



**Florida Atlantic University
Academic Program Review
Self-Study Report**

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A. Mission and purpose of the program

Mission

The mission of the Department of Theatre and Dance is to produce innovative artists and scholars through a pursuit of academic and creative excellence.

Values

- The Department of Theatre and Dance values:
- Engaging in the highest quality of professional training
- Providing an experiential approach to the collaborative nature of theatre and dance
- Integrating production experience with a scholarly understanding of theatre and dance as artistic forms
- Encouraging innovative exploration through classic and contemporary methodologies in theatre and dance
- Developing excellence in research and creative expression in the classroom and production process
- Encouraging and celebrating diversity in our community
- Providing active leadership in the contribution to South Florida culture
- Engaging with our various campus and regional communities

Context within the mission of the university

The program mission statement aspires to support and exceed the goals of Florida Atlantic University's mission statement in the pursuit of excellence in research, scholarship, and creative activity. We accomplish this through engaging our students and communities both on and off campus through public exhibitions of work that represent our academic rigor and process.

Our production program and course offerings directly support multiple platforms of FAU's strategic plan:

Community engagement and economic development: Through production in the department and Theatre LAB, we perform work that can be transformational to young and old audiences.

Peace, Justice, and Human Rights: The inherent nature of theatrical production is to teach and promote tolerance and understanding of diverse cultures, and to investigate topics relating to the human condition.

South Florida Culture: The department through our departmental productions and those of Theatre LAB, FAU's resident professional theatre company, seeks to develop its programming as an international hub for the arts and humanities.

Undergraduate Research and Inquiry: Our students working with professionals in the field and performing to public audiences provides opportunities for distinction through discovery and research experiences that promote scholarship.

B. Date and description of the last external review, if applicable, and last review of this program.

Previous external reviews

2009 was the last year of review. This was conducted as an on-campus review with no external reviewers and was a data/summary review.

Major changes since last review

- Addition of a Dance Program and Dance Minor.
- The department has diversified the undergraduate program tracks from a single BA degree to a BFA in performance, a BA in Design and Technology, and the more general BA in theatre.
- Changes to the MFA degree tracks, moving from internships to requiring candidates to spend second summer on campus and decreasing the emphasis on the written component of the performance GPP to a shorter paper with an oral defense.
- Changing the MFA Design Technology Track from written thesis to oral defense and creative thesis project.
- Significant changes to the faculty in the program including the retirement of three tenure track faculty and the loss of another who accepted a position elsewhere. Lynn McNutt (Shakespeare and Musical Theatre specialist) was added to replace the previous Shakespeare specialist; Dawn Shamburger (Costume Designer) was hired to replace the previous Costume Designer; Kristen April Soroko (Scenic Designer) was added to replace the previous Scenic Designer; and we are beginning a search for a Movement Specialist to replace our Design Generalist.

C. Instruction

The self-study should address all aspects of programmatic quality associated with instruction. Special attention should be paid to curriculum, degree programs, and teaching quality. Student issues such as advising, retention, honors programming, occupational outcomes and placement in graduate schools should be addressed

Baccalaureate Programs

The BA Program in General Education in Theatre and the BFA a pre-professional actor training program, over the past several years has been under reevaluation and revision for currency of content, breadth, depth and curriculum structure in order to continue to align with the National Association of Schools of Theatre (NAST) standards, which we will seek to join, as well as the University Resident Theatre Association (URTA). The BA program no longer has distinct program tracks (Acting or Design/Technical) but is a general education in Theatre program. Our BFA is now a pre-professional in Acting Program. The distinction between the BA and BFA programs are clearly defined and better serve the career goals of our current students. Those in the BA generally are pursuing the degree in order to work in secondary education in Drama or entering an MA program. The BFA students are seeking preparation for further training toward entering an MFA program or work as a professional actor. Internal changes in courses and curriculum structure were made toward better using faculty resources under budgetary restraints over the past several years.

Establishment of Student Learning Outcomes (SLOs)

Beginning in 2005 assessment was tied to SLO goals. As of the latest assessment report, the BA and BFA programs cover several different outcomes including:

Content Knowledge (Research Skills, Technical Skills)

Students will reach a level of proficiency of knowledge in the processes of the creation of the theatre art form at which they should have the ability to participate as a creative and collaborative artist in the production of theatre works at a professional level.

Each student will be appraised in accordance with:

- Consideration of level of achievement in the academic program
- Size and complexity of production assignment
- Record of achievement in demonstration of artistic competence

Communication (Oral Communication, Team/Collaborative Communication)

Students will develop an understanding of and shall demonstrate in production situations successful communicative and collaborative skills in the creation of the theatre art appropriate to professional practice.

Each student will be appraised in accordance with:

- Student's ability to collaborate with the other artists working on the production
- Participation in communicating the artistic common goals of the work to the audience of the production.

Critical Thinking (Creative Skills):

Students will develop and demonstrate methods of creative expression of ideas and thought through the synthesis of scripted works, critical research, and creative imagination in the creation of theatre art.

Each student will be appraised on accordance with:

- Student's success in understanding their creative role in the production of an artistic work
- Student's personal and artistic dedication and contribution to the living theatre in production
- Student's demonstration of love for the art form through the processes of theatre production

Assessment of how well students are achieving expected learning outcomes

The assessment of the BA and BFA programs are tied to the Student Learning Outcomes. Each BA and BFA student is required to complete a minimum of four Production Hour Practicums over the course of their residency in the program. The Degree programs each have three outcomes.

The following is a summary of several years of gathered data and a summary of interpretation of the results of that data.

BA in Theatre

Outcome 1:

Description:

Students will acquire the necessary knowledge or understanding of basic elements of theatrical production which will enable them to participate, as creative and collaborative technicians and artists in the production of theatre work.

Students will acquire information that will promote their understanding of and develop skills within specific areas such as: draping, electrics, welding and scene painting.

Assessment Method:

At the end of each term, the faculty will assess the level of content knowledge; procedural and declarative, the student's communicative skills and critical thinking. The faculty continues to view the Production Hour and performance as key platforms from which to assess the efficiency of its BA and BFA curriculum. Each student, pursuing a BA in Theatre, is required to successfully complete four credits of Production Hour (THE 3952), over the student's four-year residency period with the Department. Through the vehicle of the Production Hour students are assigned, guided, observed, and supervised in the execution of production assignments ranging from stage management, construction crews, running crews, publicity, etc. Typically, students are advised to register for one credit hour of THE 3952 per term. As they gain seniority, students are given assignments of greater responsibility and that require greater skill. At the end of each term, a faculty committee, composed of production directors and designers, meets to appraise the level of achievement and progress of each Theatre major enrolled in Production Hour. At the completion of each term, the technical and directing faculty appraises the level of achievement and progress of each BA and BFA earning theatre major in Production Hour. The assessment instrument measures student success on a three-point scale: below expectations, meets expectations and above expectations.

We expect our B.A. students to work at an above average level, thus "Meets expectations" implies that the student is functioning at a high level. Methods used in assessing satisfactory levels of knowledge and production skills are: direct observation, testing and/or demonstration of skills in the labs and in production practice. As each student is assigned production responsibilities commensurate with their academic level, each student will be appraised accordingly. Faculty will also assess the fit between student and assigned production responsibilities. They will identify the instances of poorest fit, looking to identify any patterns of problems so that we can develop a better system of assignments to production.

Criterion for Success:

All students must demonstrate a positive attitude, a collaborative approach to the work, a strong work ethic, competence in the assigned area, analytic and problem solving ability, and a willingness to participate and learn through the vehicle of the production program.

Data Summary:

The Department of Theatre and Dance completed a full twelve-month production program for its students including four Main-Stage faculty directed theatre productions, three dance productions, and two summer Festival Repertory Theatre productions. BFA and BA students participated through their successful work in creating the performance and production aspects of these productions in all areas

including acting, scenic construction, costume construction, lighting, running crew, front of house, and the creation and distribution of publicity materials. In so doing, they learned the value and of the collaborative creative process in addition to the responsibility of completing their assignments toward the successful outcome of each of these individual projects. In their semester evaluations, the faculty noted weaknesses in about 10% of the students who were unable to complete their assignments on time or to the level of production quality necessary to support the department's production program. These students were advised to repeat their production commitment.

Program Improvement:

The Department of Theatre and Dance faculty meet regularly on an ongoing basis to discuss the application of production implementation, production support, curricular implementation and development, and additional extra-curricular support to determine in what ways the Department can better serve the students and enhance the student experience.

Implementing Strategy:

The Department will provide a comprehensive and rigorous academic program where information will be clearly and accurately transmitted, research and/or creative activity highly encouraged and high academic, artistic and technical standards maintained. The Department will also maintain and support an active and comprehensive production program where classroom skills will be exercised and developed through practice of the art form in production. BA students will be assigned to production areas that require a sound understanding of a multitude of theatrical processes.

Outcome 2:

Description:

Students will develop and demonstrate successful communicative and collaborative skills in the creation of the theatre art while engaged in production situations as required by professional practice.

Assessment Method:

At the end of each term, the faculty will assess students' level of communicative and collaborative skills. Students, based on assignment responsibility, will be appraised in regard to his or her ability to thoroughly, accurately, intelligently and articulately transmit the following information:

- Directives from their supervisors to their peers
- Accurate interpretation and use of production related data
- Observations and information derived from design and production meetings, rehearsals and performances (by way of written reports)

Collaborative skills will be observed through laboratory engagement. Each student will be evaluated in accordance with:

- Student's ability to collaborate with the other artists working on the production
- Participation in communicating the artistic common goals of the work to the audience of the production

Implementing Strategy

All BFA and BA students are required to engage in production work, through theatre lab participation. Students are assigned to responsibilities in productions based on their level of skill and ability; all production work includes, to varied degrees, oral, written and collaborative communication. Depending on lab assignment, students participate in production planning, production support (running crews, stage management, lighting and sound control, etc.) or may be assigned design roles or technical leadership roles such as Master Electrician, assistant Technical Director, etc. As such, students will have substantial, assigned production responsibilities. Students are expected to actively engage in communication during design and production meetings, assume leadership roles, maintain logs, create reports and facilitate the collaborative process. Throughout the production process, they are observed by members of the production faculty and the supervisory/management staff who have also been assigned to observe them and report back to the faculty on the effectiveness of their communication skills.

Criterion for Success:

In accordance with the collective assessment of the faculty review committee (production faculty), each student will make satisfactory progress toward meeting all the assessment criteria. If the faculty review committee determines that a student failed to meet a satisfactory level of understanding and/or competence in any single area, the student may be required to requalify by repeating production assignments. A student will not graduate as a theatre major with inadequacies in written, oral, or collaborative communicative skills.

Data Summary:

The Department of Theatre and Dance completed a full twelve-month production program for its students including four Main-Stage faculty directed theatre productions, three dance productions, and two summer Festival Repertory Theatre productions. BFA and BA students participated through their successful work in creating the performance and production aspects of these productions in all areas including acting, scenic construction, costume construction, lighting, running crew, front of house and the creation and distribution of publicity materials. In so doing, they learned the value and of the collaborative creative process in addition to the responsibility of completing their assignments toward the successful outcome of each of these individual projects. In their semester evaluations, the faculty noted weaknesses in about 10% of the students who were unable to complete their assignments on time or to the level of production quality necessary to support the department's production program. These students were advised to repeat their production commitment.

Program Improvement:

The Department of Theatre and Dance faculty meet regularly to discuss the application of production implementation, production support, curricular implementation and development, and additional extra-curricular support to determine in what ways the Department can better serve the students and enhance the student experience.

Outcome 3:

Description:

Students will develop and demonstrate methods of creative expression of ideas and thought through the synthesis of scripted works, critical research, and creative imagination in the creation of the theatre art.

- Students will be able to evaluate art work by analyzing and evaluating aesthetic aspects of a theatrical production
- Students will be able to analyze play texts and dramatic literature for live and/or studio performance and technical production
- Students will be able to conduct discipline appropriate research and solve problems creatively

Implementing Strategy:

The Department of Theatre and Dance offers a comprehensive and rigorous academic program in which:

- Students are required to read dramatic works and view theatrical performances for the purpose of gaining insight into dramatic construction, character development, plot structure, etc.
- Students are instructed in the methods of script analysis and the evaluation of aesthetic components of theatrical works, and their application to production.
- Students are required to conduct discipline appropriate research and to solve problems creatively. All students in the B.A. and BFA programs are required to assume a minimum of two “leadership roles” in productions, as part of their degree requirement in a capstone project class. These leadership roles are typically in design and technical areas, such as heading various crews, or they may be in areas such as stage management, publicity, dramaturgy, house management, photography or videography etc. Students, with faculty and staff supervision, learn to make decisions that impact the quality and efficiency of the production. The Department will also encourage an active student produced production program in which theatrical skills will be exercised and developed through practice of the art form in production. The faculty will observe student productions and participate in their talk back sessions.

Assessment Method:

The faculty will assess advanced students' levels of critical thinking skills in lab and production practice. The degree of skill in this area is manifested in production work, particularly in design. This is a very small program, so we are able to discuss the students individually and know their general level of achievement of those skills. The degree to which successful production work is dependent upon this area varies from one set of responsibilities to another, so the individual student's training trajectory is key to establishing the necessary level of achievement in this area. In 2013-14 the faculty began requiring all student production proposals to include a thorough analysis of the dramatic work including statements that indicate reasons why students feel a play is worthy of production, and what benefits (objectives) will the production meet for the students involved as well as to the audience. Secondly, the faculty requires that all student productions include audience talk-back sessions. The faculty will evaluate the effectiveness of these actions at the end of each term. This will enable us to have a better understanding of how classroom exercises translate into production objectives.

Criterion for Success:

The collective assessment of the faculty review committee (production faculty), will determine if students have achieved basic competencies in key critical thinking skills. If the faculty review committee determines that a student fails to meet a satisfactory level of understanding and/or competence in this area, the student may be required to re-qualify by repeating coursework or creative assignment.

Data Summary:

The Department of Theatre and Dance completed a full twelve-month production program for its students including four Main-Stage faculty directed theatre productions, three dance productions, and two summer Festival Repertory Theatre productions. B.A. students participated through their successful work in creating the performance and production aspects of these productions in all areas including acting, scenic construction, costume construction, lighting, running crew, front of house and the creation and distribution of publicity materials. In so doing, they learned the value and of the collaborative creative process in addition to the responsibility of completing their assignments toward the successful outcome of each of these individual projects. In their semester evaluations, the faculty noted weaknesses in about 10% of the students who were unable to complete their assignments on time or to the level of production quality necessary to support the department's production program. These students were advised to repeat their production commitment.

Program Improvement:

The Department of Theatre and Dance faculty meet regularly on an ongoing basis to discuss the application of production implementation, production support, curricular implementation and development, and additional extra-curricular support to determine in what ways the Department can better serve the students and enhance the student experience.

BFA in Theatre

Outcome 1:

Description:

BFA students will acquire information necessary to have a well-grounded, above average, understanding of the elements of theatrical performance, in the area of acting, specifically.

Assessment Method:

The B.F.A. in Theatre Performance is a program that places emphasis on the development of the actors' body and voice as primary performance instruments. Students are required to follow a highly structure and proscribed curriculum that includes foundational coursework in the areas of acting. This coursework includes: movement voice and speech training, script analysis and stage management. BFA students are required to audition for all productions and assume stage management duties at least two times during their FAU experience. At the end of each term, BFA students are evaluated on their performance, understanding of the nature and requirements of the work as well as on the quality and depth of their work. The faculty again continues to view the Production Hour and performance as key platforms from which to assess the efficiency of its B.F.A. curriculum. Each student, pursuing a B.F.A. in Theatre Performance, is required to successfully complete 5 credits of Production Hour (THE 3952), over the student's 4 year residency period with the Department. Through the vehicle of the Production Hour students are assigned, guided, observed and supervised in the execution of production assignments ranging from dramaturgical research, stage management, stagecraft, running crews, publicity, box office etc. Typically, students are advised to register for one credit hour of THE 3952 per term. As they gain seniority, students are given assignments of greater responsibility and that require greater skill. At the end of each term, a faculty committee, composed of production directors and designers, meets to appraise the level of achievement and progress of each Theatre major enrolled in Production Hour. Additionally, each B.F.A. candidate will be required to audition for all main-stage productions. At time of auditions all B.F.A. students will be assessed on their auditioning skills. Some students, after successful

auditions, students will be given an acting assignment (role). Upon the completion of his/her acting assignment the production director will assess each BFA student's performance and his or her development as an actor. Furthermore, at the completion of each term, faculty directors will meet to appraise the level of achievement and progress of each B.F.A. earning theatre major in Production Hour. The assessment instrument measures student success on a 3 point scale: below expectations, meets expectations and above expectations. We expect our BFA students to work at an above average level, thus "Meets expectations" implies that the student is functioning at a high level. This assessment methodology and the simplicity of its instrument has been a very effective gauge for us in assessing student progress.

Criterion for Success:

Successful implementation of information derived from the classroom, direct mentoring, practicum or production assignment, as well as, intelligent, sensitive and technically proficient stage performance.

Data Summary:

The Department of Theatre and Dance completed a full twelve-month production program for its students including four Main-Stage faculty directed theatre productions, three dance productions, and two summer Festival Repertory Theatre productions. BFA and BA students participated through their successful work in creating the performance and production aspects of these productions in all areas including acting, scenic construction, costume construction, lighting, running crew, front of house, and the creation and distribution of publicity materials. In so doing, they learned the value and of the collaborative creative process in addition to the responsibility of completing their assignments toward the successful outcome of each of these individual projects. In their semester evaluations, the faculty noted weaknesses in about 10% of the students who were unable to complete their assignments on time or to the level of production quality necessary to support the department's production program. These students were advised to repeat their production commitment.

Program Improvement:

The Department of Theatre and Dance faculty meet regularly on an ongoing basis to discuss the application of production implementation, production support, curricular implementation and development, and additional extra-curricular support to determine in what ways the Department can better serve the students and enhance the student experience.

