

**DEPARTMENT OF THEATRE AND DANCE
2008-2009 ANNUAL REPORT**

1. ENROLLMENT FIGURES

Enrollment figures of Theatre and Dance majors for 2008-2009 appear in the chart below. These totals reflect the chair's conscious efforts at enrollment management.

Degree Program	Fall 08	Spring 09	Degrees Awarded
BA, Dance Perf.	30	29	1/
BA, Dance Ed.	29	30	
BA, Theatre Perf.	44	44	2/
BA, Theatre Ed.	17	19	
BA, Theatre Design/Tech.	14	17	
<i>Total All</i>	134	139	

2. CREDIT HOUR PRODUCTION

Figures for credit hour production appear in the chart below. The budget reductions implemented for the spring semester severely reduced the number of elective courses we offered in the department.

Semester/Term	Theatre	Dance	Total
Fall 2008	1294	895	2189
Spring 2009	968	769	1737
Total for Year			

3. FACULTY AND STAFF

- a. Several members of the faculty gave presentations at the Fine Arts Day for the Olde English Consortium in October 2008. They were Mary Beth Young, Stephen Gundersheim and Stephanie Milling-Robbins.
- b. Meg Griffin escorted several dance majors to the regional ACDF, where they viewed performances and took classes.
- c. Daryl Phillipy, Annie-Laurie Wheat and Andrew Vorder Bruegge served as production respondents during the year for the KC/ACTF.
- d. Annie-Laurie Wheat participated in several site visits on behalf of NAST.
- e. Stephen Gundersheim served as a judge for the SCTA Secondary School One-Act festival in October 2008.
- f. Daryl Phillipy served as a competition judge for the Irene Ryan Acting competition at the ACTF regional conference in February 2008.
- g. Janet Gray designed costumes for several productions at Flat Rock Playhouse in Flat Rock, NC.

- h. Stephen Gundersheim adjudicated secondary school one-act dramas as the Palmetto Drama Association conference and at the South Carolina Theatre Association festival.
- i. Sandra Neels served as an adjudicator for the 2008 Charlotte Dance Festival.
- j. Andrew Vorder Bruegge prepared stage combat choreography for a production of *Romeo and Juliet* at Young Harris College in Georgia during the Fall 2008 semester.
- k. Biff Edge earned an Award of Merit from KC/ACTF for his scenic design on *Remnants of Desire*.
- l. Stephanie Milling was designated as president-elect of South Carolina Dance Association.

4. VISITING ARTISTS/LECTURERS

- a. A member of the company of *Wicked* presented a musical theatre workshop in September 2008.
- b. Susan Cherin Gundersheim, lecturer in Theatre, presented a masterclass in musical theatre auditioning in October 2008.
- c. A former Rockette presented a masterclass and choreographed a number for the dance majors performing at the Christmasville festival in December 2008.
- d. Daniel Gwartzman presented a master class for dance students in November 2008. This master class came to our campus because of Mr. Gwartzman's involvement in the Charlotte Dance Festival.
- e. The theatre program hosted a theatre career forum in January. Seven alumni of the program came to speak to students about their careers. Two more alums were connected via webcam to the event. 22 majors attended the forum with these alums. The faculty hosted reception in the lobby afterwards.
- f. Cast member from the "Burn the Floor" production touring into the Blumenthal came to campus in March to give a masterclass in dance for our students.

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, at the annual state theatre conference, at the state dance conference, at several Admissions Office sponsored recruiting sessions around the state, and at the Southeastern Theatre

Conference convention. There are approximately 45 theatre students and over 40 dance students admitted for fall 2009. If more than half of these students do commit to Winthrop, then we will see a slight rise in enrollment of majors.

A new scholarship came to the department. This \$500 per year award for a dance major recognizes the collaboration between our department and the city of Rock Hill during the Christmasville celebration every December. The first award of this scholarship was made for the 08-09 academic year.

