1. Introduction

Both the Theatre and Dance units have been active during the 2013-2014 academic year. For the Theatre unit there was the site visit from NAST and the corresponding follow-up reports. The Dance unit was active in filling three faculty vacancies with two new dance faculty and the appointment of an existing instructor to the rank of assistant professor. While the next written response from the university to NAST is due in early 2015, we generally feel confident in the reaffirmation process, pending the results of tasks we are counting the facilities department to complete.

The new dance faculty should provide an excellent opportunity for more cohesion between the theatre and dance units, specifically with new Assistant Professor of Dance Kelly Ozust and her specialization in musical theatre dance forms. Strategic concerns include the impact on our department of the curriculum changes in the College of Education, namely the requirement of a junior level field experience for dance education and theatre education students, as well as the implementation of EdTPA. The musical theatre concentration has completed its first year, and while there is work to accomplish in its curriculum, enrollment is encouraging with twelve students officially declaring it as their concentration. There is a need for a full-time professor in the musical theatre and acting curriculum.

All of this occurred under the leadership of the department’s first new chairperson in almost a decade.

1.1. Department of Theatre and Dance
1.2. Department/Program Mission Statement:

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

Theatre Program Goals:

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

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

Dance Program Mission and Goals:

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

- To provide a developmentally sequenced curriculum of studio and theory courses that exposes dance majors and minors to a breadth of skills, knowledge, and critical thinking.
- To nurture artistic leadership in students through opportunities to perform, choreograph, teach, design, stage manage, participate in internships, and be involved in professional organizations.
- To promote collaborative experiences that develop students’ communication skills, appreciation of diversity, and adaptability to change in all artistic and interdisciplinary endeavors.
- To prepare students for successful careers as educational leaders in public and private K-12 education.

1.3. Goals
1.3.1. New Goals for 2013-14

GOAL: Obtain reaffirmation of NAST Accreditation

i. The site visit was very successful, with the visitors enjoying an effective and informative visit. They particularly commented in their visitor’s response on the positive direction in which the department moving. The university’s response was submitted on time and a goal for 2014-2015 will be to submit a secondary response by February first addressing the concerns of NAST. The department is on track to accomplish most of the concerns outlined in the report.

GOAL : Submit the following personnel requests:

i. Full-time assistant professor dance—this was an ongoing need in the department—beyond the replacement for Professor Mary Beth Young. Valerie Ifill transitioned from adjunct instructor to asst. professor of dance, but then left for a position at Drexel University.

ii. Meg Schriffen’s position went form instructor to tenure-track assistant professor. In addition, two other full-time dance faculty were hired, Kelly Ozust and Emily Morgan. This should put the
dance faculty at full-strength until enrollment increases greatly.

iii. Full-time assistant/associate professor of Theatre: acting/musical theatre.

GOAL: Continue to expand our use of guest artists
1. Thanks to funds available through the GLI initiative and the West Forum, we brought in several guest artists in theatre and dance.

GOAL: Expand our international/global connections for our students.
1. We brought in a guest artist for *The Mineola Twins*.
2. We brought in 2 guests artists in dance.

GOAL: Increase audience size in performances
1. Improved season brochure, increased outreach performances, increased use of social media.

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

1.4.1. 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. The next NAST response is due on February 1, 2015, and we will address all accreditation standards in our response.

**All accreditation concerns/recommendations of NAST and NASD are expected to be successfully addressed.**

1.4.2. 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. We have finished a three-year cycle of purchasing sound system equipment, so that the rental expense of a sound system for our musicals has been reduced to a negligible amount every time. We have purchased and installed an iMac computer and Apple Logic Pro digital audio workstation software for running professional standard audio cues in the Johnson Theatre. We continue to use more projections in our productions, especially dance. We worked with Facilities Management to identify a storage bay for storage of large scenic elements. Physical plant is in the process of renovation of the space, which includes the addition of a roll-up door. This space is also much more accessible than the space at the chiller plant. The department has completed a reconfiguration of Johnson 205 to serve as a lecture room and a design laboratory. We have also procured from the president 100 new audience chairs for Johnson 117: The Studio Theatre. An exhaust fan has been installed in the dryer vent from the costume shop, as well as implementing a yearly cleaning schedule. This was a NAST recommendation.

