-time instructor or assistant professor dance
   - Full-time assistant professor of acting.

b. **GOAL:** To act on recommendations arising from the five-year NASD
   review of the dance program. **RESPONSE:** In collaboration with the CVPA
   Dean’s office, the dance faculty has developed a plan to act on the
   recommendations of the visitors’ report, and the chair will submit an optional
   response before the 15 August deadline. The faculty will be implementing
   the plans during the next year.

c. **GOAL:** Create an “internship” forum for our students, to make them aware
   of opportunities in their futures. We will likely do this in the fall semester.

d. **GOAL:** Include an alumni piece in the Winthrop Dance Theatre concert.
   The Alumni Office has set Homecoming in November for the next few years.
   It is a logical connection to showcase the work of dance alums in the concert
   that will occur during this major alumni event.

e. **GOAL:** To bring in more guest artists to work with our students.
Deep learning is most likely to be occurring when three things converge:
  1. students engage in intensive or extensive experiences;
  2. students encounter an experience that makes a life-long impression;
  3. students successfully transfer knowledge learned in one context to another application.

In our programs, students regularly engage in extensive learning experiences when they take year-long course sequences in Dance History, Theatre History, Choreography, Directing, Dance Technique, or Acting. Opportunities to perform in a show or build a show also give students very extensive learning experiences—studio time spread over several months, in some cases.

Students engage in intensive learning experiences in the various writing courses, such as Kinesiology, Script Analysis, and Principles of Dance/Theatre Education. Moreover, the required upper-division writing course (Dance History II and Theatre History and Literature II) represent the most important intensive learning experiences for students in the way of writing. They also have intensive learning experiences when they are producing shows (Senior Showcase, Choreography Showcase, One-Act Plays). When you live with a single dance or a play for six weeks or more, you attain an intimate understanding of its features. Our faculty members know and value this kind of experience because of the learning that happens. That is why we are committed to presenting a full season of dance and theatre works in our production program.

Oftentimes, the culminating experience in a program leaves a life-long impression on senior students. It represents all that students have worked to achieve as artists, and it becomes for students the defining experience of their undergraduate lives. Choreographing in the Senior Showcase, or designing a Main Stage theatre production, or directing a Studio Theatre production, or stage managing a Main Stage production, or performing a major role in a play all are powerful experiences for students in our programs. Oftentimes, the life-long impression does not exist as a conscious experience for students. Students will unconsciously use their culminating experience as a “measuring stick” for evaluating much of what they do thereafter. Moreover, the methods of creating and executing artistic work inculcate good professional habits in students that they practice thereafter. They may depend on these good habits, they may act on them constantly, but they may not be fully conscious that their education has imbued itself so completely into their lives.

Our department’s combination of classroom/studio learning with artistic production work generates many opportunities for students to develop their skills in knowledge transference. All the research in the field of learning (the Boyer Taxonomy stands as the most widely discussed models today) confirms that this is the most difficult kind of learning to acquire. Theatre and dance students regularly take what they learn in studio classes, such as Improvisation or Directing, and apply that to their artistic work on productions. Moreover, they take what they learn in theory classes such as Script
Analysis, Dance History, Theatre History, or Kinesiology and apply that learning to their artistic work.

In all the above situations, we evaluate students’ deep learning through multiple assessment techniques. Deep learning is measured/document by:

1. examinations for content and knowledge in the disciplines;
2. faculty-mentored creative projects that demonstrate students’ creativity and problem-solving skills;
3. faculty-mentored production work that demonstrate students’ technical/craft skills;
4. auditions, portfolio reviews, scholarship applications, exit interviews/surveys, and programmatic progress reviews that faculty use to evaluate students’ progress;
5. outside evaluations by professionals through professional organizations, festivals, regional auditions, production respondents, and adjudicators,
6. the excellent placement rate for dance and theatre education majors,
7. the excellent placement rate for dance and theatre majors who pursue graduate study.
### APPENDIX II: ASSESSMENT SUMMARY