Implementing Strategy:

The Department of Theatre and Dance is committed to providing a comprehensive and rigorous academic program in the area of acting where information will be clearly and accurately transmitted and high academic and artistic standards maintained. All BFA Students are required to take the multiple foundational and advanced courses before assessment can be implemented in the area of Acting. These include: TPP 4176 Acting 3, TPP 4140 Acting 4, TPP 3711 Voice 2, and TPP 3510 Movement for Actors.

The Department will also maintain and support an active and comprehensive production program where classroom skills will be exercised and developed through practice of the art form in production. BFA students will be assigned to production areas that require a sound understanding of a multitude of theatrical processes.

Outcome 2:

Description:

B.F.A. Students will reach a level of skill in the processes integral to the creation of the theatre art form so that they may participate at a professional level as a creative and collaborative artist in the production of theatre art.

Assessment Method:

The faculty continues to view the Production Hour and performance as key platforms from which to assess the efficiency of its B.F.A. curriculum. Each student, pursuing a B.F.A. in Theatre - Acting, is required to successfully complete 4 credits of Production Hour (THE 3952), over the student's 4 year residency period with the Department. Through the vehicle of the Production Hour students are assigned, guided, observed and supervised in the execution of production assignments ranging from dramaturgical research, stage management, stagecraft, running crews, publicity, box office etc. Typically, students are advised to register for one credit hour of THE 3952 per term.

As they gain seniority, students are given assignments of greater responsibility and that require greater skill. At the end of each term, a faculty committee, composed of production directors and designers, meets to appraise the level of achievement and progress of each Theatre major enrolled in Production Hour. Those B.F.A. students who have been cast in a production, will upon the completion of his/her acting assignment be assessed by the production director on his/her performance and his or her development as an actor. Furthermore, at the completion of each term, faculty directors will meet to appraise the level of achievement and progress of each B.F.A. earning theatre major in Production Hour. The assessment instrument measures student success on a 3 point scale: below expectations, meets expectations and above expectations. We expect our BFA students to work at an above average level, thus "Meets expectations" implies that the student is functioning at a high level. All outcomes are closely interrelated and evaluated through the same assessment process.

Criterion for Success:

Reaching a skill or proficiency level, primarily in performance, that is required and expected of a professional, theatre artist working in the field.

Data Summary:

The Department of Theatre and Dance completed a full twelve-month production program for its students including four Main-Stage faculty directed theatre productions, three dance productions, and two summer Festival Repertory Theatre productions. BFA and BA students participated through their successful work in creating the performance and production aspects of these productions in all areas including acting, scenic construction, costume construction, lighting, running crew, front of house, and the creation and distribution of publicity materials. In so doing, they learned the value and of the collaborative creative process in addition to the responsibility of completing their assignments toward the successful outcome of each of these individual projects. In their semester evaluations, the faculty noted weaknesses in about 10% of the students who were unable to complete their assignments on time or to the level of production quality necessary to support the department's production program. These students were advised to repeat their production commitment.

Program Improvement:

The Department of Theatre and Dance faculty meet regularly on an ongoing basis to discuss the application of production implementation, production support, curricular implementation and development, and additional extra-curricular support to determine in what ways the Department can better serve the students and enhance the student experience.

Implementing Strategy:

All B.F.A. in Theatre majors are required to participate in a Production Practicum through which they are assigned different participatory roles in technical areas, including stage management for each Departmental production. B.F.A. students are required to stage manage at least one Departmental production and assist in stage managing two Departmental productions as part of their degree requirement. All B.F.A. in Theatre Majors are required to audition for all Departmental productions. While B.F.A. students are not guaranteed roles in any Departmental productions, they may be cast in a play after successful auditions. B.F.A. students are cast in Departmental productions on a regular basis. Being cast in a production counts toward participation in Production Hour, and all students, cast or not cast in roles, are assessed at the end of each term.

Outcome 3:

Description:

The B.F.A. in Performance major will be proficient in at least one area other than acting. For most students that continues to be stage management.

Assessment Method:

Each year over 20 B.F.A. students are selected to stage manage or assist in stage managing departmental productions. While in past years, the faculty conducted end of year assessments to appraise the level of achievement and progress of each Theatre major enrolled in Production Hour, in 2013 a faculty committee, composed of production directors and designers, met after each term to conduct assessments. This Assessment method will continue through 2013-14. Additionally, upon the completion of his/her Stage Management assignment the production director assesses every B.F.A. student's effectiveness as a stage manager and provides a report to be included in the assessment process. Because the stage manager is the production "hub", he or she must be aware of all production activity, be knowledgeable of all matters concerning production and be able to make critical decisions in the absence of the director or other creative personnel. Communication is an essential component of stage management. After each rehearsal managers must write a Rehearsal report summarizing that day's rehearsal activities, report attendance, clearly state any new concerns or requirements in every technical area, that may have been generated through the rehearsal process. The general B.F.A. Assessment Instrument is designed to measure student success on a 3 point scale: below expectations, meets expectations and above expectations. We expect our B.F.A. students to work at an above average level, in all three rubrics. Thus, "Meets expectations" implies that the student is functioning at a high level.

Criterion for Success:

The B.F.A. student must demonstrate his/her understanding of the production process, his/her ability and effectiveness in communicating with all production personnel, maintaining rehearsal discipline, maintaining rehearsal records and daily reports, maintaining directorial production objectives, integrity of the design and efficiency in running performances. The Stage Manager must perform in a professional manner and under Equity standards.

Data Summary:

The Department of Theatre and Dance completed a full twelve-month production program for its students including four Main-Stage faculty directed theatre productions, three dance productions, and two summer Festival Repertory Theatre productions. BFA and BA students participated through their successful work in creating the performance and production aspects of these productions in all areas including acting, scenic construction, costume construction, lighting, running crew, front of house, and the creation and distribution of publicity materials. In so doing, they learned the value and of the collaborative creative process in addition to the responsibility of completing their assignments toward the successful outcome of each of these individual projects. In their semester evaluations, the faculty noted weaknesses in about 10% of the students who were unable to complete their assignments on time or to the level of production quality necessary to support the department's production program. These students were advised to repeat their production commitment.

Program Improvement:

The Department of Theatre and Dance faculty meet regularly on an ongoing basis to discuss the application of production implementation, production support, curricular implementation and development, and additional extra-curricular support to determine in what ways the Department can better serve the students and enhance the student experience.

Implementing Strategy:

All B.F.A. majors are required to enroll in Stage Management (TPA 4601). The B.F.A. student is required to enroll in two, "1" credit Production Participation classes, where they are expected to assume leadership roles in the production process. B.F.A. students are required to participate as Stage Manager or Assistant Stage Manager in 2 productions. Additionally, each student in the B.F.A. program participates in the Production Practicum through which he/she is assigned different participatory roles in the various technical areas, for each departmental production.

Additional Program Improvements:

Repeated departmental self-analysis has led to many additional undergraduate program improvements including:

- Developed clearly articulated requirements derived from clearer purposes and goals in each sub-specialization have been outlined and implemented.
- The BA has been redefined as predominantly a program in general education in Theatre focusing on knowledge and skill development that will serve a career in secondary education in drama.
- Stage management training has been separated from the acting track and blended into the general education of all students.
- An expanded studio theatre production program has been created to accommodate the need for undergraduate production experience. The department and assigned faculty work closely with Alpha Psi Omega, the student Theatre organization in development and implementation of the studio 2 season.
- Prerequisites courses in the structure of programs have been reevaluated and have been strictly defined in each subspecializing as determined by faculty members in each area.

- Each student in the BA and BFA programs are now responsible for a senior capstone project which culminates in a project in which they use the skills developed toward practical implementation of theatre art.
- A BFA end of semester showcase has been implemented under a jury system, in which the faculty provides written evaluation of showcase presentations by undergraduates.
- Opportunities have been sought for undergraduates to perform as an educational outreach through Alpha Psi Omega Ambassadors and through the Educational Outreach Program under our professional company Theatre Lab's touring school presentations.
- All performance students have been offered expanded opportunities for individual audition coaching and career development in preparation for exiting the program.

Baccalaureate review of lower level prerequisite courses to ensure that the program is in compliance with State-approved prerequisites.

The following courses are the lower level prerequisite courses for baccalaureate programs in Theatre. Each of these courses is in compliance with State-approved prerequisites.

- THE 2305 Script Analysis
- TPP 2110 Acting I
- TPP 2710 Voice for the Actor
- TPA 2000 Visual Imagination
- TPA 2200 Introduction to Production

Limited access programs

Not applicable.

Admission criteria

The Department of Theatre and Dance has no admission requirements for the BA degree beyond those of the University. The BFA degree has the additional requirement of a departmental audition, composed of two contrasting monologues and an interview for acting students.

Enrollment information

Headcount and Student Credit Hour (SCH) production

Annual Headcount (Program CIP: 500501)				
	Theatre and Dance		College Total	University Total
	2013-2014	2014-2015	2014-2015	2014-2015
Bachelors	131	116	4,412	28,561
State Fundable FTE	144.7	140.4	4,470.9	17,330.1

Average Class Size and Faculty to Student Ratio

The faculty/student ratio is 1:11.6. Of particular note is the decline in faculty teaching undergraduate students, declining 27% from the previous year. As the department begins to offer more classes, additional adjuncts are required to fulfill classes.

Instruction of Undergraduate Lecture/Seminar				
	2013-2014	2014-2015	College Total	University Total
Sections Taught	48	47	1,783	5,102
Sections Taught by Faculty	36	23	1,350	3,513
Percentage of courses taught by Faculty	75%	48%	75%	68%

Curriculum

Include duration of program and comparison to peer programs, as identified by the unit (including aspiration peers and SUS)

The BA and BFA programs at Florida Atlantic University were approved at the inception of the university in 1964 and were fully implemented by 1967. The programs have been in place since that time. Both programs are full four year programs requiring 120 credits.

Bachelor of Fine Arts in Performance CIP: 500501			
State	University	Years	Credit Hours
FL	Florida Atlantic University	4	120
FL	University of Florida	4	126
FL	Florida State University	4	129
FL	University of South Florida (BA)	4	120
FL	University of Central Florida	4	129
FL	Florida International University	4	128
TX	University of Texas -- Arlington	4	128
WI	University of Wisconsin--Milwaukee	4	130
TN	University of Memphis	4	120
NV	University of Nevada—Las Vegas (BA)	4	124

Bachelor of Arts General Studies CIP: 500501			
State	University	Years	Credit Hours
FL	Florida Atlantic University	4	120
FL	University of Florida	4	120
FL	Florida State University	4	121
FL	University of South Florida	4	120
FL	University of Central Florida	4	120
FL	Florida International University	4	120
KY	University of Louisville	4	121
TX	University of Texas -- Arlington	4	120
NV	University of Nevada—Las Vegas	4	124

Bachelor of Arts Design and Technology Emphasis CIP: 500501			
State	University	Years	Credit Hours
FL	Florida Atlantic University	4	120

FL	University of Florida (BFA)	4	124
FL	University of South Florida	4	120
FL	University of Central Florida (BFA)	4	129
WI	University of Wisconsin–Milwaukee (BFA)	4	130
TN	University of Memphis (BFA)	4	120
NV	University of Nevada—Las Vegas	4	124

Our curricular credit requirements are all at or below those of other institutions. Our BFA credit requirement was recently reduced to conform with newly established FAU requirements *limiting degree programs to 120 credits maximum*. These limits were set in place so as to better the University's showing on certain State Performance Metrics. Conforming to this credit restriction was particularly difficult for our BFA program as it imposes limitations that our peer institution programs are not required to impose on their programs. This frustrates our desire to sustain a competitive in-depth undergraduate professional actor training program.

Please See Appendix A for degree program tracking sheets.

Description of internships, practicum, study abroad, field experiences

Every summer the Department of Theatre and Dance offers additional production experience through its Festival Repertory program. Festival Rep produces a musical and a non-musical play for public performance. In an agreement with Actors Equity, the professional union for stage actors and stage managers, Festival Rep offers students the opportunity to work side-by-side with professional equity actors and stage managers while students in performance and stage management also earn points towards their own membership in Equity.

Because of these factors, the Department views Festival Rep as an internship experience. It is a bridge that allows students to gain professional experience moving them from their academic careers into their professional careers.

Every semester, the Department of Theatre and Dance offers practicum experiences for the students. Through its productions, the associated rehearsals, and its Production Hour classes, students learn to apply in practice the skills and knowledge acquired in the studio and classroom. This occurs in all areas: performance, design, technology, and management.

The practicum experience is furthered through our Production Capstone requirement. Before graduating, every student is required to complete two credits of a capstone experience. These can include stage managing a main stage production, assistant managing twice, designing a main stage, assistant designing twice, or serving in some other significant non-performance capacity. In some cases, external opportunities are also approved if they provide the student with a significant capstone experience.

Finally, with the establishment of Theatre Lab, the Department of Theatre and Dance is further able to offer students pre-graduation and post-graduation internship and practicum experiences. Many students have been offered paid performance opportunities through Theatre Lab's play reading series and education outreach programming, while others have benefitted from house management, stage management, directing, and dramaturgy opportunities. Some of these have started as volunteer opportunities but have often led to paid opportunities.

Pedagogy/Pedagogical Innovations

Various pedagogical approaches have emerged as best practice by professional actor training programs around the country. As our department has sought to embrace these best practices the following changes have been made to our undergraduate and graduate programs.

- Class size for performance classes have been capped at sixteen students, in order to provide the best possible faculty/student contact ratio for the detailed work required in actor training.
- Our Voice and Speech systems have fully transitioned from the Linklater System and the Skinner system to the Fitzmaurice System and the Knight-Thompson System, though we do continue to offer some of the components and concepts of the previous voice and speech systems.
- All of our movement classes for actors have improved body awareness, through various methodologies including primarily Alexander Technique but also contact improvisation, stage combat and extended work from the Michael Chekhov approach.
- All of our acting, voice and speech, and movement courses are now constructed on a sequential/prerequisite format, where students only take performance courses in order building upon previous class work.
- All classes in classical actor training, particularly verse text and Shakespeare, are now also sequential and the best practices are used in this training. We have also hired a full time specialist in this area.
- We also offer master classes in The Michael Chekhov Technique, which is taught by guest Eminent Artist, Lenard Petit.

Scope of institutional contributions

The Department of Theatre and Dance offers two Intellectual Foundations Program (IFP) courses: Appreciation of Theatre and Appreciation of Dance. The content of these two courses is closely scrutinized and governed by the parameters of the IFP program to assure that they meet the requirements for that program.

Through its Minor in Theatre and Minor in Dance degrees, the Department of Theatre and Dance also contributes to the institution by providing courses of interest to many students who, while choosing to follow another degree program, still wish to involve themselves in a form of artistic expression that is of interest to them.

Finally, through its production program the department contributes significantly to FAU by contributing to the cultural life of the university, raising its public profile, aiding in its quest for national recognition, and contributing to the fiscal needs of the university through ticket revenue and corporate and private gifts.

Undergraduate Student Profile

Student diversity and demographics

The departmental makeup of our students is a diverse ethnic background with a 17% of African American, 23% Hispanic, and 60% white.

Student diversity and demographics

		Theatre		College Total	University Total
		2013-2014	2014-2015	2014-2015	2014-2015
American Indian/Alaskan Native	Female	0	0	25	102
	Male	0	0	5	92
	Total	0	0	30	194
Asian or Pacific Islander	Female	1	1	97	870
	Male	1	1	46	709
	Total	2	2	143	1,579
Black (Not of Hispanic Origin)	Female	9	9	487	3,773
	Male	11	11	327	2,276
	Total	20	20	814	6,049
Hispanic	Female	19	19	714	4,181
	Male	11	11	439	2,952
	Total	30	30	1,153	7,133
White (Not of Hispanic Origin)	Female	48	48	1,284	6,815
	Male	28	28	893	5,847
	Total	76	76	2,177	12,662
Non-Resident Alien	Female	1	1	41	362
	Male	1	1	22	325
	Total	2	2	63	687
Not Reported	Female	1	1	21	150
	Male	0	0	11	107
	Total	1	1	32	257
Total	Female	79	79	2,669	16,253
	Male	52	52	1,743	12,308
	Total	131	131	4,412	28,561

Scholarly Activity

Every student is involved in creative activities in the department's production program during the academic year or during the summer's Festival Repertory is involved in Scholarly Activity in research for playing roles, research in background for design assignments, research in play analysis and background of the playwright, research of the period and history of a play or its setting, research in the methods of construction or engineering of sets, furnishings and props. Scholarly activity is varied and quite endless in range. The presentation of this research is expressed in the quality, accuracy and specificity of all aspects of the production work presented to the public.

Scholarship and Assistantships

Of our undergraduate students 21 are on Departmental Scholarships.

Pell, Research, external scholarship information not available.

Advising Procedures

All BFA and BA students are assigned to a department faculty advisor with track in consideration. BFA Performance are assigned to performance faculty, BA Design and Technology students are assigned to production faculty, Dance Minors are assigned to dance faculty, and Theatre Minors to the Chair. The remaining BA General Education students are then assigned randomly among the faculty. All faculty in the department have a group of advisees in the 14-18 student range each semester.

Each student is required to meet with their faculty advisor before the beginning of each semester to receive advisement and permission to take classes in the department. No student is allowed to register in departmental courses without the advisor permission. All majors and minors are advised using a checklist system as shown in Appendix A. These advising check sheets and records of the advising session are stored on a drive shared between departmental faculty. This shared drive allows faculty to review student progress, and should a student change emphasis or degree within the department, continuity of advising continues. Students are advised to follow their checklist and plan of study to ensure that courses taken are synchronized with each semester's offerings to insure student graduation in a timely fashion.

Once advising of the student is complete, the agreed upon courses are forwarded to the department office and the student is granted final permission to sign up for classes by the Program Assistant through email.