**Progress Achieved.**

1.4.3. GOAL: Seek new or revised curricula proposals to accommodate our students’ needs in all program areas. RESPONSE: We lowered the required credits of the theatre and dance minors from 21 - 18. We added an additional pre-requisite to Acting Styles I (Voice and Movement). See discussion of specific curriculum activity under 2.8 below. **Progress achieved. An ongoing process.**

1.4.4. 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—including the members of the revived First Nighters club. The
online ticketing system has increased substantially the credit card sales we are generating. The CVPA Dean’s office has taken responsibility for promoting our events on a variety of online media sources. We have implemented a student outreach program where we presented The Glass Menagerie to high school and middle school students at a morning matinee. This was successful enough to warrant expansion of the program for 2014-2015 from one to three production. Progress Achieved. This will be an on-going process

1.4.5. GOAL: Focus recruiting efforts on areas of greatest return and procure a recruitment display that will present the department effectively and professionally. RESPONSE: The department sent representatives to the state theatre and dance conferences, to college fairs at the Greenville and Charlotte arts magnet schools, to auditions in Kentucky, Maryland and Florida, as well as SETC and SCTA. We hosted the Palmetto Dramatics Association / SC Thespians annual convention this year, bringing 500+ prospective students to our building. We partnered again with Mass Comm to host a recruiting day in our building during the month of September. The department identified several dance festivals where we should have a presence, and sent two representatives to the National High School Dance Festival in Miami which yielded one new student directly, and laid the foundation for more. Analysis of recruitment efforts concluded that events in Kentucky have yielded no students in all the years of going. The Kentucky event will be replaced by the New England Theatre Conference as well as the North Carolina Theatre Conference. Two new displays were purchased, one large display that fills an 8’ table and is suitable for conferences where travel by car is appropriate, and a second highly portable display. Progress Achieved. This will be an on-going process

1.5. Budget Status (update from budget request and planning report, including emerging resource needs)

1.5.1. Using departmental funds, we made more purchases of sound equipment in support of the musical theatre concentration. We have purchased much of the sound equipment needed for the production of musicals, though are still lacking in quality wireless microphones.

1.5.2. We purchased new tables and chairs, and drafting tables for J205 Design Studio

1.5.3. We purchased 3 new ellipsoidal lighting instruments to increase flexibility and student experiences in the Studio Theatre.

1.5.4. We purchased a new dress form for the costume shop

1.5.5. We purchased costume racks to use in new storage spaces in the Chiller Plant.

1.5.6. We purchased Vectorworks software update (v2014) for the computer lab

1.5.7. We purchased three new cordless drill guns for the scenic shop

1.5.8. We purchased new CD/MP3 players for all dance studios that are now consistent campus wide.

1.5.9. We purchased sound software for the new iMac computer in the Johnson Theatre

1.5.10. The president used discretionary funds to purchase for the department:

1.5.10.1. 100 new audience chairs in J117: The Studio Theatre

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

1.6.1. Tania Katan Playwriting Workshop and Performance/Lecture

1.6.1.1. Collaborative effort with campus partners—West Forum and GLI
1.6.1.2. Initiated by Dr. Laura Dougherty

2. Overview
2.1. Evaluation of Mission Statement (changes, developments)
The department mission statement needs an overhaul. This should occur now that the musical theatre concentration is implemented.

2.2. Governance Structure
All faculty and non-student staff report directly to the chair. The Program Director of Dance functions as a liaison between dance faculty and the chair. Student workers in the department report either to the Administrative Specialist or to individual faculty who supervise the box office or a production studio.

2.3. Statistics
2.3.1. Headcount of full and part-time Staff
1 @ administrative specialist (full time)
1 @ costume studio supervisor (part time)
2 @ accompanists (hourly staff)

2.3.2. Headcount of faculty: tenured, tenure track, full-time temporary, and part-time
Number of FT faculty (FTE positions)
2 @ full professor (theatre)
1 @ instructor (dance and theatre)
4 @ assistant professor—tenure track (2 theatre/2 dance)
2 @ assistant professor (fixed term) (1 theatre/1 dance)
4 @ associate professor (3 theatre/1 dance)
1 @ full professor of theatre and dance serving as acting asst. dean and teaching part time in the dept. and in the MAAA Program