**DEPARTMENT OF THEATRE AND DANCE ASSESSMENT REPORT**  
2009-10 ACADEMIC YEAR

<table>
<thead>
<tr>
<th>ASSESSMENT ACTIVITY</th>
<th>ASSESSMENT RESULTS</th>
<th>PERSON(S) RESPONSIBLE</th>
<th>PROGRAM ADJUSTMENTS IN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Department Level</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Evaluations</td>
<td>Student feedback data on instruction</td>
<td>Individual instructors; department chair</td>
<td>Pedagogy; curriculum</td>
</tr>
<tr>
<td>Post-Show Discussions</td>
<td>Minutes of sessions</td>
<td>Department chair and faculty directors, choreographers, designers</td>
<td>Season Planning; curriculum planning</td>
</tr>
<tr>
<td>Post-Show Faculty Reviews</td>
<td>Minutes of sessions</td>
<td>Department chair and faculty directors, choreographers, designers</td>
<td>Production Processes and Logistics</td>
</tr>
<tr>
<td>Production Reflection Essays in THRA 431, 470, 471 DANT 301, 442</td>
<td>Student essays</td>
<td>Individual instructors</td>
<td>Pedagogy; production processes; curriculum</td>
</tr>
<tr>
<td>Classroom observation</td>
<td>Observation data by chair and tenured faculty</td>
<td>Department chair, tenured faculty</td>
<td>Pedagogy and course content</td>
</tr>
<tr>
<td>Chair’s Advisory Council</td>
<td>Minutes of sessions</td>
<td>Department chair</td>
<td>Production practices; Season Planning; curriculum; student services; advising</td>
</tr>
<tr>
<td>Senior Exit Interview/Survey</td>
<td>Notes from interviews/survey data</td>
<td>Department Chair</td>
<td>Curriculum; teaching assignments; season planning</td>
</tr>
<tr>
<td>Competency Review Committee</td>
<td>Approval to complete next step in Teacher Education program</td>
<td>Department Chair, dance and theatre ed faculty</td>
<td>Teaching assignments; curriculum</td>
</tr>
<tr>
<td>Application to Teacher Education</td>
<td>Student essay and portfolio</td>
<td>College of Education; theatre &amp; dance ed faculty</td>
<td>curriculum</td>
</tr>
<tr>
<td>Praxis I and II</td>
<td>Student text scores</td>
<td>College of Education</td>
<td>curriculum</td>
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## Dance Program

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## Theatre Program

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APPENDIX III: ASSESSMENT OF ACADEMIC PROGRAMS IN 2009-10

- Creation of DANA 180: Conditioning Laboratory. The dance faculty added a “lab” for strength and flexibility conditioning as a co-requisite for all dance technique courses (for majors). This will engage dance students in basic conditioning activity every week. The course is now a co-requisite for all modern and ballet technique courses for the majors. The creation of this course as a co-requisite to all technique courses addresses the NASD recommendation to expand the total hours per week (from three to four) and to engage dance majors in the studio five days per week. Recommendations from the NASD site visiting team provided the primary assessment evidence to motivate this curriculum revision.

- Revised the mission, goals and objectives for the dance program. Recommendations from the NASD site visiting team provided the primary assessment evidence to motivate this curriculum revision.

- Revised the position description for the Director of Dance position. Recommendations from the NASD site visiting team provided the primary assessment evidence to motivate this curriculum revision.

- The department established CRTW 201 as the prerequisite for DANT 385, 386, THRT 315, 385, 386. Students who take these intensive writing courses need the proper preparation in rhetoric and composition in order to be successful with the research projects in these courses. Departmental and University College review of student writing samples provided the primary assessment evidence to motivate this curriculum revision.

- Theatre faculty developed a syllabus template for THRA 370 and THRA 470. Faculty review of syllabi and their alignment with program goals provided the primary assessment evidence to motivate this action.

- Theatre faculty revised the THRA 331 syllabus guidelines to include content about directing in thrust stage configuration along with proscenium and arena configurations. This change was based on assessment conducted during post-production discussions.

- Implementation of a mid-term grade report for all dance students enrolled in DANT 110. This data allows faculty to identify dance majors who might have academic problems and intervene for the success of the student. Also, this data becomes valuable program assessment material for guiding faculty in advising entering students in their first two semesters at Winthrop. Specific action taken: faculty will continue to advise new students to delay enrollment in math and natural sciences courses till after the first semester. Faculty will now advise new students to delay enrollment in social sciences till after the first semester.

- Dance faculty discussed the effectiveness of group advising with all dance majors. The faculty concluded that we should continue the process. It allows faculty to
support each other in making correct, accurate recommendations to individual students. It aligns with the mandatory pre-advising meeting that all ACAD 101 students must attend before advising starts. It creates more efficiency for the overall process. Specific action taken: students who do not attend group advising will not have advising flag removed until after early registration is completed by all students.