Retention Rate SUS Metric #5

FTIC Undergraduate Retention Rates - Theatre & Dance							
Term	Program	Enrollment	Retention Rate	% Retained After 1 Yr	% Transfer-out	Avg. Cumulative GPA	Avg. HS GPA
Fall 2009	BA Theatre	19	73.68%	73.7%	5.3%	2.72	3.32
Fall 2009	BA Theatre: Acting	1	100.00%	100.0%	0.0%	2.56	2.90
Fall 2009	BA Theatre: Design/Technical	2	100.00%	100.0%	0.0%	3.02	3.51
Fall 2009	BFA Theatre	2	100.00%	100.0%	0.0%	3.36	3.21
Fall 2010	BA Theatre	7	85.71%	85.7%	14.3%	2.85	3.32
Fall 2010	BA Theatre: Design/Technical	2	100.00%	100.0%	0.0%	3.28	3.26
Fall 2010	BFA Theatre: Performance	4	50.00%	50.0%	25.0%	2.56	3.27
Fall 2011	BA Theatre	8	62.50%	62.5%	25.0%	2.55	3.39
Fall 2011	BA Theatre: Design/Technical	5	60.00%	60.0%	20.0%	3.29	3.49
Fall 2011	BFA Theatre: Performance	9	88.89%	88.9%	11.1%	3.05	3.46
Fall 2012	BA Theatre	16	37.50%	43.8%	37.5%	2.57	3.55
Fall 2012	BA Theatre: Design/Technical	1	100.00%	100.0%	0.0%	3.11	4.15
Fall 2012	BFA Theatre	1	100.00%	100.0%	0.0%	2.79	3.07
Fall 2013	BA Theatre	14	42.86%	50.0%	35.7%	2.25	3.46
Fall 2013	BA Theatre: Design/Technical	2	100.00%	100.0%	0.0%	3.01	3.32
Fall 2013	BFA Theatre: Performance	2	100.00%	100.0%	0.0%	3.28	3.71
Fall 2014	BA Theatre	16	81.25%	81.3%	12.5%	3.11	3.83
Fall 2014	BFA Theatre: Performance	1	100.00%	100.0%	0.0%	3.05	3.20

New Transfer Undergraduates Retention Rates - Theatre & Dance							
Term	Program	n	% Retained	% Transfer	Avg. Cumulative	Avg. HS	Avg. Transfer
Semester	Program/Concentration	n	Rate	After 1 Yr	Out 1 Yr	GPA	GPA
Fall 2009	BA Theatre	5	80.00%	80.0%	0.0%	3.83	3.01
Fall 2009	BA Theatre: Acting	1	100.00%	100.0%	0.0%	3.38	3.38
Fall 2009	BFA Theatre	2	100.00%	100.0%	0.0%	3.68	4.15
Fall 2010	BA Theatre	2	50.00%	50.0%	50.0%	2.71	2.82
Fall 2010	BA Theatre: Design/Technical	2	100.00%	100.0%	0.0%	3.17	3.55
Fall 2010	BFA Theatre: Performance	3	66.67%	66.7%	33.3%	2.94	3.08
Fall 2011	BA Theatre	8	75.00%	75.0%	0.0%	3.21	3.13
Fall 2011	BA Theatre: Design/Technical	2	0.00%	0.0%	0.0%	2.85	3.19
Fall 2011	BFA Theatre: Performance	1	100.00%	100.0%	0.0%	3.22	2.75
Fall 2012	BA Theatre	7	85.71%	85.7%	0.0%	3.50	3.41
Fall 2012	BA Theatre: Acting	5	100.00%	100.0%	0.0%	3.42	2.68
Fall 2012	BFA Theatre: Performance	1	100.00%	100.0%	0.0%	2.90	2.71
Fall 2013	BA Theatre	18	61.11%	72.2%	16.7%	2.94	3.45
Fall 2013	BA Theatre: Acting	1	100.00%	100.0%	0.0%	3.16	3.17
Fall 2013	BA Theatre: Design/Technical	1	100.00%	100.0%	0.0%	3.07	2.53
Fall 2013	BFA Theatre: Performance	1	100.00%	100.0%	0.0%	4.00	3.81
Fall 2014	BA Theatre	12	41.67%	41.7%	8.3%	2.22	3.44
Fall 2014	BA Theatre: Design/Technical	1	0.00%	0.0%	100.0%		3.26
Fall 2014	BFA Theatre	1	100.00%	100.0%	0.0%	4.00	3.20
Fall 2014	BFA Theatre: Performance	1	100.00%	100.0%	0.0%	3.79	3.66

Graduation Rate SUS Metric #6

FTIC 2009 Cohort													
Undergraduate concentration	N	% Graduated Within 3 Yrs	% Graduated Within 4 Yrs	% Graduated Within 5 Yrs	% Graduated Within 6 Yrs	% Graduated Within 7 Yrs	% Graduated Within 8 Yrs	% Graduated Within 9 Yrs	% Graduated Within 10 Yrs	% Graduated Within 11 Yrs	% Graduated Within 12 Yrs	% Graduated Within 13 Yrs	% Graduated Within 14 Yrs
BA Theatre	8	50.0%	0.0%	37.5%	0.0%	37.5%	0.0%	25.0%	0.0%	0.0%	12.5%	0.0%	12.5%
BA Theatre: Design/Technical	5	100.0%	0.0%	100.0%	0.0%	80.0%	20.0%	60.0%	20.0%	0.0%	60.0%	0.0%	60.0%
BFA Theatre: Performance	6	83.3%	0.0%	100.0%	0.0%	100.0%	0.0%	66.7%	16.7%	33.3%	66.7%	0.0%	100.0%
FTIC 2010 Cohort													
Undergraduate concentration	N	% Graduated Within 3 Yrs	% Graduated Within 4 Yrs	% Graduated Within 5 Yrs	% Graduated Within 6 Yrs	% Graduated Within 7 Yrs	% Graduated Within 8 Yrs	% Graduated Within 9 Yrs	% Graduated Within 10 Yrs	% Graduated Within 11 Yrs	% Graduated Within 12 Yrs	% Graduated Within 13 Yrs	% Graduated Within 14 Yrs
BA Theatre	5	100.0%	0.0%	80.0%	0.0%	60.0%	0.0%	40.0%	0.0%	20.0%	20.0%	0.0%	40.0%
BA Theatre: Acting	1	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
BA Theatre: Design/Technical	1	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%
BFA Theatre: Performance	8	62.5%	0.0%	75.0%	0.0%	50.0%	0.0%	25.0%	25.0%	0.0%	50.0%	0.0%	50.0%
Fall 2011 Cohort													
Undergraduate concentration	N	% Graduated Within 3 Yrs	% Graduated Within 4 Yrs	% Graduated Within 5 Yrs	% Graduated Within 6 Yrs	% Graduated Within 7 Yrs	% Graduated Within 8 Yrs	% Graduated Within 9 Yrs	% Graduated Within 10 Yrs	% Graduated Within 11 Yrs	% Graduated Within 12 Yrs	% Graduated Within 13 Yrs	% Graduated Within 14 Yrs
BA Theatre	6	33.3%	0.0%	50.0%	0.0%	33.3%	0.0%	33.3%	0.0%	16.7%	0.0%		
BA Theatre: Design/Technical	7	71.4%	0.0%	57.1%	0.0%	42.9%	0.0%	14.3%	42.9%	0.0%	57.1%		
BFA Theatre: Performance	8	87.5%	0.0%	75.0%	0.0%	75.0%	0.0%	37.5%	37.5%	12.5%	62.5%		
Fall 2012 Cohort													
Undergraduate concentration	N	% Graduated Within 3 Yrs	% Graduated Within 4 Yrs	% Graduated Within 5 Yrs	% Graduated Within 6 Yrs	% Graduated Within 7 Yrs	% Graduated Within 8 Yrs	% Graduated Within 9 Yrs	% Graduated Within 10 Yrs	% Graduated Within 11 Yrs	% Graduated Within 12 Yrs	% Graduated Within 13 Yrs	% Graduated Within 14 Yrs
BA Theatre	11	36.4%	0.0%	18.2%	0.0%	9.1%	0.0%	0.0%	9.1%				
BA Theatre: Design/Technical	1	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	0.0%	100.0%				
BFA Theatre	1	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%				
BFA Theatre: Performance	2	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	50.0%	50.0%				
Fall 2013 Cohort													
Undergraduate concentration	N	% Graduated Within 3 Yrs	% Graduated Within 4 Yrs	% Graduated Within 5 Yrs	% Graduated Within 6 Yrs	% Graduated Within 7 Yrs	% Graduated Within 8 Yrs	% Graduated Within 9 Yrs	% Graduated Within 10 Yrs	% Graduated Within 11 Yrs	% Graduated Within 12 Yrs	% Graduated Within 13 Yrs	% Graduated Within 14 Yrs
BA Theatre	13	46.2%	0.0%	23.1%	0.0%	23.1%	0.0%						
BFA Theatre	1	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%						
BFA Theatre: Performance	2	100.0%	0.0%	100.0%	0.0%	50.0%	50.0%						
Fall 2014 Cohort													
Undergraduate concentration	N	% Graduated Within 3 Yrs	% Graduated Within 4 Yrs	% Graduated Within 5 Yrs	% Graduated Within 6 Yrs	% Graduated Within 7 Yrs	% Graduated Within 8 Yrs	% Graduated Within 9 Yrs	% Graduated Within 10 Yrs	% Graduated Within 11 Yrs	% Graduated Within 12 Yrs	% Graduated Within 13 Yrs	% Graduated Within 14 Yrs
BA Theatre	15	80.0%	0.0%	66.7%	0.0%								
BFA Theatre: Performance	4	100.0%	0.0%	50.0%	0.0%								

New Transfers Entering Fall 2009													
Department Concentration	BA Theatre	5	80.0%	0.0%	60.0%	20.0%	0.0%	80.0%	0.0%	80.0%	0.0%	80.0%	80.0%
BA Theatre:	Design/Technical	1	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	0.0%
BFA Theatre:	Performance	2	100.0%	0.0%	100.0%	0.0%	0.0%	100.0%	0.0%	100.0%	0.0%	100.0%	100.0%
New Transfers Entering Fall 2010													
Department Concentration	BA Theatre	4	75.0%	0.0%	50.0%	0.0%	0.0%	50.0%	0.0%	50.0%	0.0%	50.0%	50.0%
BFA Theatre:	Performance	3	66.7%	0.0%	66.7%	0.0%	0.0%	33.3%	0.0%	33.3%	0.0%	33.3%	33.3%
New Transfers Entering Fall 2011													
Department Concentration	BA Theatre	6	66.7%	0.0%	66.7%	0.0%	0.0%	66.7%	0.0%	66.7%	0.0%	66.7%	66.7%
BA Theatre:	Design/Technical	2	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	50.0%	0.0%	0.0%
BFA Theatre:	Performance	1	100.0%	0.0%	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
New Transfers Entering Fall 2012													
Department Concentration	BA Theatre	6	83.3%	0.0%	66.7%	0.0%	16.7%	33.3%	0.0%	33.3%	0.0%	33.3%	33.3%
BA Theatre: Acting	1	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
BFA Theatre:	Performance	1	100.0%	0.0%	100.0%	0.0%	100.0%	0.0%	0.0%	100.0%	0.0%	100.0%	100.0%
New Transfers Entering Fall 2013													
Department Concentration	BA Theatre	10	50.0%	0.0%	30.0%	10.0%	30.0%	20.0%					
BA Theatre:	Design/Technical	2	100.0%	0.0%	100.0%	0.0%	50.0%	50.0%					
BFA Theatre:	Performance	4	100.0%	0.0%	75.0%	25.0%	25.0%	50.0%					
New Transfers Entering Fall 2014													
Department Concentration	BA Theatre	9	33.3%	0.0%	11.1%	22.2%							
BA Theatre:	Design/Technical	1	0.0%	0.0%	0.0%	0.0%							
BFA Theatre:	Performance	3	100.0%	0.0%	100.0%	0.0%							

In 2009, the most recent year for which there is data, the six-year departmental graduation rate was 52.6%. The college average for this same period was 50.9% and the university average was 48.4%. As demonstrated by this data, the Department of Theatre and Dance outperformed the averages of the DFS College of Arts and Letters and FAU as a whole.

What was noticed in the data for 2009 is that when broken up into degree programs, the six-year graduation rates were as follows:

- BFA = 100%
- BA in Design and Technology = 60%
- BA in General Studies = 12.5%

There is a clear difference between the specialty degrees and the general degree. The 12.5% clearly affects the Departmental average. It is the belief of the Department that the low graduation rates of the General BA is due to three major factors:

1. The low levels of contact undergraduates in the general BA have with faculty in classes. This is especially true in the freshman and sophomore years where the majority of classes are taught by adjuncts and GTAs.
2. And that because of the limited resources as outlined elsewhere in this document, the Department of Theatre and Dance is unable to produce smaller, faculty directed, studio productions that would cast additional undergraduates especially those in the BA, leaving these students without much performance experience. With the main stage season as it is, the Department places greater priority on casting students in the MFA and BFA degree programs. This inevitably leads to a disenchantment within the ranks of the general BA, most of whom want to be performers and look to be cast in productions. When this doesn't happen, a portion may choose to move to another school where there is less competition because of the lack of an MFA.
3. Finally, another contributing factor, is the fact that the department regularly holds auditions for the BFA degree program in which BA students who successfully pass the audition then leave the BA and move over to the BFA. This likely reflects in dropped retention and graduation rates for the general BA degree.

Licensure Rates

Not Applicable.

Placement rates/employment profile:

Employment of students graduating from our programs is determined by anecdotal information as there is no comprehensive or ongoing method of tracking these student's post-graduation. This is also difficult in the performing arts as people are often employed for short term projects and they move frequently from one performance or design opportunity to another. Over a course of a year an actor or a designer may work at a dozen or more venues or companies. Our tracking has revealed and verified from those former students who have remained in contact with the department:

- Four Broadway actors
- Two Tony award nominees
- Multiple Carbonell Award winners or nominees
- Two professional choreographers
- Numerous EQUITY actors
- Several EQUITY stage-managers
- Numerous TV and Film actors
- Many film production employees
- Two international models
- Multiple lighting designers
- Multiple marketing and P.R. directors
- One national broadcaster
- Multiple producer/directors
- Multiple scenic designers (stage, TV, film)
- Many technical directors
- Four stunt persons
- Two theatrical attorneys
- Numerous College or University educators
- One theatrical agent
- One Theatre audience developer
- One Drama Therapist
- Three voice and speech specialists
- One Speech pathologist
- One theatrical photographer
- Three independent film makers
- Numerous high school drama teachers

This list has been developed since 2000 and it is in no way comprehensive as we are aware of many more graduate and undergraduate alumni that we have heard about but could not further verify.

Undergraduate Student Recruitment

Student recruitment is an active process in the department. The undergraduate recruitment is synchronized with the graduate recruitment which is done every two years on the graduate level. Recruitment for the graduate program in design/technology is done every year on an ongoing basis.

Auditions for our students is done at University/Resident Theatre Association (URTA) sites in New York, Chicago. Undergraduate recruitment occurs intermittently at the Florida Theatre Conference (FTC) and at the Southeastern Theatre Conference (SETC). The department also aspires to actively recruit at local arts magnet high school programs in the South Florida area.

Our resident professional company, Theatre Lab, does numerous educational outreach productions in which our undergraduates participate as performers. About one thousand middle and high school students participate in these programs each semester. They watch a production, enjoy a post-performance question period with the cast and director, and participate in writing workshops. It is our expectation that these on campus experiences will prove effective at developing interest in our theatre degree programs.

Graduate Programs

The department offers two Master of Fine Arts degrees; one in Performance and the other in Theatre Design and Technology. These are terminal degree programs for practical theatre artists. Graduates are prepared to enter professional theatre and teaching fields. The program includes 60 credit hours of course work, multiple production projects undertaken over the two to three years in residence at the university, and a creative thesis defense prior to graduation.

MFA in Theatre Performance

The MFA in Theatre Performance was first approved by the Florida Board of Regents in 1976 and has been continually offered ever since. Over the years the program has continually moved toward greater rigor and improvement. The program originally started with a few graduate students focused on receiving an MFA for the purpose of college teaching to what is now a fully developed conservatory style professional actor training program with a rigorous curriculum, a production program focused on MFA actor development, a summer URTA company with Equity affiliation, and Theatre Lab as an outlet for graduate and post-graduate work. Each MFA student accepted into the program is offered a Graduate Teaching Assistantship (GTA) with stipend and tuition waiver. In exchange for this, each GTA works for the department contributing to the production program by working in the various theatre laboratories or in the classroom teaching.

Limited access programs

Not applicable.

Admission criteria:

Admissions to the program requires:

- A minimum 3.0 undergraduate GPA
- Competitive score on the GRE Verbal
- Three letters of recommendation
- Interview
- Audition
- Appropriate undergraduate degree from an accredited institution

Additionally, the department has set a demanding audition and interview standard which evaluates the following:

- The student's accumulative performance skill, versatility, and mindset toward graduate training and artistic involvement
- The understanding of basic, intermediate and advanced techniques taught on the undergraduate level
- The student's unique personal quality as an artist
- The student's perceived desire to learn and succeed in a graduate setting, the willingness to take direction and work independently, and contribute to an ensemble

Every two years the program admits ten actors (five men and five women) as a cohort of students through the program. Because of the extensive offsite recruitment process interviewing over 300 candidates, only 3% of candidates interviewed are accepted in to the program cohort.

Because of careful screening, retention of students in the graduate program has been exceptional. Since 2000 we have enjoyed retention rates of nearly 100%. Over the past sixteen years, we have had seven students drop from the program before completion. In the past six years we have had two students withdraw from the program.

Enrollment information

Because the department accepts cohorts of performance students, the numbers of graduate students has a false indicator each year. Every other year, we have two groups of students enrolled, which include students who are beginning their residency and students who are completing their candidacy.