Number of Adjunct faculty
5 dance
4 theatre

2.3.3 Headcounts of full-time and part-time undergraduate students

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Fall 12</th>
<th>Spring 13</th>
<th>Degrees Awarded (including summer 2012)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA, Dance Perf.</td>
<td>25</td>
<td>24</td>
<td>2F, 2S</td>
</tr>
<tr>
<td>BA, Dance Ed.</td>
<td>21</td>
<td>19</td>
<td>3S</td>
</tr>
<tr>
<td>BA, Theatre Perf.</td>
<td>43</td>
<td>41</td>
<td>2F, 9S</td>
</tr>
<tr>
<td>BA, Theatre Ed.</td>
<td>20</td>
<td>17</td>
<td>3S</td>
</tr>
<tr>
<td>Musical Theatre</td>
<td>10</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>BA, Theatre Design/Tech.</td>
<td>22</td>
<td>19</td>
<td>2F, 8S</td>
</tr>
<tr>
<td><strong>Total All</strong></td>
<td><strong>141</strong></td>
<td><strong>132</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>
2.3.4 Student Credit hours of undergraduate students

<table>
<thead>
<tr>
<th>Undergraduate CHP</th>
<th>Summer 2013</th>
<th>Fall 2013</th>
<th>Spring 2014</th>
<th>2013-2014 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre and Dance</td>
<td>39</td>
<td>1934</td>
<td>1914</td>
<td>3887</td>
</tr>
<tr>
<td>DANA</td>
<td>276</td>
<td>251</td>
<td></td>
<td>527</td>
</tr>
<tr>
<td>DANT</td>
<td>323</td>
<td>377</td>
<td></td>
<td>700</td>
</tr>
<tr>
<td>DCED</td>
<td>35</td>
<td>45</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>THED</td>
<td>16</td>
<td>51</td>
<td></td>
<td>67</td>
</tr>
<tr>
<td>THRA</td>
<td>39</td>
<td>623</td>
<td>619</td>
<td>1232</td>
</tr>
<tr>
<td>THRT</td>
<td>661</td>
<td>571</td>
<td></td>
<td>1232</td>
</tr>
</tbody>
</table>

2.3.5 Graduate students—Not applicable
2.3.6 Graduate credit hours—not applicable
2.3.7 Undergraduate degree productivity. See 2.3.3 above.
2.3.8 Graduate degree productivity—not applicable
2.3.9 Analysis: Overall credit generation increased in the fall semester a bit over the past year. Overall credit generation in the fall decreased. Typically credit generation is lower in the spring so this may be an aberration. Generally, the credit generation is low because the department (particularly the theatre program) offers very few elective courses. Also, the department is working very economically about the offerings of courses required for the majors. Dance credit production is up, and I credit this to the positive atmosphere and sense of forward momentum that now pervades the dance program.

2.4. Updates to faculty qualifications based on changes in assignment
None
2.5. Student Services
N/A
2.6. Associated Institutes and Centers
The department has a partnership with Shakespeare Carolina, a regional theatre company dedicated to production of works by William Shakespeare. The company produces two shows on the Winthrop campus during the summer in collaboration with the Department of Theatre and Dance, as well as productions in downtown Charlotte. 2011 was the first full year of this collaboration. The partnership is called Shakespeare Carolina at Winthrop. Approximately 10 students have worked directly with the company in 2013-2014, either as actors, stage managers, or in one case lighting designer at the Duke energy Theatre at Spirit Square in Charlotte. Shakespeare Carolina has complete responsibility for the artistic activities of the program. The university supports the partnership with facilities, marketing, and instructional support.

2.7. Articulation Agreements
The department has a number of agreements beyond the umbrella agreements with York Tech and the overall SC Tech college system. Go to:  

2.8. Curricular Information (course changes, new requirements, etc.) and their status. Note effective date of all changes. Curriculum goals for next academic year. List curriculum changes coming for the next year.
2.8.1. The theatre minor and the dance minor have been reduced from 21 credit hours to 18. The purpose of this change is to attract more students to the minors from other disciplines such as Arts and Sciences.

2.9. Curriculum goals for next academic year. **List curriculum changes and additions that you expect (or hope) to submit next year.** The general education requirement for 2014-2015 will be reduced from 124 to 120, as well as substantive changes in the actual course requirements. This will necessitate amending the curriculum in all concentrations in the department. In addition, the departmental curriculum committee will look at the sequence and content of courses in the acting curriculum to ensure consistency and progression. As we prepare for the MAT5, the committee will address the inclusion of THED/DCED courses as approved theatre/dance electives in the non-education concentrations.