Initiatives in career planning in curriculum and programs.

- Continued the theatre career forum event in January 2010. Various faculty members integrated the content of this forum into assignments in theatre courses in the semester. Faculty assessment of the curriculum at the faculty retreat in 2008 provided the primary assessment evidence to motivate this action.

- Based on student feedback/assessment of the above theatre career forum, the theatre faculty decided to conduct an internship workshop for theatre majors, probably in the fall.

- Developed a comprehensive career planning strategy for the dance program. Faculty assessment of the curriculum at the faculty retreat in 2008 provided the primary assessment evidence to motivate this action.

- Implementation of dance sophomore portfolio review. As an enhancement to career planning components of the dance program, the faculty elected to implement a portfolio review for fourth semester dance majors. The faculty developed guidelines for the content of the portfolio and a rubric for evaluating it. The first portfolio review occurred April 2010. The faculty will assess the portfolio review and make adjustments for future improvement. Faculty review of student achievement in DANT 432 provided the primary assessment evidence for this action.

- Dance faculty decided in the spring of 2010 to restrict enrollment in ballet IV and modern IV technique courses. Students must obtain the permission of the instructor in order to enroll effective with the fall 2010 semester. In the past students enrolled in level IV technique courses if they had completed the prerequisite courses (level III technique courses). This action is taken in response to an NASD recommendation to consider auditions for permission to enroll in upper division technique courses. This is a first step in a larger process to enhance the progressive rigor of the technique sequence. The faculty will assess the impact of this change within the next year and consider further action.

- Revisions to the theatre sophomore and junior review processes. Faculty review of the reviews provided the primary assessment evidence to motivate these changes.
  - Establish longer time slots for each student to meet with faculty
  - Students should turn in their self-reflection narratives a week in advance of the review.
Faculty will meet on study day after the review to discuss program changes that might need to be made based on the quality of the student reviews.
APPENDIX IV: ASSESSMENT OF PRODUCTION PROGRAM

17 December 2009 version

- In spring 2009 the chair met with School District administrators in the 3-county area to discuss performances for K-12 students. District administrators expressed interest in several ideas. In 2009-10, the department added matinee performances of 3 productions in the season for K-12 students to attend. For spring 2010 semester, the department has scheduled a travelling company of dancers to visit area schools where it will present lecture/demos of modern dance. This will continue in 2010-11. Faculty review of the mission statement to emphasize collaboration provided the motivation for this action.

- In spring 2009 the sellout attendance of the musical, *Anything Goes*, motivated the department’s faculty to include a musical in the 2009-10 season. (Our audience voted with its feet.) We produced *Godspell* in spring 2010. Faculty review of attendance data provided the primary assessment evidence for this action.

- In spring 2009 the small attendance at *On the Verge* on Easter Sunday motivated the department’s faculty to avoid scheduling a performance on Easter Sunday (they voted with their feet again). The schedule for spring 2010 included two performances on Easter Saturday of *Godspell* and no performances on Easter Sunday. Faculty review of attendance data provided the primary assessment evidence for this action.

- In spring 2009 the chair met with the Associate Dean of University College, because the latter was hoping to connect the university’s common book with a theatre/dance production. The department presented *You Can’t Take It With You* as a result of those conversations. All first-year students attended the production. Faculty review of the mission statement to emphasize collaboration provided the motivation for this action.

- Dept faculty evaluated the application and selection processes for student works proposals. The department revamped the processes, so that choreographers/directors no longer submit proposals that include names of the artistic team for the production. After student works are selected, the faculty solicits applications for all positions on the artistic teams for ALL department productions in the next semester. This revision is intended to match stage managers and student designers with the best opportunities for them. This was implemented in the spring 2010 semester. Faculty evaluation of the student works proposal process provided the primary assessment data for this action.

- Design faculty members have confirmed that the implementation of THRT 115 and the resulting decline in enrollment in THRA 170/171 has not had a negative impact on the capacity to prepare mainstage productions. All productions in the 2009-10 season were prepared efficiently with the smaller number of students involved in the process. In the past, the studios depended on students enrolled in
THRA 170/171 as a labor pool for hanging lights as well as scenic, property and costume construction. This labor pool is now significantly smaller since THRA 170/171 are no longer required for all theatre majors and minors. The student teaching assistants, hired by the department, function very effectively to get the production work done in the studios.