<i>Enrollment in Graduate programs (ALL Graduate programs)</i>					
	2012-2013	2013-2014	2014-2015	College Total	University Total
Female	12	8	14	288	3,355
Male	10	5	10	175	2,097
Total	22	13	24	463	5,432

If we use the moving average of approximately ten students per performance cohort, the class is generally 100% full.

Average Class Size/ Faculty Student Ratio

The faculty/student ration in all sections is approximately 1:9. There is a downward trend in faculty instruction in the graduate program, with a 3% decline in the last two years alone, and well over 8% below the college average.

<i>Instruction of Graduate Lecture/Seminar</i>				
	2013-2014	2014-2015	College Total	University Total
Sections Taught	25	29	568	3,568
Sections Taught by Faculty	23	26	551	3,199
Percentage of courses taught by Faculty	92%	89%	97%	89%

Curriculum, including duration of program and comparison to peer programs

The graduate degree program was approved 1976 and conferred degrees on our first graduates in 1978-79. The program currently is a three-year program compressed into two years and two summers. Many of our students complete the program three years.

The Performance degree is a 60 credit graduate program following the standards set by National Association of Schools of Theatre. The following table summarizes the course of study by all students in the performance track and typical courses taken.

MFA in Performance degree program									
Fall Term			Spring Term			Summer Term			
Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	
THE 6930	Script Analysis	3	THE 6507	Dramatic Theory & Genre	3	THE 6955	Summer Repertory 1	6	
TPP 5115	MFA Acting 1	3	TPP 5116	MFA Acting 2	3				
THE 6930	MFA Voice 1	2	THE 6930	MFA Voice 2	2				
THE 6930	MFA Speech 1	2	THE 6930	MFA Speech 2	2				
THE 6930	MFA Movement 1	2	THE 6930	MFA Movement 2	2				
		12			12				6
Fall Term			Spring Term			Summer Term			
Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	
THE 6930	Writing and Research Methods	1	TPP6930	Special Topics	3	THE 6955	Summer Repertory 2	6	
TPP 6146	MFA Acting 3	3	TPP 6147	MFA Acting 4	3				
THE 6930	MFA Voice 3	3	THE 6930	MFA Voice/Speech 4	3				
THE 6930	MFA Speech 3	3	THE 6930	MFA Movement 4	2				
THE 6930	MFA Movement 3	2	THE 6972	GPP project and Writing	1				
		12			12				6

When comparing our degree duration to peer and SUS institutions our program is in the median range for all degree programs within the dataset.

Comparison of peer and SUS programs

State	University	Carnegie Classification	Years	Credit Hours
FL	Florida Atlantic University	RU/H	3	60
FL	University of Florida	DRU	3	60
FL	Florida State University	DRU	2	90
IN	Indiana Univ-Purdue Univ – Indianapolis	RU/H	3	60
KY	University of Louisville	RU/VH	3	60
TN	University of Memphis	RU/H	3	60
NV	University of Nevada - Las Vegas	RU/H	3	72
VA	Virginia Commonwealth University	RU/VH	3	60

Description of internships, practicum, study abroad, and field experiences.

Every summer the Department of Theatre and Dance offers additional production experience through its Festival Repertory program. Festival Rep produces a musical and a non-musical play for public performance. In an agreement with Actors Equity, the professional union for stage actors and stage managers, Festival Rep offers students the opportunity to work side-by-side with professional equity actors and stage managers while students in performance and stage management also earn points towards their own membership in Equity.

Because of these factors, the Department views Festival Rep as an internship experience. It is a bridge that allows students to gain professional experience moving them from their academic careers into their professional careers.

Every semester, the Department of Theatre and Dance offers practicum experiences for the students. Through its productions, the associated rehearsals, and the assistantship requirements, our graduate students learn to apply in practice the skills and knowledge acquired in the studio and classroom. This occurs in all areas: performance, design, technology, and management.

Finally, with the establishment of Theatre Lab, the Department of Theatre and Dance is further able to offer graduate students internship and practicum experiences while in residency and post-graduation. Many students have been offered paid performance opportunities through Theatre Lab's play reading series and some of our former graduate students have benefitted from performance and management opportunities.

Pedagogy/Pedagogical Innovations:

Various pedagogical approaches have emerged as best practice by professional actor training programs around the country. As our department has sought to embrace these changes and implement them in our graduate programs.

- Class size for performance classes have been capped at 10 students, in order to provide the best possible faculty/student contact ratio for the detailed work required in actor training. This is the foundation of the ensemble approach to actor training in the graduate program.
- Our Voice and Speech systems have fully transitioned from the Linklater System and the Skinner system to the Fitzmaurice System and the Knight-Thompson System, though we do continue to offer some of the components and concepts of the previous voice and speech systems.

- Graduates have four semesters of voice training and four semesters of speech and dialect training. Students also engage in teaching and seminar sessions in presentation of dialect forms.
- All of our movement classes for actors have improved body awareness, including contact improvisation, stage combat and extended work from the Michael Chekhov approach. Additional work in body pedagogy includes: Yoga forms used as warm-up techniques, the Alexander Technique for body alignment and biomechanics, The Laban Technique in movement form and effort.
- All of our acting, voice and speech, and movement courses are now constructed on a sequential/prerequisite format, where students only take performance courses in order building upon previous class work.
- All classes in classical actor training, particularly verse text and Shakespeare, now also reflect best practices in this area. With a newly hired specialist in this area, this work focuses on the techniques currently used by the Royal Shakespeare Company in London.
- We offer master classes in The Michael Chekhov Technique, which is taught by guest Eminent Artist Lenard Petit.
- All graduate students are required to participate in two summers of our Festival Repertory Theatre which replaces required external internships in the past. We found that external internships were not of equal quality and in some cases were not effective in training or in professional networking. Our Festival Repertory in which our students work alongside professional actors, designer, and theatre personnel is a working model of the best professional practices in commercial professional theatre. By making this part of each year's concluding work, the students experience and problem solve in a real world setting under the best professional standards and receive weeks toward Equity membership. Each summer begins in early May and the last performance of the multi-production summer concludes on the last weekend of July. This is an intensive, rigorous and rewarding experience for our MFA students.

Scope of institutional contributions

Through its production programs and the establishment of Theatre Lab, the department contributes significantly to FAU by contributing to the cultural life of the university, raising its public profile, aiding in its quest for national recognition, and contributing to the fiscal needs of the university through ticket revenue and corporate and private gifts.

Student profile, diversity and demographics, scholarly activity, number of students receiving scholarship and assistantships

Profile, diversity, and demographics:

Profile, diversity, and demographics					
		Theatre		College Total	University Total
		2013-2014	2014-2015	2014-2015	2014-2015
American Indian/Alaskan Native	Female	0	0	2	21
	Male	0	0	0	4
	Total	0	0	2	25
Asian or Pacific Islander	Female	0	0	11	148
	Male	0	0	6	108

	Total	0	0	17	256
Black (Not of Hispanic Origin)	Female	1	1	24	695
	Male	0	1	17	260
	Total	1	2	41	955
Hispanic	Female	1	1	47	504
	Male	0	1	31	365
	Total	1	2	78	869
White (Not of Hispanic Origin)	Female	5	11	177	1,771
	Male	5	8	113	1,141
	Total	10	19	290	2,912
Non-Resident Alien	Female	1	1	27	198
	Male	0	0	8	210
	Total	1	1	35	408
Not Reported	Female	0	0	0	18
	Male	0	0	0	9
	Total	0	0	0	27
Total	Female	8	14	288	3,355
	Male	5	10	175	2,097
	Total	13	24	463	5,452

Scholarly activity

Students in the MFA in Performance regularly perform as their research and creative expression. In any given year, the Department produces six mainstage production in a variety of genres and styles, from a variety of periods with an average of about 50 roles offered to actors to research and perform. Students in the MFA are given performance priority receiving probably about 60% of the roles. These students are also asked to work in various other capacities in the production process as part of their graduate assistantships.

Students receiving scholarships and assistantships

All students receive graduate assistantships and tuition waivers, and small department scholarships (in order to offer competitive assistantship dollars). Some, usually two or three students, receive additional scholarship money (as available) from the graduate school (President's Fellowship and the Provost Fellowship).

Advising Procedures

Graduate advisement for performance students is distributed among the graduate performance faculty based on which faculty members are assigned to each student as advisor in development of their Graduate Production Project. All performance students take the same prescribed course load each semester as an ensemble. Thus course advisement is quite straightforward.

Each semester performance students are evaluated by the entire performance faculty and the result is delivered to the student by their advisor. This evaluation examines the entirety of their course work, the relative mastery of their skillset and performance technique. They are also evaluated for competencies, effort, and leadership in their assistantship duties. Each student is advised as to their work either exceeding, meeting, or falling below expectations. The advisor then informs the student if they will be

retained for the next semester or if their assistantship duties will be changed. Additionally, each student is advised and guided as to what areas of personal development they should focus in the next semester and what skills and techniques may need improvement. Many hours are spent at the end of each semester by the entire faculty in determining what the advisor will present to each graduate student as the summary of their semester's residency in the program.

Licensure rates

Not applicable.

Placement Rates:

Employment of students graduating from our programs is determined by anecdotal information as there is no comprehensive or ongoing method of tracking these student's post-graduation. This is also difficult in the performing arts as people are often employed for short term projects and they move frequently from one performance or design opportunity to another. Over a course of a year an actor or a designer may work at a dozen or more venues or companies. Our tracking has revealed and verified from those former students who have remained in contact with the department:

- One Broadway actor
- One Tony award nominee
- Several Carbonell Award winners or nominees
- Multiple Equity actors and stage managers
- Countless TV and Film actors
- Several film production employees
- Marketing and P.R. directors
- Many producer/directors
- Three technical directors
- Four stunt persons
- Numerous College or University educators
- One Theatre audience developer
- One Drama Therapist
- Three voice and speech specialists
- One Speech pathologist
- One theatrical photographer
- Three independent film makers

This list has been developed since 2000 and it is in no way comprehensive as we are aware of many more graduate and undergraduate alumni that we have heard about but could not further verify.

Retention Rates

Retention of students in the graduate program has been exceptional. Every two years we accept ten actors (five men-five women). Since 1996 we have enjoyed retention rates of nearly 93%. Over that time, we have only had seven students drop from the program before completion. In the past six years we have only had 3 students drop.

Graduation Rates

For the period under consideration the rate for graduate students was 75%. All graduate students still in the program after their two years and two summers completed all course work but a few had not turned in the final written copy of their Graduate Production Project and thus missed graduating in a timely manner.

Degrees awarded Theatre (CIP:500501)						
			Theatre and Dance		College	University
			2013-2014	2014-2015	2014-2015	2014-2015
Masters	Degrees awarded with a:	Single major	2.0	11.0	121.0	1390.0
		Double/triple major	0.0	0.0	0.0	1.0
		All	2.0	11.0	121.0	1390.0

Graduate Student Recruitment:

Our graduate recruitment is built on a two-year cycle where we recruit ten graduate students into the Acting Program. Our program follows a model common among our peer and aspirational MFA programs around the country. Some programs actually do this on a three-year cycle but we are able to make what is essentially a three-year program fit into two years because each summer our students spend in residency in our Festival Repertory Theatre. The Festival Repertory Theatre and our professional Theatre Lab are wonderful enticements to students looking at our program.

Each spring of the alternate year schedule (the Spring 2016 semester was a recruitment semester), a group of faculty travel to recruit at The University/Resident Theatre Association audition/interview sites in New York and Chicago. We have regularly attended the Chicago site and the New York site, with intention of future attendance at the San Francisco site.

From time to time due to budgetary reasons, we have opted instead to attend the Southeastern Theatre Conference audition site instead of one of the URTA sites. However, in the fall of 2015, the program decided to regularly commit to New York due to overall quality of the attendees and overall budget in recruitment. In spring of 2016 we recruited a class of ten highly qualified individuals from Chicago and New York. Our recruitment experiences during the spring 2016 semester have led us to conclude that the SETC auditions are not as productive as the URTA auditions and will continue to recruit in New York as well as Chicago. Our aspirations now are to return to SETC auditions and add San Francisco URTA auditions.

During the spring 2016 auditions in New York and Chicago we saw well over three hundred candidates. Of those, we called back and interviewed over sixty potential candidates for the program. Those were then vetted to thirty final candidates to who we were prepared to make offers based on an ordered ranking. From our final pool we accepted ten students, seven recruited from a very competitive national pool and three drawn from South Florida auditions on the Boca Raton campus.

We also like to produce high quality recruitment materials (promotional USB drives with programmatic and marketing information etc. loaded onto them) which help us compete with the other national and international schools present at these venues. We currently have a small departmentally produced brochure which needs improvement. Previous recruitment grants have been used to subsidize travel and audition costs but some of those monies were also used to produce three large promotional banners which have helped increase our visibility at the venues. We would like to be able to continue this process.

One area of clarification is that the number of candidates who auditioned does not reflect on the number of applications received because students auditioning at URTA are not required to apply to each university in order to be considered. This means that increasing the audition/interview numbers beyond what we saw in the spring 2016 semester would not reflect a commensurate increase in applications to the university. If a candidate who auditions at URTA is not called back, a student understands that their application will be denied by the department, and there is no reason to apply to the university. Most

candidates only apply to those universities from whom they've been tendered an offer or to which they plan to attend.

A serious hurdle in recruitment is the low amount of assistantship dollars and lack of health insurance for graduate assistantships. Currently, Assistantships are \$8,500 for school year, and a \$3,000 scholarship for summer. Students indicate that the higher cost of living associated with South Florida are reasons for not attending the program here at FAU and a ruling factor in choice of programs.

M.F.A. in Design/Technology

The MFA in Theatre was first approved by the Florida Board of Regents in 1976 and has been continually offered ever since. Over the years the program has continually moved toward greater rigor and improvement. The program which originally started with a few graduate students focused on receiving an MFA for the purpose of college teaching now features a nascent training program for theatre artists interested in design and technology. It features a curriculum currently being re-evaluated and restructured, a production program dedicated to the MFA actor and designer, a summer URTA company with Actors Equity affiliation (where students can earn weeks toward union membership), and our resident professional company, Theatre Lab, which can serve as an outlet for graduate and post-graduate work.

Each MFA student accepted into the program is offered a Graduate Teaching Assistantship (GTA) with stipend and tuition waiver. In exchange for this, each GTA works for the department contributing to the production program by working in the various theatre laboratories or in the classroom teaching.

One of the largest constraints the program faces is that we have neither the faculty to supervise all applicants nor the funds to support them. A summary of the number of students who have applied and been admitted over the past five years as seen in Table 1 below.

For limited access programs, review of whether such status is still warranted
Not applicable.

Admissions criteria:

Admission requirements for the MFA in Design and Technology are as follows:

- Minimum 3.0 undergraduate GPA
- Competitive GRE Scores
- Three letters of recommendation
- Interview
- Portfolio review
- Undergraduate degree from an accredited institution

The portfolio review and interview portion are a significant portion of the evaluations process, carefully considering the following elements:

- Student's ability to classify, describe, and identify ideas and concepts that are conducive to graduate training and continued artistic development.
- Student's demonstration of ability to execute, solve, sketch, and interpret methods used in designing and executing theatre.
- Students potential to apply, evaluate, and create theatre.
- The student's perceived desired to learn and succeed in a graduate setting.

One area of clarification is the need to correct the Graduate College's website listing for application deadlines as well as semesters students are accepted within. The website lists acceptance in alternating years while the Design and Technology program accepts each year.

Enrollment information (headcount and SCH production)

Data on headcount enrollment and SCH production are presented in Table 1 below, showing the most recent numbers available. The department requires that all students in the MFA program are supported by teaching assistantships. Consequently, the number of MFA in design and technology students is largely dictated by the number of teaching assistantships available. There has been no change in this number in the past 14 years, holding the available assistantships for this degree at four.

<i>Enrollment in Graduate programs (ALL Graduate programs)</i>					
	2012-2013	2013-2014	2014-2015	College Total	University Total
Female	12	8	14	288	3,355
Male	10	5	10	175	2,097
Total	22	13	24	463	5,432

Average class size and faculty/student ratio:

<i>Instruction of Graduate Lecture/Seminar</i>				
	2013-2014	2014-2015	College Total	University Total
Sections Taught	25	29	568	3,568
Sections Taught by Faculty	23	26	551	3,199
Percentage of courses taught by Faculty	92%	89%	97%	89%

With a small cohort of students, almost all class are taught in seminar style, with a graduate faculty member working with one to three students. The typical class in Design and Technology is a 1:3 ratio.

Curriculum, including duration of program and comparison to peer programs, as identified by the unit:

The current graduate degree program has been in place since 1976, with the first graduates in 1978-1979. The program operates as a 3-year program, traditionally used for most MFA programs in design and technology through the Florida State University System (SUS) and the nation. The program follows the guidelines for degree programs as set forth by the national accrediting agency for theatre in higher education, National Association of Schools in Theatre (NAST).

Design Technology MFA Program Track									
Fall Term			Spring Term			Summer Term			
Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	
THE 6930	Script Analysis	3	THE 6507	Dramatic Theory & Genre	3	THE 6955	Summer Repertory 1	6	
	Graduate Fundamentals of Design	3	TPP 6930	Scene Design 1	3				

TPP 6930	CAD or 3D Rendering Techniques	3	TPP 6930	Special Topics 1	3			
THE 6930	Creative Defense Prep	1						
Total Hours		10	Total Hours		9	Total Hours		6
Fall Term			Spring Term			Summer Term		
Course. #	Course Name	Cr.	Course. #	Course Name	Cr.	Course. #	Course Name	Cr.
TPP 6930	Lighting Design 1	3	TPP 6930	Costume design 1	3	THE 6955	Summer Repertory 2	6
TPP 6930	Intermediate Design	3	TPP 6930	Special Topics 3	3			
TPP 6930	Special Topics 2	3	TPP 6930	Special Topics 4	3			
Total Hours		9	Total Hours		9	Total Hours		6
Fall Term			Spring Term					
Course. #	Course Name	Cr.	Course. #	Course Name	Cr.			
TPP 6930	Advanced Design	3	THE 6930	Externship	4			
TPP 6930	Design Technology	3						
THE 6930	Portfolio Defense	1						
Total Hours		7	Total Hours		4			

The core of the program for all candidates in the degree program requires:

- Six credit hours in history, literature, and criticism courses.
- Fifteen hours in core design and technology classes.
- Two hours in Portfolio preparation and defense.
- Twelve hours in internship design experience with resident professional theatre companies.
- Four hours in external professional design experiences with professional theatre companies.