3. **Department Achievements and Development**

3.1. Teaching

3.1.1. Theatre and dance students contributed performance pieces to the ArtsBall both semesters.

3.1.2. Theatre faculty and students participated in the Friday afternoon drawing sessions in the Visual Art Department.

3.1.3. Students in Directing II and the Lighting Design and the Sound Design and the Stage Management classes collaborated to present the one-act festival in the fall semester. Students in Directing II and Stage Management classes collaborated to produce the spring one-act festival.

3.1.4. Collaboration continued with Shakespeare Carolina in our partnership for summer theatre productions of *As You Like It* in the Johnson Theatre and *Romeo and Juliet* in the Winthrop Amphitheatre.

3.1.5. Students in THRA 413: Musical Theatre Auditions performed at the president’s house for a Christmas celebration and gathering of the board of trustees.

3.1.6. Students in THRA 413: Musical Theatre Auditions performed for the CVPA Showcase event honoring the presidential inauguration.

3.1.7. Five directed studies classes were completed in 2013-2014.

3.2. Research and Scholarship

3.2.1. The department co-produced the CVPA Showcase for the president’s inauguration.

3.2.2. Dance students performed as the “Rockhettes” at the annual Christmasville event in downtown Rock Hill. The city paid for costumes to be built for these performers.

3.2.3. Meg Schriffen’s dance piece was selected to be performed at the gala concert at the regional convention of the American College Dance Festival in March.

3.2.4. Meg Schriffin arranged for guest artists to come to campus. One group were artists from the Charlotte Dance Festival. They conducted a master class for dance students. Another was alumnus Everett Johnson (BA dance 2012) who received the Lorraine Hansbury Arts Performance and Media Award for 2014.

3.2.5. Two dance students were McNair Scholars for 2014

3.2.6. Valerie Ifill and 5 dance students performed “Take the Stand” at the Getty’s Center in downtown Rock Hill.

3.3. Professional Service and Academic Responsibility
3.3.1. Annie-Laurie Wheat, Laura Dougherty and Andrew Vorder Bruegge served as production respondents during the year for the KC/ACTF.

3.3.2. Stephen Gundersheim, Daniel Gordon, Janet Gray, and Russell Luke made presentations at SETC in March. Faculty member also operated a Winthrop booth for recruiting.

3.3.3. Sandra Neels and Laura Dougherty were awarded presidential citation awards.

3.3.4. Laura Dougherty completed a dramaturgy residency at Arizona State University.

3.3.5. Various faculty members and students earned recognition from KC/ACTF for the production of *Urinetown*.

3.3.6. The entire Theatre faculty worked to complete the NAST Self-Study and hosted the NAST site visitors.

3.4. Development Activities.

3.4.1. We continue to maintain a strong relationship with Flat Rock Playhouse. They are recruiting our students every year in their internship program and as performers.

3.4.2. The department regularly donates free tickets to various community and campus organizations when they conduct fundraising events. This includes the Eagles Club, Friends of the Library, new Winthrop Staff members, several elementary schools in the Rock Hill district, etc. The TRIO program brought groups of their students to several of our productions.

3.4.3. The chair did not meet with the Chair’s Advisory Council this year. This will be addressed in 2014-2015 so that the chair can be aware of numerous student concerns and needs.

3.4.4. We have been working with students in Graphic Design, under the mentorship of Jason Tselentis, to design posters, recruiting materials and cover art for various publicity items for our department. This will continue for 2014-2015.

3.4.5. The department continued the practice of holding opening-night receptions for the main stage productions in Johnson Theatre. We also hosted an alumni/scholarship student reception in April. The department implemented an ice cream social reception for all new students at the end of welcome week.