The department hosted the 2008 South Carolina Theatre Association high school one-act festival and college/university auditions in October 2008. This event brought several hundred high school students and dozens of secondary school educators into Johnson Hall. Students in the department supported faculty in running this event.

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.

At the beginning of the academic year, we are switching our online ticketing contract to Vendini, a company that offers better service for our operation.

The department completed its NASD review in the fall 2008 semester. We submitted our self-study to NASD, and the site evaluation team came to campus in November. Their recommendations are guiding planning in curriculum, staffing, production work, and guest artists.

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.

Four theatre and four dance students auditioned for summer employment through the SETC audition process.

About six dance majors attended the regional ACDF festival, viewing

performances and taking classes. Instructor Meg Griffin escorted these students to the festival.

Four theatre students attended the USITT international conference in Houston, TX. This is the professional convention for theatrical designers and technicians.

The department continued the practice of holding opening-night receptions for the main stage productions in Johnson Theatre.

Stephanie Cantrell, senior dance performance major, completed an internship at the Charlotte Dance Festival in the fall 2008 semester.

Students in theatre and dance participated in the ArtsBall in October 2008, hosted by students in the Art Department.

Students in theatre and dance participated in the Alumni Office Ghost Tour in October 2007 as a service project. APO also produced a late-night Halloween show as a culminating event of the Ghost Tour.

A theatre education student served as a full-time intern in the education program at Flat Rock Theatre in the fall of 2008. The artistic directors continue to visit our campus every spring to audition and interview our students for positions during the summer.

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 the SCTA One-Act Festival 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.

Two advanced theatre students directed full-length dramas and two dance students collaborated to produce a full evening of their choreography in the studio theatre. 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.

Mary Reading, Theatre Design-Tech major, and Laura Williams, Dance Ed major, presented their research projects at the 4th annual CVPA Emerging Scholars Symposium in February 2009

d. Academic Initiatives:

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

- A new production skills course for both theatre and dance majors
- A new course in advanced makeup
- Major revision of the Design/Tech major
- Changed the basic makeup course from one credit to three credits

The CVPA Dean managed a collaboration between the department and Charles Randolph-Wright. This collaboration has developed a project entitled Create Carolina. During the 2008 Maymester, the department created a special topics course. Students enrolled in this course worked with Charles Randolph-Wright and his team of artist. Student engaged in performance classes, and out of this class work they created their own performance pieces. The project presented a production of *Victoria and Frederick for President*, directed by Mr. Randolph-Wright as well as a staged reading of a drama by Terry Roueche and a student showcase. Student worked as performers and technicians for these productions. This project was generously supported by the President's Office.

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 *On the Verge* in the Johnson lobby. Several special guests attended to present certain endowed scholarships. The event passed off with great success.

In the summer of 2008, the chair met with the director of the Theatre program at Greenville Technical College. They worked out an articulation agreement for Greenville Tech students to transfer to Winthrop. In the spring of 2009, the chair met with the director of the Theatre program at USC-Lancaster. They worked out an articulation agreement for USC-Lancaster students to transfer to Winthrop.

The theatre faculty created a career forum in January 2009. About a half dozen alumni of the program came to speak to the current students about career options. This will become an annual event.

7. 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.

8. **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.
- The Music Department offered special sections of MUSA 171 and Opera Workshop for Theatre and Dance students, to help them prepare for the musical production.
- 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.
- Collaborative efforts with Honors, English, University College to connect course work in those areas with our production season.
- The department collaborated with the Department of Music to produce *Anything Goes* in our season. The production was supported with funds from the CVPA Dean's office.

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 Down Home Play Festival in August 2008, produced by the Rock Hill Community Theatre, hosted by the department in Johnson Theatre. We will host the event again in 2009.
- Advanced dance majors presented their works in the third annual Charlotte Dance Festival in September 2008.
- Dance students performed as the "Rockettes" at the annual

Christmasville event in downtown Rock Hill.