When entering the program, students declare a major and minor area of study from the four areas of Design and Technology: Scene Design, Lighting Design, Costume Design, or Stage Technology. This allows for high specialization in the program by taking intermediate and advanced design courses in a student's primary area of design or technology, and encourages a student to diversify their experience by becoming proficient in a second supporting area. In part, all students are expected to be capable of working in each discipline, as part of the overall degree.

There has been considerable instability in the area of instruction and mentorship in the degree program due to faculty attrition and departures over the past three years. Most courses the department has been able to offer require visiting instructors, graduate faculty staff, or altering the degree track to meet student requirements for graduation. With the addition of two new faculty in the 2016-2017 year, we hope to restore a significant portion of the curricula to graduate faculty teaching status.

Students are required to maintain a minimum GPA of a 3.0 each semester and any course with a grade of C+ or below does not satisfy program requirements for graduation.

When comparing our degree duration to peer and SUS institutions our program is in the median range for all degree programs within the dataset.

Peer and aspirational comparison table				
State	University	Carnegie Classification	Years	Credit Hours
FL	Florida Atlantic University	RU/H	3	60
FL	University of Florida	DRU	3	60
FL	Florida State University	DRU	2	90
IN	Indiana Univ-Purdue Univ – Indianapolis	RU/H	3	60
KY	University of Louisville	RU/VH	3	60
TN	University of Memphis	RU/H	3	60

NV	University of Nevada - Las Vegas	RU/H	3	72
VA	Virginia Commonwealth University	RU/VH	3	60

The need for improving course descriptions and catalog numbers is of critical importance for the program. During the review of the program, the reliance upon Graduate Level Directed Independent Studies is too high, and the faculty plan on developing proper course numbers for the core curricula taught in the degree program.

In addition to placing appropriate classes on the books, it is important that the Design-Tech faculty revise the graduate catalog to more accurately reflect offered courses at the university, especially with the large change in faculty numbers.

Description of internships, practicum, study abroad, field experiences:

Practicum experience in the program is an integral part of the learning process for students. With the MFA designed as practitioner's terminal degree, the philosophy of the program is to provide ample opportunities for students to demonstrate competency and synthesis in two different production opportunities. The academic program offers seven opportunities per year for students to design, and there are at least two opportunities each year with the summer Festival Repertory theatre (an URTA theatre in operation for over twenty-five years on campus) and at least three opportunities to design with Theatre LAB a new resident professional theatre company. Both of these institutions have close ties with the department's educational mission.

In addition, students are expected to demonstrate external competency by designing and working with a professional theatre company prior to graduation from the program. Faculty have several connections with local and regional theatres in the South Florida community.

Pedagogy/Pedagogical Innovations:

Both FAU undergraduate and graduate students have the opportunity to do creative research in recently improved facilities on campus in the Studio I and Studio II theatres. These upgrades include laser cutting machines, LED base lighting equipment, CNC machines, plasma torches, and a considerable range of tools and equipment that students may find in the multitude of theatres across the United States.

Scope of institutional contributions:

Through its production programs and the establishment of Theatre Lab, the department contributes significantly to FAU by contributing to the cultural life of the university, raising its public profile, aiding in its quest for national recognition, and contributing to the fiscal needs of the university through ticket revenue and corporate and private gifts.

Student Profile, Diversity and demographics, scholarly activity, number of students receiving scholarship and assistantships

Profile, diversity, and demographics:

Profile, diversity, and demographics:					
		Theatre		College Total	University Total
		2013-2014	2014-2015	2014-2015	2014-2015
American Indian/Alaskan Native	Female	0	0	2	21
	Male	0	0	0	4
	Total	0	0	2	25

Asian or Pacific Islander	Female	0	0	11	148
	Male	0	0	6	108
	Total	0	0	17	256
Black (Not of Hispanic Origin)	Female	1	1	24	695
	Male	0	1	17	260
	Total	1	2	41	955
Hispanic	Female	1	1	47	504
	Male	0	1	31	365
	Total	1	2	78	869
White (Not of Hispanic Origin)	Female	5	11	177	1,771
	Male	5	8	113	1,141
	Total	10	19	290	2,912
Non-Resident Alien	Female	1	1	27	198
	Male	0	0	8	210
	Total	1	1	35	408
Not Reported	Female	0	0	0	18
	Male	0	0	0	9
	Total	0	0	0	27
Total	Female	8	14	288	3,355
	Male	5	10	175	2,097
	Total	13	24	463	5,452

Scholarly activity

Students in the MFA in Design/Tech regularly design as their research and creative expression. In any given year, the Department produces six mainstage production in a variety of genres and styles, from a variety of periods with an average of about four design opportunities offered to each student to complete. Students in the MFA are given design priority receiving the majority of design opportunities. These students are also asked to work in various other capacities in the production process as part of their graduate assistantships.

Students receiving scholarships and assistantships

All students receive graduate assistantships and tuition waivers, and small department scholarships (in order to offer competitive assistantship dollars). Some, usually two or three students, receive additional scholarship money (as available) from the graduate school (President's Fellowship and the Provost Fellowship).

Advising procedures:

All candidates form a supervisory committee which is formed in the first semester of the first academic year. The student's supervisory committee should be created before the end of the first semester; the chair of the committee shall be the MFA Supervisor of the student and develop the supervisory committee in consultation with the student. Traditionally, the chair is a faculty member who has significant design experience in the candidate's field.

At the end of each semester, all design and technical faculty and staff will meet to appraise each committee chair about the progress of the candidate in classroom and laboratory work. Committee members will record comments and complete a semester evaluation record that is placed in the

candidate's file. The faculty will then perform an up or down vote on the artistic and academic progress of a student in the program.

Following the meeting, the committee chair will meet with each candidate and provide a summary of the meeting. This meeting is an advisory meeting, as all decisions by faculty are final in student's progress. During these meetings, each student is offered suggestions on areas where they should focus in the subsequent semesters, and what skills need improvement.

The committee chair and student will then proceed to evaluate and modify the Plan of Study for the student and submit any revisions as necessary in courses.

Placement rates/employment profile:

FAU offers no official effective procedure or system in place to track what students do career-wise post-graduation, internal polling of graduate students provides the following numbers for the past ten years: eleven alumni working as Professional designers in regional theatres, five alumni working as Educators in Higher Education, two students who dropped out and we could not contact, two student dismissed from the program.

Retention rates:

Total number of students who have enrolled in the program over the past ten years is 22 students. Of those 22 students, two were dismissed (9%) and two have dropped out of the program (9%). Students who are currently enrolled or successfully completed all credit hours is 18 (82%).

Graduation rates:

The department has enjoyed a very high success rate in or MFA program in design technology. Of all students who complete the program, 94% of students have completed the requirements for graduation have successfully completed the process.

Degrees awarded Theatre (CIP:500501)						
			Theatre and Dance		College	University
			2013-2014	2014-2015	2014-2015	2014-2015
Masters	Degrees awarded with a:	Single major	2.0	11.0	121.0	1390.0
		Double/triple major	0.0	0.0	0.0	1.0
		All	2.0	11.0	121.0	1390.0

Graduate Student Recruitment:

Because of attrition and departures in the Graduate Faculty over the past three years, recruitment in the program has been minimal as instructional efforts have consumed most faculty time. In the past however, we have recruited through the following organizations and actions:

LINK: A hosted conference with USITT and SETC held each November in Atlanta, GA. The purpose of this conference is to bring potential technical theatre grad students and graduate programs together for an intensive interview process.

SETC: The South Eastern Theatre Conference is the largest meeting of theatre students, commercial companies, and professionals in the United States. Covering 17 states, there are over 5,500 attendees each year to this conference. The department attends, sets up a recruitment table on the expo floor, and makes contact with many students each year at this event.

Design Technology track in the B.A. has proven fruitful for recruitment of Graduate Students as well. Since adding the program in 2013, we have been able to recruit one graduate student into the program and have two who are applying for the 2016-2017 year.

With new faculty in place, the desire to recruit and expand the program is viable and accelerating. We are undertaking several initiatives to expand the recruitment and cohort of the candidates in the program. The program would like to join the University Resident Theatre Association, which holds annual recruitment conferences for design and technology students, and are beginning to pursue recruitment grants and Provost Fellowships.

The MFA in acting has been very successful applying for and receiving Graduate Recruitment Grants and Provost fellowships. We are applying this fall for funding to help improve our recruitment profile and advertise the new faculty hired for the 2016-2017 academic year. In addition, the Provost's fellowship is meant to assist the program with recruitment by adding an additional \$2,500.00 to the student assistantship and increasing the program's appeal to incoming students.

A serious hurdle in recruitment is the low amount of assistantship dollars and lack of health insurance for graduate assistantships. This is a recurring theme in casual conversations with potential applicants to the program at events such as LINK or SETC. In many instances, we are 60%-100% under what peers and other programs offer, and this is a significant drawback in recruiting. Currently, Assistantships are \$8,500 for school year, and a \$3,000 scholarship for summer. Students indicate that the higher cost of living associated with South Florida are reasons for not attending the program here at FAU and a ruling factor in choice of programs.

Faculty

Administrative structure of the department

All faculty and staff members report directly to the Chair of the Department who reports to the Dean of the College.

Faculty Profile

Full time faculty (Tenured and Tenure-Track)		
Person	Rank	Academic specialties
Thomas Atkins	Professor	Playwriting, Dramatic Literature
Jean-Louis Baldet	Professor	Acting, Directing, Drama Theory
Clarence Brooks	Associate Professor	Dance
Desmond Gallant	Associate Professor	Acting, Directing, Script Analysis
Kathryn L. Johnston	Assistant Professor	Voice, Speech, Accents
Lynn McNutt	Assistant Professor	Acting, Musical Theatre, Shakespeare
Dawn Shamburger	Assistant Professor	Costume Design, Scenic Design
Thomas M. Shorrock	Associate Professor	Lighting Design, Technical Direction, Scenic Design
K. April Soroko	Assistant Professor	Scenic Design, Costume Design

Part time faculty (Tenured and Tenure-Track)		
Person	Rank	Academic specialties
N/A		

Staff		
Person	Rank	Academic specialties
Jessica Cowden	Staff	Costume Shop Manager
Chris Evans	Staff	Scene Shop Manager

Adjuncts (Fall 2016)	
Person	Academic specialties
Jordon Armstrong	Voice, Speech, Accents
Danielle Jolie Dale	Dance
Michelle Diaz	Acting
Damaris Ferrer	Dance
Christina Anderson-Lauar	Technical Theatre
Bruce Linser	Acting
Jake Molzan	Technical Theatre
Katy Morris	Theatre History, Script Analysis
Crystal Patient	Dance
Elizabeth T. Price	Acting, Directing
Jana Tift	Graduate Movement
Scott Wells	Theatre Appreciation, Stage Management
Jenna Wyatt	Voice, Movement

Course Instruction distribution				
	2013-2014	2014-2015	College	University
Tenure & tenure earning	9	10	175	673
Non-Tenure earning	2	0	52	260
Adjuncts	7	7	112	590
Graduate Assistants	12	17	254	1,136
Other	5	1	17	231
Total	35	35	610	2,955

Instructor diversity					
		Theatre		College Total	University Total
		2013-2014	2014-2015	2014-2015	2014-2015
American Indian/Alaskan Native	Female	0	0	2	0
	Male	0	0	1	2
	Total	0	0	3	2
Asian or Pacific Islander	Female	0	0	7	48
	Male	0	0	6	101
	Total	0	0	13	149
Black (Not of Hispanic Origin)	Female	0	0	15	63
	Male	2	1	8	41
	Total	2	1	23	104
Hispanic	Female	0	0	18	41
	Male	0	0	3	32
	Total	0	0	21	73
	Female	7	9	134	576

White (Not of Hispanic Origin)	Male	9	7	147	593
	Total	10	9	281	1,169
Total	Female	2	2	172	728
	Male	9	8	159	769
	Total	11	10	331	1,497

Department Needs:

Due to the quantity of courses offered, the demands of directing and designing productions for students, professional research, and university service the department relies heavily upon adjunct and staff instructors to complete the academic mission of the department. In the 2014-2015 school year, faculty composed 24% of all instructors in the program, well below the college average.

The department is fortunate to be located in a geographic area where there is a diverse professional theatre community to draw upon for adjuncts to assist in instruction of both graduate and undergraduate programs. The faculty is concerned that core classes in both the graduate and undergraduate programs are taught by adjunct professors (including movement, voice and speech, acting, design, history, and literature). The department also recognizes that there are possible cost savings in hiring faculty and staff positions as the expenses on adjunct faculty and hiring professionals for the production and dance programs may exceed the costs associated with hiring a permanent person.

The department has identified the following faculty and staff positions as priority hires:

- Movement Specialist. Trying to serve our MFA and BFA actors with part-time adjuncts in movement is risky at best and could become a major issue should the current adjunct working with our MFA candidates decide to move or retire. A full-time faculty member would be able to offer a wider variety of techniques to our students who are currently taught by adjuncts and/or GTA's and would serve as a Movement Coach for the production program. When recruiting for our MFA program questions about the movement portion of our program is often a concern of potential students.
- Dance Specialist. Since the department inaugurated a Minor in Dance this school year there is need for more full-time faculty to teach the already in high-demand courses in Dance. Based on the demand for a dance minor, we anticipate even greater demand for the courses which are currently being served by one full-time faculty member and three adjunct instructors. This is obviously inadequate if we wish to grow the program further.
- Theatre History Specialist or Theatre Generalist. Theatre History has been taught by an adjunct since the retirement of one full-time faculty in December of 2015. Theatre History 1 and 2 as well as Script Analysis are required courses for all majors making the hiring of either a history specialist or a theatre generalist necessary.
- Stage Manager/Production Manager. This position serves a crucial function that is currently split among several members of the faculty. The individual would assume teaching the Stage Management course that is required of all majors and is an important pre-requisite to their Capstone Project which is to serve as Stage Manager or Asst. Stage Manager on a main stage production. This course is currently taught by an adjunct. This individual would supervise all of the student stage managers for the production program and serve as the stage manager for the Festival Rep program. We have hired stage managers from the local community with varying degrees of success (ranging from outstanding to disastrous). Having someone who could serve as a stage manager would help to maintain continuity from year to year and alleviate annual

concerns about the quality of the local jobbers who are available. Finally, this individual would also serve as Production Manager for all main stage and Festival Rep productions. This function has been filled by a member of the design faculty for several years creating an untenable work load for that member.

- Technical director. With one faculty member moving to part time faculty status, another faculty member has had to resume the responsibility of performing all design and technical direction for productions in both the academic year and Festival Rep season. This has resulted in another untenable work load for that member.

Faculty teaching load and methods of calculation:

While a 3/2 load is the standard annual load in the college for a nine month contract, several full-time faculty in the department often teach a 3/3 load for a nine month contract. The Chair of the Department has been making attempts to ween the department off this practice and hire adequate adjunct instructors so as not to overload the full-time faculty. Summer loads, including participation in Festival Repertory, receive additional compensation. The load is calculated based on:

- Courses taught: Generally, two to three classes per semester.
- Other instructional efforts including:
 - Directing and coaching students in production
 - Coaching audition material
 - Mentoring design projects
 - Advising students regarding portfolios, resumes, headshots
 - Academic advising
 - Supervision of GTAs
 - Structured evaluation sessions with both BFA and MFA students
- Research, Scholarship, and Creative Activity/Expression: Almost all full-time faculty contribute directly to the department's production program by directing, designing, or coaching at least one show in the production season. All of the above contributions, by their very nature, involve all three aspects:
 - Research—developing and communicating the historical, social, and literary context of the play in production
 - Scholarship—offering students guidance in the practical application of the skills they are learning in the classroom
 - Creative activity/expression—executing the artistic production
- Service: Faculty are involved in:
 - Graduate and undergraduate student recruitment
 - Serving as faculty advisors for student organizations such as theatre and dance clubs
 - Serving on advisory boards for various organizations such the Southeastern Chapter of the National Society of Arts and Letters, regional dance organizations, and other national dance/arts organizations
 - Serving on various committees at different levels at the institution

The department follows NAST and ATHE guidelines in affording a director or designer one course reduction for each production that faculty member is working upon. The amount of time these roles require can far exceed the release time a course reduction grants. For example, a director or designer will typically spend as many hours researching a production as they would in preparing a new class. Following the research period, the execution period of the production generally lasts six to eight weeks

where the designer or director will have 20-24 contact hours per week with the students involved in the production, providing direct instruction and mentorship.

Of concern for the department is the inordinate number of committees allocated to each faculty member and the time required of this service. Because of the small size of faculty, each faculty member (including associate professors) are required to serve on four to six committees for the university, college, and department.

While the department recognizes that the FAIR system and use of percentage loads creates a more equitable system, the university requires that each faculty member be limited to 100% of instructional effort. This creates unusual situations where a faculty member who serves on four committees, teaches two courses each semester, designs, directs, or provides coaching on more than one production, may be assigned effort that does not accurately reflect the effort required to complete the assignment. The concern is that this artificial ceiling does not demonstrate the need for additional faculty and staff as the department appears to be functioning without the need for additional faculty support. Evidence of this can be seen in the tables below, showing the department generally produces a 2.0 FTE per faculty in research.