3.5. Recruiting Activities

The Department of Theatre and Dance sponsored two sessions of scholarship auditions, and the department continued accepting online auditions through a third-party company Getacceptd.com. With these sessions the department was able to continue its recruiting efforts of talented students. These audition sessions, in addition to the regularly scheduled Winthrop Preview Days and the 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 Greensboro, NC, Greenville, SC, Lexington, KY, Louisville, Washington, DC metro area, at the annual state theatre conference, at the state one-act festival, at the state dance conference, at the National High School Dance Festival, at the Florida Theatre Conference, at the Charlotte Dance Festival, at several Admissions Office sponsored recruiting sessions around the state, and at the Southeastern Theatre Conference convention. We identified several other state conferences to attend where many prospective students can be reached and where the Global Ambassador
Scholarship can be most effective, namely the New England Theatre Conference and the North Carolina Theatre Conference and will plan to attend these in 2014-2015.

3.5.1 A new recruitment initiative was implemented to reach out to the pre-college formative mentors of our current students. No data yet available for assessment.

3.6. Instructional Technology
3.6.1 See new equipment in 1.5 above.

3.7. Activities Related to GLI
3.7.1 *The Mineola Twins* in April was approved as a global cultural event.
3.7.2 *Winthrop Dance Theatre* in November was approved as a global cultural event.
3.7.3 Laura Dougherty worked with GLI to support the visit of guest artist, Tania Katan in January for her writing workshop, performance, and lecture. Dr. Dougherty was awarded a GLI grant to support Ms. Katan’s visit.
3.7.4 Annie-Laurie Wheat was awarded a GLI grant of $500 for the 2013-14 year to develop performances with the student organization, Skin Deep.

3.8. Special Events
3.8.1 In April the department hosted a reception to honor majors who earned scholarships for the upcoming year. The reception occurred after a performance of the Student Choreography Showcase in the Johnson lobby. Several special guests attended to present certain endowed scholarships. The event passed off with great success.
3.8.2 Laura Dougherty worked with the West Forum and GLI to bring Tania Katan to campus for a residency. She presented a lecture/performance, and a creative writing workshop.

4. Faculty/Staff Achievements and Development
4.1. Academic Responsibility
4.2. Intellectual Development (Teaching)
4.2.1 Stephen Gundersheim’s play *House of Cards* developed with his students, is now in print, having been published by Dramatic Publishing.
4.3. Research and Scholarship
4.3.1 Janet Gray designed costumes or worked as designer for several productions at Flat Rock Playhouse in Flat Rock, NC.
4.3.2 Biff Edge designed scenery for the CPCC production of *The Pinocchio Show*.
4.3.3 In Summer 2013 Meg Griffin attended and taught at the summer intensive dance workshop in Italy, operated by Emory University.
4.3.4 Daniel Gordon designed lighting for the 18th Annual International Ballet Festival in Miami, FL
4.3.5 Laura Dougherty was commissioned to review Suzan-Lori Parks’ *Father Comes Home From the Wars* (Parts 1, 2, and 3), produced at the Public Theatre in NYC.
4.3.6 Laura Dougherty was awarded a Global Learning Initiative Professional Development Grant ($500) to support directing “Intimate Acts” at the Association for Theatre in Higher Education (ATHE) annual conference, Scottsdale, AZ
4.3.7 Valerie Ifill presented a lecture at the Blumenthal Arts Center
4.3.8. Jimmy Chrismon was nominated for a Metrolina Award for outstanding supporting actor, male for his work on *I Love You, You’re Perfect Now Change*.

4.3.9.

4.4. Service

4.4.1. Annie-Laurie Wheat participated in several site visits on behalf of NAST.

4.5. Development Activities

5. **Student and Student Organization Achievements and Development**

5.1. Research and Scholarship

5.1.1. Based on assessments of their performances by regional representatives, several Winthrop theatre majors were nominated for the annual KC/ACTF Irene Ryan Scholarship Competition at the regional festival. Several students also were acknowledged with merit awards for their work as designers and stage managers.

5.1.2. Three advanced theatre students directed full-length shows. 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.

5.1.3. Cecily Bigham and Leah Smith were nominated for Metrolina Awards for their roles in *The Melancholy Play*.

5.1.4. Leah Smith was nominated for a Metrolina Award for outstanding original composition for her work on *The Melancholy Play*.

5.1.5. Erik Brower was nominated for a Metrolina Award for outstanding choreography for his work on *The Melancholy Play*.

5.1.6. Sarah Fetner was nominated for a Metrolina Award for outstanding original composition for her work on *Speech and Debate*.