9. **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. The department's 08-09 production season included a choreography show presented by two dance students. **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. With the arrival of a new acting professor and a rethinking of our season rotation plan that occurred over the past two years, we hope to make bolder choices—bolder choices in the plays we select to produce and bolder choices in the interpretation of them. Our faculty members who direct productions need to work more like *auteurs* and less like interpreters. The 2008-09 season included a world premiere of a new drama and the highly conceptual *On the Verge*. The plans for the 09-10 season reflect 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. **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. In September 2008 two faculty members travelled to suburban Washington, DC, to audition students. 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 passed over a half dozen scholarship applicants because of their mediocre academic records—a manifestation of our faculty's interest in recruiting students of the highest caliber.

10. **CONTINUING GOALS AND OBJECTIVES FOR 2009-2010.**

- 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 on-going 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 have purchased some lighting instruments on a close-out special. We purchased video equipment, a scanner and digital camera last summer. We are exploring the value of 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:** The design faculty completed a comprehensive restructuring of curriculum that had positive impact for all five degree programs in the department. We are discussing the addition of a theatre forum class, similar to the one in the dance program. We also are discussing the creation of several elective courses that would provide students with academic credit for their work on student-produced dance or theatre works. 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. The Music Department installed the Finale program in our computer lab, for use by our accompanist. 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. We are now offering THRT 298 and DANT 298 as 100% online courses. During our theatre career forum in January, we had a webcam connection to two alumni who could not travel to Rock Hill for the presentation. **Progress Achieved. This will be an on-going process**

- f. GOAL: Continue with audience development initiatives. RESPONSE: The season subscription brochure will go in the mail to several thousand patrons by July, as it has every year. The department will present 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 department will be relying on its box office email account to increase sales traffic. The online ticketing system has increased substantially the credit card sales we are generating. If the budget allows, we hope to hire a marketing specialist for the department—a person who can focus attention on audience development and perhaps teach a few general education courses in the department. **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. The department made more selective decisions about Dean's Meritorious Scholarship nominees by holding auditions earlier than in previous years and by giving more weight to academic potential of auditioning students. **Progress Achieved. This will be an on-going process**

11. NEW GOALS FOR 2009-10

- a. GOAL: Submit the following personnel requests:
- Full-time instructor or assistant professor dance
 - Part-time marketing director (funded from student employment and some instructional activity)
 - 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: Make the theatre career forum an annual event, and expand it to include dance.
- 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.

APPENDIX I: DEEP LEARNING

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/documentated 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

DEPARTMENT OF THEATRE AND DANCE ASSESSMENT REPORT 2008-09 ACADEMIC YEAR

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

Dance Program			
Pre-Major Status and Application Process	Student application and essay	Department Chair; full-time dance faculty	Curriculum; advising; scholarship audition process
Fourth Semester Proficiency Evaluation	Proficiency evaluation data	Director of Dance; dance faculty	Advising; curriculum; teaching assignments
Seventh Semester Proficiency Evaluation	Proficiency evaluation data	Director of Dance; dance faculty	Advising; curriculum; teaching assignments
First and Final Semester Content Exam	Student exam papers	Director of Dance; dance faculty	Curriculum; teaching assignments
Adjudication of DANT 301 Pieces	Oral response to preview performance	Course Instructor	Production practices; pedagogy and course content
ACDF Regional adjudication	Oral response to performance	Faculty choreographer	Production practices; course content
SCADA adjudication	Oral response to performance	Faculty choreographer	Production practices; course content
Theatre Program			
Third Semester Review	Faculty evaluation data	Theatre faculty	Curriculum; teaching assignments
Sixth Semester Review	Faculty evaluation data	Theatre faculty	Curriculum; teaching assignments
Senior Exit Interview	Vita and headshot	Theatre faculty	Curriculum; advising; production practices;
ACTF Respondent	Oral and written response to performance	Director of production	Production practices; season planning; teaching assignments; advising