Summary of faculty scholarship, research productivity

Active participation by the full-time faculty in FAU's Theatre and Dance production program is integral to the success of the department's academic programming in general. Essential to the success of a student in theatre and dance is experiencing the art forms in practice. Theoretical knowledge is not enough if we are to prepare our students for careers in their chosen disciplines. Therefore, the production program, comprised of four main stage plays and three dance productions during the regular school year and two other main stage theatre productions in the summer semesters, is essential to the department's success. Festival Repertory, as the summer programming is known, consists of one play and one musical produced utilizing professional union talent. Full-time faculty members handle direction, lighting, scenic, and costume design; or, if not, they are designed by MFA or undergraduate design students under the mentorship/supervision of the corresponding design faculty specialist. In addition, an evening of new plays written by students in the department's Dramatic Writing for Stage and Screen course is produced by that course's instructor each semester. Faculty members also regularly work outside of the university community as performers, directors, designers, design consultants, and voice and dialect coaches. Two plays were written by a faculty member who took Sabbatical during the Spring 2016 semester.

Summary of faculty scholarship and research productivity

Research, Creative, and Scholarly Activities						
			Theatre and Dance		College	University
			2013-2014	2014-2015	2014-2015	2014-2015
Departmental Research	Tenure Faculty	Person Years	1.2	1.5	32.4	124.6
		FTE	1.5	2.0	43.3	166.1
	Non-Tenure Faculty	Person Years	0	0	0.5	5.2
		FTE	0	0	0.6	6.9
	Other Personnel on Faculty	Person Years	0	0	0	12.4
		FTE	0	0	0	16.6

	Total	Person Years	1.2	1.5	32.9	142.2
		FTE	1.5	2.0	43.9	189.6

Research and Scholarly productivity Theatre and Dance					
		Theatre and Dance		College	University
		2013-2014	2014-2015	2014-2015	2014-2015
4. Presentations at professional meetings or conferences	#	1	3	311	1,757
5. Productions, Performances, Exhibitions	#	67	59	277	335
6. Grant Proposals Submitted	#	0	0	3	345

Note: Item #6 includes sponsored research grants only. This total does not include funding proposals administered by the FAU Foundation

The department normally produces six major productions and three dance productions per calendar year with at least eight faculty members involved on a regular basis and several involved in multiple productions. The numbers for 2013-2014 and 2014-2015 are a bit lower than normal as one full-time design faculty member had gone to a half-time teaching only assignment and another had been on medical leave for a year. A third design faculty member had a spring sabbatical. In the 2015-2016 year the faculty:

- Directed eight productions
- Choreographed one production
- Designed scenery for four productions
- Supervised scene design MFA candidates for two productions
- Designed lighting for five productions
- Supervised lighting design MFA candidates for four productions
- Designed costuming for two productions
- Supervised costume design of undergraduate students for one production
- Accent coached four productions
- Technical directed six productions

In addition to departmental creative activities, the department's faculty members also performed work outside of the department as:

- Dance performers and choreographers
- Lighting designers
- Directors
- Accent coaches

Four faculty members were performers and/or directors for FAU's Theatre Lab. One faculty member wrote two plays while on Sabbatical during the Spring Semester while another directed the world premiere of an opera written by a faculty member in the Music Department.

Along with Music, the Department of Theatre and Dance is unique in the university in that it raises what is equivalent to grant money through its box office revenues and from individual and corporate donations. Therefore, we consider each faculty member who participates in production a grant recipient

who conducts research then utilizes that research to generate revenue for the University. In addition to box office revenue and corporate and individual giving, during 2014 and 2015 grants totaling \$4000 were awarded by the Graduate College for recruitment and The Japan Foundation awarded a \$2300 fellowship for a faculty member to study dance in Japan.

Strategic planning for hires

As stated earlier, the department is lacking full-time faculty in the areas of Actor Movement, Dance, Theatre History, Stage Management, and Technical Director.

- Actor movement is a vital component to all university theatre programs and the department has not had a full-time Movement Specialist since the early 2000's. Trying to serve our MFA and BFA actors with part-time adjuncts in Movement is risky at best. Currently, the Department is lucky to have a certified, trained movement specialist working as an adjunct with the MFA students but this could become a major issue should she decide to move or retire since finding a qualified replacement at an adjunct salary would prove very difficult. Additionally, at this time, the BFA students are being taught by uncertified adjuncts and graduate assistants with limited training in movement. This is a terrible disservice to our undergraduates. A full-time faculty specialist would be able to teach both graduate and undergraduate students and offer both groups a wider variety of techniques along with a richer, more rewarding educational experience. When recruiting, we often receive questions about the movement portion of our program and we are forced to admit to potential candidates that our movement instructors are temporary adjuncts. Obviously, this then becomes a matter that affects the caliber of student we can recruit. Simply put, this hire would, because it would aid in the recruitment of top quality graduates and undergraduates, also help in our retention and graduation rates. To be more competitive, it is vital that the department be granted and fill this line.
- Since the department inaugurated a Minor in Dance this school year, there is need for more full-time faculty to teach the already in high-demand courses in Dance. Based on the demand for a dance minor, we anticipate even greater demand for the courses which are currently being served by *one* full-time faculty member and three adjunct instructors. This is obviously inadequate if we wish to grow the program further.
- Theatre History and Script Analysis are currently being taught by an adjunct since the retirement of one full-time faculty members last year. Theatre History 1 and 2 as well as Script Analysis are required courses for all majors making the hiring of either a history specialist or a theatre generalist necessary.
- A full-time faculty member in Stage and Production Management would be a major boon to our production program. We require all of our undergraduate students to take the Stage Management course as well as serve as a Stage Manager or Asst. Stage Manager on our main stage. Having a faculty member who is an expert in this position would provide solid training in this vital aspect of theatrical production. Additionally, under our current agreement with Actors Equity which governs our Festival Repertory season, we are required to hire a union stage manager. This hire, by requiring the applicant to be a member of Actors Equity, could serve as the union stage manager for Festival Rep. It is also the department's hope to hire someone with experience in production management experience which would serve another need, which is to offer classes in production management providing our students with a much needed understanding of that aspect of production.
- A crucial departmental need is to hire a full-time staff Technical Director with a terminal degree, credentialed to teach and supervise lab activities in the department's production programs.

Currently, a member of the design faculty who is responsible for light and sound designing all of the productions is also serving as the Technical Director and this is an untenable position. The Technical Director would oversee and implement all of the technical aspects of the Department of Theatre and Dance production season. This would include supervising the departmental scene shop operations, creating all of the technical drawings and ensuring the safe construction of sets, maintaining and supervising all technical aspects of the Studio 1 and Studio 2 operations, coordinating responsibilities for the University Theatre operations with the University Theatre Manager, designing lights and sound for the dance productions, and teaching as needed.

Abbreviated vita for each full-time faculty member

Please see appendix B.

D. Research

Departments, Center or Units should address their efforts at collaborating with internal and external partners to promote both volume and quality of faculty and student research, scholarship, creative achievements, and other forms of inquiry. They should report on interdisciplinary efforts and those initiatives that promote economic development or community engagement in the region.

Review of Part II of the Department Dashboard Indicators for Department

Faculty person years and FTE devoted to Research						
			Theatre and Dance		College	University
			2013-2014	2014-2015	2014-2015	2014-2015
Departmental Research	Tenure Faculty	Person Years	1.2	1.5	32.4	124.6
		FTE	1.5	2.0	43.3	166.1
	Non-Tenure Faculty	Person Years	0	0	0.5	5.2
		FTE	0	0	0.6	6.9
	Other Personnel on Faculty	Person Years	0	0	0	12.4
		FTE	0	0	0	16.6
	Total	Person Years	1.2	1.5	32.9	142.2
		FTE	1.5	2.0	43.9	189.6

Research and Scholarly productivity Theatre and Dance					
		Theatre and Dance		College	University
		2013-2014	2014-2015	2014-2015	2014-2015
4. Presentations at professional meetings or conferences	#	1	3	311	1,757
5. Productions, Performances, Exhibitions	#	67	59	277	335

6. Grant Proposals Submitted	#	0	0	3	345
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Efficiency Data Theatre					
		Theatre and Dance		College	University
		2013-2014	2014-2015	2014-2015	2014-2015
4. Presentations at professional meetings or conferences	#	0.1	0.3	1.8	2.6
5. Productions, Performances, Exhibitions	#	7.4	5.9	1.6	0.5
6. Grant Proposals Submitted	#	0	0	0.0	0.5

As addressed earlier, the vast majority of student and faculty research in the department manifests itself as creative expression/activity in the production program. This is not suggesting that creative expression takes the place of research but rather that the end product is different. Where research in most other academic disciplines results in publication, research in Theatre and Dance results in production. However, while most research/creative expression happens within the production program most faculty continue to engage and collaborate in work outside of the department.

We have seen faculty engage as designers, directors, producers, and performers with outside departments and institutions. These include:

Interdisciplinary efforts and community engagement efforts:

Community Engagement

- The department presents nine productions and dance concerts that utilize graduate and undergraduate students as well as the majority of its full-time faculty to mount the productions. These productions create over 65 events that draw over 6,000 community members to campus annually.

Interdisciplinary efforts

- With the Departments of Visual Arts and Art History, Music, and the University Galleries – the creation of several art installations and a performance piece that involved the activities of three Department faculty, an adjunct faculty, four students, and one staff member.
- With the Department of Music – One member of our faculty, collaborated with the Department of Music, directed a new opera composed by a member of the Music faculty.
- With Hillel Center– A rabbi was brought in to advise the cast and faculty director of a production with Jewish themes.
- With Languages, Linguistics and Comparative Literature / International Student Services – LLCL was consulted to assist with an accent for a main stage production.
- Alpha Psi Omega – This campus organization is run by students in the department and produces 7-10 productions each year which are open to the university and Southeastern Florida communities. All aspects of the production – design, technical, direction and performance – are performed by the students.

- Theatre Lab has collaborated on several occasions with faculty of various departments to create student and faculty gallery exhibits as well as utilize faculty expertise in various disciplines to facilitate post-performance discussions.

External professional engagement

- Theatre Lab at FAU – While considered a resident company, with the Chair of the Department serving as Producing Director of the company, Theatre Lab is a separate entity that operates apart from the regular activities of the Department. Several design faculty have worked closely with the Lab's staff to build and equip the space and design several productions, while four members of the Acting faculty have directed and/or performed in new play readings. All of the department's MFA Actors from the previous class and several BFA actors have performed in new play readings and/or the educational outreach program which toured to schools in the community and brought still others to productions on FAU's campus.
- Actors Equity Association – Three union actors and one union stage manager are hired each summer to perform alongside students cast in FAU's Festival Repertory Program.
- M & M Productions/The Kravis Center – A faculty member served as accent coach for *The World Goes Round*.
- The Wick Theatre – A design faculty did lighting design for *South Pacific*, *Forever Plaid*, and consulted regarding video projection in their costume museum.
- Palm Beach Dramaworks – A design faculty did lighting design for *110 in the Shade*, *A Little Night Music*, *Buried Cities* and consulted in the set-up of the lighting system for their new black box space; many former students perform regularly and one serves as assistant stage manager.
- Arts Garage – A design faculty consulted and assisted in redesigning their lighting system; several faculty performed in and directed readings; many former students perform regularly.
- The Japan Foundation – A faculty member received a \$2300 fellowship to study dance in Japan.

Establishment of goals for research

- Provide opportunities for students to apply what they've learned in the classroom to their own designs and performances through the FAU production program and/or beyond the university setting.
- Provide faculty members with opportunities to work with their students outside of the classroom through FAU's production program.
- Give faculty members the opportunity to approach their craft outside of their work setting, thus allowing for new insights into the professional world which can be shared with their students.
- Engage both the university and local communities in the expression of ideas in a theatrical framework.
- To adequately staff the department so as to allow faculty the opportunity to participate in external research and creative expression more regularly.
- To more adequately fund the Department so as to better meet the research needs of its faculty and students and so as to allow it to grow into additional areas.
- To formalize a commitment from the DFS College of Arts and Letters indicating its support of Festival Rep as an important part of the Department's and the College's offerings with a recognition of the research opportunities it represents for both faculty and students alike; this commitment would help set a precedent that will help ensure program stability through future leadership changes.

- To permanently establish Theatre Lab, identify it a permanent home, and secure a commitment from the DFS College of Arts and Letters indicating its support of Theatre Lab as an important part of the Department's and the College's offerings with a recognition of the research opportunities it represents for both faculty and students alike; this commitment would help set a precedent that will help ensure program stability through future leadership changes.

Assessment of how these goals are being met

The on-campus production program employs student actors, designers, technicians and backstage personnel who are able to apply their classwork to real performance situations while working with faculty directors and designers. All students who participate are assessed by the faculty member who is supervising them and discussed with the entire faculty. Students are then advised as to what their strengths and areas for growth are.

High-quality, paid professional opportunities to design, direct and perform for both the faculty and student members of the department increased considerably with the establishment of Theatre Lab at FAU. The Lab presents productions on its stage for regular audiences as well as touring productions of plays to area schools starring select BFA students. Students are utilized behind-the-scenes as well, serving as assistant stage managers, set builders, props assistants, sound and light board operators, etc.

Main stage productions are attended by a mix of students and local residents while Theatre Lab's audiences attract local audiences; the number of students in attendance continues to increase as campus awareness of it grows.

The Department continues to struggle with inadequate staffing which clearly has an impact on the ability of faculty to better conduct research and mentor the same in students. This is most manifestly found in the following areas:

- With the replacement of a movement faculty lost over ten years ago now seen by administration as a "new" line and not as a "replacement" line has resulted in a persistent and detrimental situation where the department is unable to properly deliver vital aspects of its programming. Aside from affecting research and creative expression this has clear ramifications with recruitment, retention, and graduation.
- The need of a full-time Technical Director is of utmost importance. Again, this persistent staffing shortage has resulted in a faculty member being over burdened with an assignment charge that is beyond what should be normally expected and has led to decreased ability to pursue external research opportunities. This also affects the delivery of the production program and the students' educational experience which in turn affects recruitment, retention, and graduation rates.
- The need for a full-time Stage Manager/Production Manager faculty position to oversee the delivery of the stage management and production management requirements of the program. This person would also serve as the union stage manager for Festival Repertory which would result in the savings of that salary. This position would also allow the Department to expand its programming into stage management with the creation of an MFA in Stage Management and Production Management. This position would enhance the overall delivery of research and creative expression for both faculty and students alike.
- The need of an additional full-time dance faculty to reduce the reliance on adjunct faculty and meet the increased demand for dance courses that came with the implementation of the Dance Minor. This would also allow for the expansion of dance programming including the creation of a major and the creation of a specialization in Musical Theatre.

Recently, the DFS College of Arts and Letters and the Provost's Office have provided substantial amounts of funding for the purpose of upgrading much of its aging equipment. This has made a huge difference in the Department's ability to provide students with an up-to-date educational experience vis a vis the technology with which they can work.

E. Service and Community Engagement

Discussion of community engagement

As discussed elsewhere above, by its very nature the Department of Theatre and Dance is engaged with its community in multiple capacities. In addition to departmental and Theatre Lab production programming which brings the public to campus to engage in thoughtful, intellectual artistic discourse, the faculty also engage with community in a number of other ways. These include involvement with several arts service organizations, participation in student competitions and educational outreach, and other service outreach. Department faculty are also extensively involved in university service in a number of capacities.

Review of Part III of Departmental Dashboard Indicators

Service Productivity Theatre and Dance					
		Theatre and Dance		College	University
		2013-2014	2014-2015	2014-2015	2014-2015
1. Faculty memberships on department, college, or university committees	#	13	16	597	3,055
2. Faculty membership on community or professional committees	#	8	6	154	1086
3. Faculty serving as editors or referees for professional publications	#	0	0	73	629

Goals:

- To partner with additional union affiliated professional regional theatres.
- To inspire, develop, and produce new work, create audiences, and artists for the American Theatre and to engage the community in this process.
- To provide a dynamic resource for the enrichment of South Florida's international cultural community.
- To challenge students and faculty to use the arts as a way of giving back to the community for enrichment and in times of need.

Assessment:

On average, most of our departmental faculty find themselves officially serving on two or three college committees while unofficially serving on other departmental college and university committees or organizations as they come up during the year. Given the small number of faculty we have, our faculty are tasked with an unusually high number of service assignments.

In addition to fulfilling teaching and research functions, the Department of Theatre and Dance views its production programming as also fulfilling a service function. It is a service to the community to engage in thoughtful artistic discourse and to bring that discourse into the lives of the community. All arts organizations are community service organizations and FAU's Department of Theatre and Dance is no different.

As the new professional resident theatre company of Florida Atlantic University, Theatre Lab is an extension of the Department's service and community engagement. In addition to its contributions to thoughtful artistic discourse, Theatre Lab provides a service to American Theatre through its mission of developing new plays. A successful first season included community, professional artists, graduate students and undergraduate students, creating, working and learning alongside such playwrights as Israel Horovitz, John Guare, Marsha Norman, and Deborah Zoe Laufer.

Theatre Lab's commitment to dynamic new work in American Theatre is complemented by their highly successful educational outreach program: The *Future PAGES Project*, which is committed to the development of future playwrights, artists, and generations of exciting storytellers by providing students in grades 3-12 the opportunity to share their voices and stories with the world.

Students are asked to submit original pieces of writing based on the themes from the Theatre Lab productions they attend at no cost to them. After a review process, a select number of students from all our partner schools are asked to join in a six-week intensive program to further develop their writing. The program culminates with a live performance of the students' original material.

For several years, FAU's resident professional dance company, Repertory Dance Theatre Ensemble (RDTE), has been chosen to perform for Dance4Food/Artists4aCause, a food-raising charity to bring awareness about homelessness/poverty and food for local food pantries.

RDTE also performed at the 4th Annual Block Party for Higher Education at the NSU Art Museum in Broward in 2016.