5.1.7. Students in DANT 201 and 301 performed works for the Artscrawl in April.

5.2. Service

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

5.2.2. Members of APO and other students volunteered as performers for the CVPA Showcase event during the president’s inauguration event. Throughout the year APO worked 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.

5.2.3. During the past year, students in the department contributed over 90 hours of volunteer service to the department at receptions, recruiting events, etc.

5.2.4. Alpha Psi Omega, the honorary theatre (and dance) fraternity, inducted 11 new members this year.

5.2.5. The Dance honors organization Terpsichore worked to assist with recruiting in the department and raise awareness of the dance program campus wide.

5.3. Development Activities

5.3.1. The theatre faculty repeated the career forum in November 2013. Six alumni of the programs came to speak to the current students about career options.

5.3.2. Lauren Skrabalak and Valerie iFill escorted a large group of dance majors to the
regional ACDF, where they performed, viewed performances, and took classes.

5.3.3. Stephanie Milling escorted two DCED students to the national arts advocacy day in Washington, DC in the spring semester.

6. Budget Status
6.1. Personnel
6.2. Operating
6.3. Non-Recurring
   6.3.1. The department has used its own revenue to significantly upgrade the sound system in Johnson Theatre in support of the Musical Theatre and all degree program.
6.4. Accreditation/Assessment
   6.4.1. Theatre unit is engaging in the post-visit reaffirmation process, with the next report due February 1, 2015. See NAST Assessment in 7.2 for details for budgetary considerations in relation to assessment and re-affirmation of accreditation.
   6.4.2. Dance unit needs include
       6.4.2.1. New blinds in the dance studios. These are surprising expensive and inhibit the learning environment.
6.5. Equipment
   6.5.1. We need:
       6.5.1.1. New seating platforms in the studio theatre that are more compliant with health and safety standards, and well as allowing for great flexibility and thus creativity.
6.6. Facilities
   6.6.1. We need:
       6.6.1.1. Another rehearsal/dance studio in support of the musical theatre program. The addition of ballet barres in West 206 may help. More use of Dunlapp-Roddey may be appropriate.

7. Assessment
7.1. Narrative of how assessment is done in dept, summary of SLO for each program and dept goals (recruiting, retention, faculty development, etc.)
The department has an assessment plan, located on the department website at: http://www.winthrop.edu/uploadedFiles/cypa/THEATREDANCE/library/pdfs/Assessment_Data bank/TDassessmentplanforwebsiteS11(2).pdf. Assessment of student learning outcomes in the Department of Theatre and Dance occurs within the context of the following general principles:
   1. Much of the assessment that takes place in the classroom is evaluative, and faculty members employ assessment tools everyday in many ways.
   2. The department’s academic programs have a wide array of educational objectives, so the department does not have a —one-plan-fits-all— approach to assessment.
   3. Academic assessment does not replace curricular, departmental, and other types of ongoing review for improvement: it supplements and improves it.
   4. Faculty ownership of and participation in assessment activities is essential. Assessment is embedded in the culture of the entire teaching/learning enterprise of the department.
   5. The department has a history of making programmatic changes based on assessment results.

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

Dance SLOs
- Students should attain competency of at least intermediate level in the respective required technique series in the B.A. Dance degree curriculum.
- Students should integrate dance technique in ways that facilitate performance in a variety of dance styles.
- Students should demonstrate openness to new ideas, new ways of working and new ways of moving and respond to these opportunities in accordance with this value.
- Students should demonstrate the ability both to understand the craft of choreography and to experience the choreographic process as the creator of a dance work.
- Students should view dance from a cultural-historical perspective that recognizes the multiple forces that impact the art form.
- Students should demonstrate knowledge of the science of dance movement and apply that knowledge to foster longevity of the dancer.
- Students should demonstrate effective strategies for entry-level dance teaching in selected dance forms/styles.
- Students should demonstrate performance skills commensurate with personal technical ability and appropriate to a particular choreographic work.

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

7.2. Identify changes in assessment from previous academic year.
  7.2.1. The dance faculty reviewed and approved a new written dance knowledge assessment for incoming and outgoing students.
  7.2.2. The department’s faculty reviewed assessment tools according to our cycle of review adopted in 2010-11.
  7.2.2.1. Dance Placement class
7.2.2.1.1. The faculty reviewed this process and affirmed its value as an instrument for collecting data about student’s level of preparation for dance training at the university level. Recorded in faculty meeting minutes.