Alpha Psi Omega (APO), the theatre honor society, has enjoyed continuous national growth and, with over 600 chapters, is the largest national honor society in America. FAU's chapter has partnered with the College of Arts and Letters Arts Ambassadors program. Theatre students in APO go out into the community and perform at various venues, offering them the opportunity to exercise their skills and promote the Department of Theatre and Dance.

F. Other Program Goals

Goals

1. To provide undergraduate and graduate students with the opportunity to work alongside professional union artists and introduce them to membership in Actor's Equity Association.

2. To provide undergraduate students with the opportunity to work alongside professional dancers and choreographers.
3. To produce classic, nationally and internationally recognized plays and musicals on a professional level to bridge academic artistic training with professional standards.
4. To enrich a professional training program with additional skills, knowledge and associations necessary for careers as theatre artists.

Assessment

Florida Atlantic University's Festival Repertory season is a source of cultural enrichment in South Florida as well as a unique challenging learning experience for students. Our agreement with the University Resident Theatre Association (URTA) and Actor's Equity Association (AEA) allows both undergraduate and graduate students to work side by side with professional artists in a rare dynamic learning environment.

Following the high standards set by URTA, the department's summer program is the only one of its kind in Florida and one of approximately 30 in the United States. This contributes significantly to the level of recognized work on student's resumes as well as developing relationships with professionals for future employment contacts.

Students receive six hours of academic credit. Acting and stage management students earn ten weeks of credit towards the fifty weeks required for membership in AEA, greatly enhancing their career profile. Through its agreement with AEA and URTA, the summer program offers the ideal integration of professional and academic theatre.

Repertory Dance Theatre Ensemble, founded by Clarence Brooks in 2005, is Florida Atlantic University's professional dance company. Housed within the Department of Theatre and Dance, the Ensemble performs annually in the Dorothy F. Schmidt College of Arts and Letters University Theatre and has performed in juried festivals and prestigious venues from Miami to Boston including Rebound Dance Festival (New Haven, CT), NewGrounds (Tampa, FL), Inkub8 (Miami, FL), Green Street Studio (Cambridge, MA), Daniel Lewis Miami Dance Sampler (Miami, FL), and Piccolo Spoleto (Charleston, SC). Ensemble performances allow patrons, students, and the dance community opportunities to experience dances from emerging choreographers and time-honored dances by experienced choreographers. The Ensemble has presented works by Joey Bargsten, Talley Beatty, William "Bill" Evans, Brandon Fink, Deborah Kahan, Tina Kambour, Maria Konrad, Stacey Lanz, Donald McKayle, Andrea Ollarvide, Kristin Bender Polizzi, Jeff Satinoff, Marcus Schulkind, Anna Sokolow, Jennifer Strelkauskas, Charles Weidman, and Leni Wylliams to name a few.

G. Strengths and opportunities that support achievement of program goals

- **Students:** Our students regularly demonstrate great enthusiasm for and commitment to their education, the department, and the work they do; we have a great MFA Performance program; we attract and good level of talent at both the undergraduate and graduate levels.
- **Strong production program:** Despite resource limitations, the department has managed to find ways to save on production costs and continues to produce high quality work.
- **Faculty:** We have an incredibly dedicated group of faculty, all with great experience and talent, who work tirelessly on behalf of the Department and the students.

- **Theatre Lab:** One of the very few universities with a resident professional company that is dedicated to providing our students and faculty with great professional experiences; a mission that is dedicated to the development of new American plays which has seen great playwrights come to campus.
- **Festival Repertory Theatre:** An extension of the production program, Festival Rep is a unique program few other universities have; a great opportunity for students to begin their journey into the professional world.
- **Recent Upgrades to equipment:** Due to a one-time infusion of state dollars and the good graces of the Dean's office, the department was able to purchase about \$200,000 of new equipment over the course of the last two years.
- **Renovated dance studio:** After repeated injuries, the Provost's office agreed to fund a renovation of the dance studio to replace broken mirrors along with the dance floor at a cost of \$70,000.
- **Diverse theatre community:** FAU is home to an incredibly diverse student population and while the diversity in the Department of Theatre and Dance has grown, it has not kept pace with the diversity in the general population; the Department has made efforts to improve its diversity through recruitment at the graduate level.
- **Administrative support:** For the first time in a long time, the Department has enjoyed tremendous support at the Dean's level and much is being done to try to remedy previous neglect. There have been some signs of support at the level of Upper Administration: significant funding for dance studio renovations, a multi-year permission to use Parliament Hall for Theatre Lab, and equipment funding to replace lab fees that were requested and denied.

H. Weakness and threats that impede program progress.

- **Shortage of necessary faculty and staff:**
 - More than a decade ago the Department lost its Movement specialist and was never allowed to replace this vital position. We've been fortunate to be able to have a certified specialist teach Actor Movement at the Graduate Level but this has left the undergraduate classes taught by adjuncts and GTAs with limited experience. To operate a BFA and an MFA in Performance and not have an experienced Tenure-Track faculty member in this position is unheard of. We are waiting on word from the Provost's office if we can fill this vacancy with a replacement of a recent retirement. Please Note: Permission to search for this position as a replacement of a retiring faculty member in another area was received in December 2016.
 - Also for more than a decade, the department has needed and requested a full-time staff position Technical Director. This assignment has fallen to one of the Design/Tech faculty and has kept him in overload ever since. To run a full season of six productions including two in the summer without a technical director is untenable.
 - A tenure-track faculty position in Stage Management and Production Management is crucial if the Department is to solidify aspects of its current programming and expand into new programming. It would provide a needed instructor and mentor in this crucial area where students are tasked with Stage Managing departmental productions; allow us to use an in-house union Stage Manager for Festival Repertory as required by Actor's Equity, thus saving on production costs; and allow for the creation of a MFA in Stage Management. This position would also oversee the Production Management aspects of the Department.

- A tenure-track faculty position is needed in dance. We are currently running with one full-time faculty and three adjuncts. Hiring a new faculty would stabilize the dance program as it is now and allow for the creation of a Dance major.
- A faculty position in History, Theory, Dramatic Literature, and Criticism is an important need; currently the core courses, History and Script Analysis, are being taught by adjuncts. Securing this position would allow for the creation of an MFA in Playwriting, which is a next logical step give the establishment of Theatre Lab and its mission to develop new plays in American theatre.
- **Shortage and disrepair classroom space:**
 - The Department is in desperate need of a second dance studio as the current one is solidly booked between classes, rehearsals for the dance concerts, and dance clubs. Daytime usage for classes has reached a maximum.
 - The PA 107 classroom/rehearsal room is in terrible disrepair and is not ideal for rehearsals as it is not large enough to accurately reflect the performance layout of the Studio 1 stage. Daytime usage for classes has reached a maximum.
 - PA 109 the design classroom/lab is also in disrepair.
- **Aging support facilities:**
 - The Studio 1 scene shop is in disrepair and is no longer an adequate work space. Parts of it have been converted into office and storage space which poses a serious risk of injury because of the limitations it has placed on maneuverability while working with tools.
 - The loading dock/welding area is in disrepair and poses a risk of injury.
 - The dressing rooms are in disrepair and could some renovation.
- **University Theatre has aged out of usefulness:** Much of the equipment is too old to be used for other than very basic needs, while other equipment poses a risk of injury including the fly system and hydraulic orchestra pit lift.
- **Theatre Lab:** Theatre Lab has been granted a three-year lease on the use of Parliament Hall. If this program is to continue, a more permanent solution must be found.
- **Graduate assistantships:** The assistantship dollars need to be raised. The low amounts we are able to offer make recruiting outstanding difficult; providing health insurance for GTAs, which is common practice at so many schools, would go a long way to recruiting outstanding students (not to mention it's just the right thing to do).

I. Resource Analysis

Sufficiency of resources to meet program goals

Faculty and Staff:

While every program clamors about the need for more faculty and staff positions, the department has outlined several issues we face in other sections. These issues create a tenuous dependence on adjunct faculty and place a limitation of opportunities for growth.

Programmatically, we have core courses in both the graduate and undergraduate programs being taught by adjuncts (Actor Movement, Theatre History, Script Analysis, Stage Management, and Dance). Some of these are positions that are difficult to fill through adjuncts, and we are very fortunate to have qualified individuals in some of these areas. Should they depart the area, decide not to return, or find permanent employment elsewhere, the department would have an extremely difficult time fulfilling its educational mission. Additionally, over reliance on adjuncts at the undergraduate level affects the educational experience of the students. They recognize that their programs are being delivered with adjuncts in key

areas and that some of these lack the requisite certification for a top notch educational experience. This clearly then affects retention and consequently, graduation rates. This fact has been repeatedly addressed with upper administration over the years and we have seen no willingness to rectify the situation.

With so much attention given to program assessment and improvement planning, it is time that it be recognized that without finally addressing faculty and staffing shortages, the Department will continue to face difficulties with undergraduate retention and graduation.

In terms of our production program, we are limited to the directors and coaches we have within the program. In order to be able to offer more opportunities to our students in undergraduate research and inquiry, additional faculty resources would be required to mentor students. In addition to faculty, additional staff to assist in the construction, preparation, and execution of these opportunities will be necessary.

Our ability to develop our popular dance program is limited by the availability faculty or staff. The dance program relies on a single individual whom is a tenured faculty member and three to four adjuncts each semester.

With attrition and retirements from the program, several faculty are expected to perform the responsibilities of two and sometimes three faculty for the program to operate successfully. It is an untenable situation to expect faculty to operate in this position.

Finally, program assistance is absolutely necessary. Our current program assistant is heavily burdened handling all the standard needs of the department as well as serving as Company Manager for the theatre production operations as well as additional tasks for Theatre Lab.

Budget

More funding in the production program is always a necessity, but the dollars available are just adequate to sustain a moderate size production program with the number of shows produced per season. The Department has not seen a sizable increase in overall production dollars in over a decade. In fact, the department suffered a sizable budget cut under a previous administration and then did have some of it restored many years later by which time its inflation adjusted value had decreased.

As we look forward to areas where the department hopes to grow, additional funding will become necessary. It is the Department's wish to enhance undergraduate research and inquiry, would like to revive the MFA degree in Directing, and add MFAs in Stage Management, and Stage and Screen Writing. All of which would require adding additional small scale productions so as to provide opportunities for the new students in those areas. These additional productions would have the added bonus of helping with several metrics in key areas including student retention and graduation rates, increasing the number of graduate degrees offered, and assisting with undergraduate research.

Another area of discussion is adding musical theatre productions to the academic year. Musical theatre is perhaps the most popular form of theatre at this time, and adding a concentration in this area would attract more highly qualified students. This would require making one of the regularly offered productions a musical. Since musical productions require an increased number of personnel such as musicians, choreographers, and musical directors, additional funding will need to be secured.

Performance Spaces:

Performance spaces are an area that are rapidly becoming insufficient to meet the needs of the program. The department currently operates four theatre spaces, and each space has various issues.

University Theatre. For all practical purposes this space is unusable by the department. The first issue is scheduling, as the space is shared between music, dance, and classroom space. To mount a production in this space would require exclusivity over the space for at least six weeks, which can no longer be scheduled.

In addition, the space has multiple, serious life-safety issues with the rigging systems and a complete collapse of the lighting, sound, and communication systems making them unusable for anything other than simple concert lighting. This makes mounting a modern production in the theatre a herculean task at best, requiring the department to cannibalize other theatres to make this space operate.

Studio I. As our primary production space, we have worked with the dean's office over the 2015-2016 year to achieve a significant level of improvement in the quality of equipment and finishes in the public portion of the space.

The backstage spaces, such as dressing rooms, stage management booth, and scene shop are in dire need of attention as they have not even been painted let alone repaired since construction in 1995. The department makes every effort to attempt to maintain these spaces, but equipment such as lighting and cabinetry is reaching end of life at 20 years old. The electrical infrastructure will need to be updated and repaired.

Parliament Hall. As the department pursues development of our professional theatre company, the university has generously provided the first floor cafeteria space which has been converted into a quasi-theatre space. The concern is that we have secured a 3-year agreement on the space, but we do not know what will happen after this period. As discussed in this section, other spaces are either inadequate, or cannot handle the additional production capacity.

Studio II. Used both as a classroom and student produced theatre space, the equipment in the space is reaching the end of its useful life. The department is working on upgrading equipment with "retires" from other spaces, however major equipment, such as seating, risers, and electrical infrastructure will need to be upgraded.

Production spaces:

The department maintains four production spaces, the costume shop, the scene shop, UT scene shop, and the metal shop. While all spaces have excellent equipment, the amount of space will become a concern as the program continues to grow. The department understands that space is always a ruling factor on campuses, however square footage to support the nine productions produced by the department, the possible four productions produced by Theatre LAB, and any additional productions added to support undergraduate research and inquiry may exceed our resources.

Classroom Spaces:

The available classroom space for specialized classes such as acting classes or dance classes are currently at capacity. The department has two acting studio spaces, one dance studio, and one production studio with very limited capacity for design lab needs. This has limited what type of classes and how many classes it can offer. Both PA 107 and AL 102, the two studio classrooms, are too small to properly hold a class size of 16. We are finding that for the type of work done in those rooms a capacity of 12 is better

suited. The prospect of adding any additional courses is all but impossible given the limited number of spaces. Finally, since the University considers these spaces as Departmental and not common spaces, funding for the maintenance and upkeep of these rooms is left to the department. Replacing basic necessities such as desks and chairs in PA 109 fell to the department. These kinds of costs are untenable and unreasonable given existing budgetary constraints.

Rehearsal Spaces:

We are at capacity in rehearsal spaces, and the existing rehearsal spaces are less than ideal. While just adequate at the moment, they will soon become inadequate for production needs. PA 107 which is the studio classroom that is used for rehearsals, is not big enough to accommodate an accurate “tape-out” of the Studio 1 stage floor. Rehearsal space will become a limiting factor in growth of the program quickly, and if more productions are added for students, rehearsals will need to occur concurrently, and there is no second space to rehearse in. In addition, Theatre LAB will need to find a permanent home for operations, and the existing rehearsal space is used as for classroom instruction during the day.

Office Spaces:

As with most programs, office space is extremely limited and less than ideal for production faculty. As the department seeks to grow in students and faculty, additional space will be required and decentralizing the faculty is a less than an ideal situation.

Administrative support:

One area that gives the department hope is the support the current administration places on arts and culture at the university. From the new FAU Strategic Plan that has South Florida Culture as a platform and a vision of FAU as a cultural hub of that community, to the Dean’s extraordinary leadership of the college and promotion of the arts, humanities, and social sciences, we feel that the Department of Theatre and Dance is in an environment where requests will be reviewed, considered, and then accepted or denied with explanation and rationale.

That being said, the Department feels that FAU as an institution has lost a holistic view of itself by placing too much emphasis in certain STEM areas. This is reflected in the Strategic Plan which, by creating South Florida Culture and Peace, Justice, and Human Rights as Platforms designed “to support all Pillars” seems to suggest a view of the arts, humanities, and social sciences as only worthy of recognition based on how they can support the disciplines assigned Pillar status.

Given that the “Pillars define institutional programs focused on creating knowledge that benefits society,” it is the position of the Department of Theatre and Dance that the above named Platforms be designated as Pillars because what else do the arts, humanities, and social sciences do if not *create knowledge that benefits society*?

Since it is our certainty that this was an unintentional oversight, it is our belief that the above mentioned re-designation would return FAU to a more holistic understanding of its function in education.

J. Future Direction

Anticipated changes

- Continued retirement of senior faculty in performance, drama/literature.
- Growth of MFA program in Design and Technology

- Transformation of BA Design/Technology emphasis to a BFA track
- Developing a future permanent home for Theatre LAB
- Addition of Dance Major
- Addition of an MFA in Stage Management and an MFA in Writing for Stage and Screen
- Addition of a concentration in Musical Theatre
- Expansion of the acting for camera offerings
- Looking for new ways to incorporate new technologies and approaches to the production of theatre and dance

Questions for the review team to answer with respect to department's aspirations.

- What are the best ways to address faculty and staff shortages and to make the case for replacements?
- What are the best ways to address the budgetary concerns and needs of the department?
- What is the best method for the department to address the need for more specialized spaces to continue growth of programs?
- As our spaces continue to age (University Theatre equipment dates to 1964; Studio 1 some equipment still dates to 1995, Studio 2 equipment dates to 1999), how can we ensure the spaces remain safe for students to work in and afford them the opportunities to work with modern technology?
- What are the best ways to make the case for and implement new degree programs and concentrations?

K. Student feedback

The department does not have a formal feedback program; implementation of such a program would require additional staffing to solicit, compile, record, analyze, and report findings.