7.2.2.2. Third semester review (theatre)
7.2.2.2.1. Theatre faculty revamped the evaluation rubrics to include a four-level evaluation system assessing competency. Recorded in faculty meeting minutes.
7.2.2.2.2. Also modified the rubric to allow the use of the same form for juniors and sophomores.
7.2.2.2.3. Also modified the assessment form to better articulate students’ progress toward competency of theatre program goals.

7.2.2.3. Sixth semester review (theatre)
7.2.2.3.1. Theatre faculty revamped the evaluation rubrics to include a four-level evaluation system assessing competency. Recorded in faculty meeting minutes.
7.2.2.3.2. Also modified the rubric to allow the use of the same form for juniors and sophomores.
7.2.2.3.3. Also modified the assessment form to better articulate students’ progress toward competency of theatre program goals.

7.2.2.4. NAST Self Study and Site Visit.
7.2.2.4.1. The theatre faculty completed the 10-year cycle self-study assessment, and successfully hosted the site NAST site visitors.

7.2.2.4.1.1. Department is to provide documentation demonstrating that adequate equipment is provided to support faculty and student needs, and curricular offerings. specifically – renovation of the Johnson Theatre Lighting system and Studio Theatre lighting system.
7.2.2.4.1.1.1. Department, CVPA, and university to budget lighting systems for both venues.

7.2.2.4.1.2. Department is to provide documentation demonstrating adequate ventilation is provided in the scene shop area
7.2.2.4.1.2.1. Dust collection system in shop has been installed.

7.2.2.4.1.3. Department is to provide documentation that the adequate ventilation is provided in the costume area
7.2.2.4.1.3.1. Dryer vent fan installed. Facilities provide documentation of a regular schedule of cleaning and maintenance.

7.2.2.4.1.4. Department is to provide documentation regarding sufficient storage space for scenic units
7.2.2.4.1.4.1. Facilities is working to renovate an easily accessible space with a new loading door.

7.2.2.4.1.5. Department is to provide new chairs and risers for studio theatre.
7.2.2.4.1.5.1. New chairs have been ordered for J117 and expected to arrive mid September. New risers have gone to the bidding process. Funding is expected from Facilities.
7.2.4.1.6. Department is to provide evidence that the institution has sufficient financial means to support the musical theatre concentration.

7.2.4.1.6.1. Department will review program enrollment, headcount, and credit hour production – assess department of music contribution to the musical theatre program.

7.2.4.1.6.2. Seek funds as appropriate.

7.2.4.1.7. Department is to provide evidence that faculty with “specific training, education, and/or expertise in musical theatre” are assigned to teach courses in the musical theatre concentration.

7.2.4.1.7.1. Department will utilize current adjuncts effectively according to their credentialed expertise, and seek new adjuncts.

7.2.4.1.7.2. Hire a full-time professor if a line becomes available.

7.2.4.1.7.3. Develop spreadsheet of all musical theatre courses (including voice, dance, & theatre) that includes the instructor and his/her experience/training/education

7.2.3. Other assessment changes include:

7.2.3.1. Program changes

7.2.3.1.1. Lowered the total amount of credits required for both the Theatre and Dance minors from 21 to 18.

7.2.3.2. COURSE CHANGES

7.2.3.2.1. Changed the pre-requisites required for THRA 421: Acting Styles I to include THRA 220: Voice and Movement.

7.2.3.3. Programmatic changes

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

See 7.2

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

See 7.2

7.5. Evidence and Documentation: what kind of evidence and where is it? Where are results documented?

See 7.2

7.6. Progress on incorporating ULCs in program assessment

7.6.1. ULC achievement has been included in the theatre sophomore and junior reviews.

7.6.2. The senior exit survey includes prompts about the ULCs

8.0. Other (Optional) Advising, Gen Ed, GLI, Technology, Accreditation, Community Engagement, Special Events, etc. Strategic Planning. The faculty work very hard to guide students towards summer opportunities, internships, work outside the department, etc. to help them develop the skills they need to succeed as dance and theatre artists. In an effort to address the development of the majors’ entrepreneurial skills—finding ways to apply their knowledge and skills in new ways, in new fields, in new relationships, a new experimental class THRT 313x Theatre Careers Workshop has been implemented for Fall 2014.