APPENDIX A: Curricula tables

BFA in Theatre – Performance**FAU Dept. Theatre and Dance**

Degree code: AL-BFA-THEP

Student's Name:				Z#			
Advised by:		Date:		Advised by:		Date:	
Advised by:		Date:		Advised by:		Date:	
History, Theory, Literature:		Cr.	Term	Gr	Remarks		
THE 2305	Script Analysis	3					
THE 4110	Theatre History 1	3					
THE 4111	Theatre History 2	3					
THE 4500	Dramatic Theory and Genre	3					
THE 4930	Classical World Drama	3					
THE 4930	20 th Century World Drama	3					
OR Choose one of the following in lieu of 20th Cent. Or Classical World Drama							
LIT 2040	Interpretation of Drama	3					
LIT 3043	Modern Drama	3					
LIT 4094	Contemporary Dramatic Lit.	3					
Subtotal:		18	Credit Hours				
Practical Application:		Cr.	Term	Gr	Term	Gr	Term
THE 3952	Production Hour (1 credit ea.)	4					
THE 4930	*Spec. Top. – Prod. (1 credit ea.)	2					
*Must fulfill 2 credits according to the following: SM Main stage = 2; ASM Main stage = 1; SM or ASM Dance Concert = 1; Crew Head = 1							
with Departmental permission, outside professional experience = 1-2 credits per faculty determination							
THE 4955	Summer Repertory 1 (Section 1)	3					
THE 4955	Summer Repertory 1 (Section 2)	3					
Subtotal:		12	Credit Hours				
Other Intra-Disciplinary Skills:		Cr.	Term	Gr	Remarks		
TPA 2200	Introduction to Production	3					
TPA 2248	Theatrical Makeup	2					
TPA4601	Stage Management	3					
And one of the courses below							
TPA 2000	Visual Imagination	3					
TPA 2023	Lighting Design 1	3					
TPA 2040	Costume Design 1	3					
TPA 2063	Scenic Design 1	3					
Subtotal:		11	Credit Hours				
Performance Emphasis:		Cr.	Term	Gr			
TPP 2110	Acting 1: Beginning Acting	3					
TPP 4175	Acting 2: Scene Study	3					
TPP 4176	Acting 3: Adv. Scene Study	3					
TPP 4334	Acting Shakespeare	3					
TPP 4140	Acting 4: Periods and Styles	3					
TPP 4265	Acting 5: Acting for the Cam.	3					
Subtotal:		18	Credit Hours				
Voice and Movement:		Cr.	Term	Gr			
TPP 2710	Voice for the Actor 1	3					
TPP 3711	Voice For The Actor 2	3					
TPP 2711	Speech for the Actor 1	3					
TPP 3510	Movement for Actors	3					
Subtotal:		12	Credit Hours				
Electives:		Cr.	Term	Gr			
Choose 1 of the below listed courses:							
THE 4930	Special Topics – Career Seminar	3					
THE 4930	Special Topics – Acting	3					
TPP 3730	Speech for the Actor 2	3					
TPP 4310	Directing 1	3					
DAA 2200	Ballet 1	3					

TPP 4268C	Acting 6: Adv. Acting Cam.	3			
TPP 3531	Stage Combat	3			
DAA 2100	Modern Dance 1	3			
Subtotal:		3	Credit Hours		
	Theatre Total:	74			
	University Core Total:	37			
	Foreign Language:	8	See Language requirements in University Catalog		
	Total Credit Hours:	119			
Other Theatre Requirements – Audition for Main stage Shows:					
Student has completed all requirements for a BFA in Theatre					Audited

NOTE: Starting the Spring Term 2012, all BFA students with 45 or less credit hours in their major must meet the **Special Topics: Production (AKA the Stage Management) requirement. The student must enroll for 1-2 credits in Special Topics in the term he/ she will be stage managing or ASM'ing a production. SM Main stage = 2 credits; ASM Main stage = 1 credit; SM Dance Concert = 1 credit**

NOTE: See catalog for full degree requirements, course descriptions, prerequisites and additional information. The requirements for some IFP courses & other courses may be satisfied by passing the appropriate AP or CLEP exam. Check with your college advisor.

NOTE: A grade below a "C" in any course listed as a required **does not** satisfy degree requirements in the major. No course in the major may be taken on a pass/fail basis

NOTE: All Theatre majors are responsible for fulfilling all University Core requirements. (45 hours)

NOTE: Theatre majors are **required to consult with his/her departmental advisor, each term, prior to registering for courses.**

***NOTE:** **Students** are responsible for meeting **all** graduation requirements.

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BA General Education FAU Dept. of Theatre and Dance

Student's Name:				Z#				
Advised by:		Date:		Advised by:		Date:		
Advised by:		Date:		Advised by:		Date:		
History, Theory, Literature		Cr.	Term	Gr.	Remarks			
THE 2305	Script Analysis	3						
THE 4110	Theatre History 1	3						
THE 4111	Theatre History 2	3						
THE 4500	Dram. Theory and Genre	3						
THE 4930	Classical World Drama	3						
THE 4930	20 th Century World Drama	3						
OR Choose one of the following in lieu of 20th Cent. Or Classical World Drama								
LIT 2040	Interpretation of Drama	3						
LIT 3043	Modern Drama	3						
LIT 4094	Contemporary Dramatic Lit.	3						
Total		18	Credit Hours					
Practical Application			Term	G	Term	G	Term	G
THE 3952	Production Hour (1 credit ea.)	4						
THE 4930	*Special Topics: Production	2						
Crew Head = 1; * Must fulfill 2 credits according to the following: SM Main stage = 2; ASM Main stage = 1; SM Departmental permission, outside professional experience = 1-2 credits per faculty determination								
THE 4955	Summer Repertory (Section 1)	3						
THE 4955	Summer Repertory (Section 2)	3						
Total		12	Credit Hours					
Performance		Cr.	Term	G				
TPP 2100	Acting I: Beginning Acting	3						
TPP 4175	Acting 2: Scene Study	3						
TPP 4176	Acting 3: Advanced Scene Study	3						
TPP 2710	Voice for the Actor 1	3						
TPP 3510	Movement for Actors	3						
TPA 4601	Stage Management	3						
And one of the following								
DAA 2100	Modern Dance 1	3						
DAA 2200	Ballet 1	3						
DAA 2520	Tap 1	3						
TPP 3251	Musical Theatre Techniques	3						
TPP 4310	Directing 1	3						
Total		21	Credit Hours					
Design/Technology		Cr.	Term	G				
TPA 2000	Visual Imagination	3						
TPA 2200	Intro to Production	3						
And two of the following								
TPA 2063	Scene Design 1	3						
TPA 2040	Costume Design 1	3						
TPA 2023	Lighting Design 1	3						
And one of the following								
TPA 3092	Topics in Scenery Design	3						
TPA 3231	Topics in Costume	3						
TPA 3221C	Topics in Lighting Design	3						
TPA 3311C	Topics in Stage Technology	3						
Total		15	Credit Hours					
Free Choice Electives		Cr.	Term	G				
Choose any 3 (3) – 3 credit, upper division Theatre or Dance courses								
		3						
		3						
		3						

Total	9	Credit Hours
Theatre Core	75	
University Core	37	
Language Req.	8	See Language requirements in University Catalog
TOTAL CR. HRS. REQ.	118	
Student has completed all requirements for a BA in Theatre		Audited

*Starting in Spring 2013, all students majoring in Theatre are required to assume a leadership role in two (2) theatre or dance productions by serving as a crew head, a Stage Manager, or an Assistant Stage Manager. The student must enroll under the Special Topics Course for the appropriate number of credits listed on the checksheet.

NOTE: See catalog for full degree requirements, course descriptions, prerequisites and additional information. The requirements for some IFP courses & other courses may be satisfied by passing the appropriate AP or CLEP exam. Check with your college advisor.

NOTE: A grade below a "C", in any course listed as a required, **does not** satisfy degree requirements in the major.

No course in the major may be taken on a pass/fail basis

NOTE: All Theatre majors are responsible for fulfilling all University Core requirements. (45 hours)

NOTE: Theatre majors are required to consult with his/her departmental advisor, each term, prior to registering for courses.

NOTE: Theatre majors are required to consult with his/her college advisor, each term, in order to ensure that they are meeting all their general education requirements in a timely manner.

NOTE: Students are responsible for meeting all graduation requirements.

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BA Design and Technology

FAU Dept. of Theatre and Dance

Student's Name:				Z#:										
Advised by:				Date:		Advised by:		Date:						
Advised by:				Date:		Advised by:		Date:						
Literature, History, Theory and Criticism				Cr.	Term	Gr	Remarks							
THE 4110	Theatre History 1			3										
THE 4111	Theatre History 2			3										
THE 4500	Dramatic Theory & Genre			3										
THE 2305	Script Analysis			3										
THE 4930	Classical World Drama			3										
THE 4930	20 th Century Drama			3										
OR Choose one of the following in lieu of 20th Cent. Or Classical World Drama														
LIT 2040	Interpretation of Drama			3										
LIT 3043	Modern Drama			3										
LIT 4094	Contemporary Dramatic Lit.			3										
Total:				18	Credit Hours									
Performance:														
TPP 2100	Acting 1			3										
TPP 2248	Theatrical Makeup			2										
TPP 2710	Voice for the Actor 1			3										
Total:				8	Credit Hours									
Design/ Technology Foundation:														
TPA 2000	Visual Imagination			3										
TPA 2200	Introduction to Production			3										
TPA 2342C	Drafting for the Stage			3										
THE 4284	Fashion Décor I			3										
TPA 2023	Lighting Design 1			3										
TPA 2040	Costume Design 1			3										
TPA 2063	Scenic Design 1			3										
And three of the following:														
Technology and Technique:														
TPA 3092	Topics in Scenery Design			3										
TPA 3231	Topics in Stage Costume			3										
TPA 3223C	Topics in Lighting Design			3										
TPA 3311C	Topics in Stage Technology			3										
Total:				30	Credit Hours									
Practical Application:					Term	G	Term	G	Term	G	Term	G	Term	G
THE 3952	Production Hour			5										
THE 4955	Summer Repertory (Section 1)			3										
THE 4955	Summer Repertory (Section 2)			3										
THE 4930	*Special Topics: Production			2										
* Must fulfill 2 credits according to the following: SM or Design Main stage = 2; ASM Main stage = 1; SM Dance Crew Head = 1; with Departmental permission, outside professional experience = 1-2 credits per faculty														
Total:				13	Credit Hours									
Design/Technology Electives - Choose two (2) of the following -- ** not taken previously:														
TPA 3221C	Topics in Lighting Design**			3										
TPA 3231	Topics in Stage Costume**			3										
TPA 3311C	Topics in Stage Technology**			3										
TPA 3932	Topics in Scenery Design**			3										
TPA 4021	Design Studio Lighting Design 2			3										
TPA 4041	Design Studio Costume Design 2			3										
TPA 4061	Design Studio-Scene Design 2			3										
THE 4285	History of Fashion and Décor 2			3										
THE 4930	Special Topics (Design/Tech-Rel.)			3										

Total:	6	Credit Hours
Theatre Total	75	Credit Hours
University Core Total	37	Credit Hours
Language Req.	8	See Language requirements in University Catalog
Total Credits Required	117	Credit Hours
Student has completed all requirements for a BA in Theatre		Audited

*Starting in spring 2013, all students majoring in Theatre with a Design/Tech Concentration are required to assume a leadership role in two (2) theatre productions by serving as a crew head, a Stage Manager or an Assistant Stage manager. The Student must enroll under THE 4930 Special Topics: Production according to the listing in the checksheet above.

** Topics courses cover a number areas in a single field: Example: Topics in Scene Design: Rendering or Topics in

Scene Design: Scene Painting. The student can repeat the course only if it covers a different topic.

NOTE: See catalog for full degree requirements, course descriptions, prerequisites and additional information. The **requirements** for some IFP courses & other courses may be satisfied by passing the appropriate AP or CLEP exam. Check with your college advisor.

NOTE: A grade below a "C", in any course listed as a required, **does not** satisfy degree requirements in the major.

No course in the major may be taken on a pass/fail basis

NOTE: All Theatre majors are responsible for fulfilling all University Core requirements. (45 hours)

NOTE: *Theatre majors are required to consult with his/her departmental advisor, each term, prior to registering for courses.*

NOTE: Theatre majors are required to consult with his/her college advisor, each term, in order to ensure that they are meeting all their general education requirements in a timely manner.

NOTE: Students are responsible for meeting all graduation requirements.

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MFA in Theatre Arts - Acting					FAU Dept. of Theatre & Dance	
Student's Name:				Z#:		
Advised by:		Date:		Advised by:		Date:
Advised by:		Date:		Advised by:		Date:
Advised by:		Date:		Advised by:		Date:
Advised by:		Date:		Advised by:		Date:
History, Literature, Theory						
Class		Cr.	Term	Year	Grade	Remarks
THE 6309	Graduate Script Analysis	3	Fall	1		
THE 6507	Dramatic Theory & Genre	3	Spring	1		
THE 6930	Writing and Research Methods	1	Fall	2		
Total:		7	Credit Hours			
Practical Application						
THE 6955	Summer Repertory 1	6	Summer	1		
THE 6955	Summer Repertory 2	6	Summer	2		
THE 6972	Creative Thesis: Project and Writing	1	Spring	2		
Total:		13	Credit Hours			
Acting						
TPP 5115	Graduate Acting I	3	Fall	1		
TPP 5116	Graduate Acting II	3	Spring	1		
TPP 6146	Graduate Acting III	3	Fall	2		
TPP 6147	Graduate Acting IV	3	Spring	2		
Total:		12	Credit Hours			
Voice and Speech						
TPP 6715	Voice for the Graduate Actor 1	2	Fall	1		
TPP 6716	Voice for the Graduate Actor 2	2	Spring	1		
TPP 6717	Voice for the Graduate Actor 3	3	Fall	2		
TPP 6718	Voice/Speech for the Graduate Actor 4	3	Spring	2		
TPP 6817	Speech for the Graduate Actor 1	2	Fall	1		
TPP 6818	Speech for the Graduate Actor 2	2	Spring	1		
TPP 6819	Speech for the Graduate Actor 3	3	Fall	2		
Total:		17	Credit Hours			
Movement						
THE 6930	MFA Movement for the Actor 1	2	Fall	1		
THE 6930	MFA Movement. for the Actor 2	2	Spring	1		
THE 6930	MFA Movement for the Actor 3	2	Fall	2		
THE 6930	MFA Movement for the Actor 4	2	Spring	2		
Total:		8	Credit Hours			
Special Topics						
THE 6930	Special Topics	3	Spring	2		
Total:		3	Credit Hours			
Theatre Total		60	Credit Hours			

No grade below C will count as fulfilling requirements in the major program, and NO course in the major may be taken pass/fail. All course selections should be made in consultation with an advisor.

STUDENTS ASSUME ALL RESPONSIBILITY FOR MEETING ALL GRADUATION REQUIREMENTS.

APPENDIX B Faculty Vitae

THOMAS R. ATKINS

M.F.A., 1964, Yale School of Drama (Playwriting and Dramatic Literature)

B. A., 1961, Duke University (English)

ACADEMIC POSITIONS

Florida Atlantic University, Professor of Theatre, Spring 1992-present.

University of New Orleans, Professor of Drama and Communications, 1982-92.

Hollins College, Va., Professor of Theatre Arts, 1981-82; Associate Professor, 1970-81;
Assist. Professor, 1967-70; Instructor, 1965-67

City College of New York, Guest Lecturer in Film, Spring, 1971

Vassar College, Lecturer in Drama, 1964-65

ADMINISTRATIVE/ ARTISTIC POSITIONS

Chair, Department of Theatre, Florida Atlantic University, 1992-93.

Chair, Department of Drama and Communications, University of New Orleans, 1982-85;
Artistic Director, UNO Performing Arts Center, 1982-1986

Chair and Artistic Director, Theatre Arts Dept., Hollins College, Va., 1971-82

Hollins Conference on Creative Writing and Cinema, Co-director, June, 1970

ARTISTIC DIRECTOR/CO-FOUNDER

Louisiana Shakespeare Festival, New Orleans, 1985-1992. Designated an official state festival by the Louisiana Legislature, "Louisiana Shakespeare Festival Week" declared in New Orleans, special school matinees offered through Public Schools Arts in Education Program.

EDITORIAL POSITIONS

Editor & Publisher, *The Film Journal*, internationally-distributed scholarly magazine, 1971-77.

Editor, *Monarch Film Studies*, Simon & Schuster, 1974-78. Critical anthologies unified by central concept, genre or director.

CREATIVE AND SCHOLARLY WORKS

Television Scripts

Great White Shark. Washington, D.C.: National Geographic Television Special, narrated by F. Murray Abraham, NBC-TV premiere Spring 1995, repeated January 1996. Nominated for two Emmy Awards, winner one Emmy Award, Fall 1996.

Great White Shark. Bristol, England: BBC Television Wildlife Special, narrated by Sir David Attenborough, premiered Spring 1995.

Cold Water, Warm Heart: A Sea Otter's Story. Los Angeles, CA: Partridge Films, Nature, PBS Television, March 1994. British version narrated by Miranda Richardson; American version by George Page. BBC-TV premiere Fall 1994.

Hawaii: Strangers in Paradise. Los Angeles, CA: National Geographic Special, 1991-92 Season, produced by Moana Productions for the National Geographic Society and Hawaii Public Television, in association with the BBC. Narrated by F. Murray Abraham. Nominated for four Emmy Awards, winner two Emmy Awards, Fall 1992.

Pistols and Gardenias. Writer/director, New Orleans, premiered at Society for Cinema Studies National Conference, April, 1986. Television premiere on WLAE-TV, PBS affiliate in New Orleans, November, 1986.

Plays, Stories, Books

The Girl Under the Bridge. Play, in progress (reading scheduled for Fall 2016)

Raw Oysters. Play, in progress (reading Spring 2017)

Spirit of the Jaguar. Novel, Amazon Kindle, 2015.

The Bay Road. Novel, Amazon Kindle, 2015.

In Times like These: Voices of the American Homefront, 1940-45. Play, work-in-progress, 2009.

Fire and Ice: Henry Irving and Ellen Terry. Play, 2008.

The Blue Man. Novel, New York: Doubleday, 1978.

The Fire Came By (co-author). Introduction by Isaac Asimov. Non-fiction, New York: Doubleday, 1976. Paperback edition and five foreign translations.

Rare Books & Deluxe Editions. Play, Roanoke, VA: Mill Mountain Review, 1969.

The Three Graces. Play, Roanoke, Virginia: Roanoke Review, 1968.

Report from Limbo: A Poverty Oratorio. Play, Auburn, Alabama: Southern Humanities Review, 1970.

“Island Summer” in *Under Twenty-Five: Duke Narrative and Verse, 1945-1962*. William Blackburn, ed. Durham, NC: Duke University Press, 1963.

Anthologies: Editor

Frederick Wiseman. New York: Simon & Schuster, 1976

Graphic Violence on the Screen. New York: Simon & Schuster, 1976

Ken Russell. New York: Simon & Schuster, 1976

Science Fiction Films. New York: Simon & Schuster, 1976

Sexuality in the Movies. Bloomington, ILL: Indiana University Press, 1975.
Paperback edition: New York: Da Capo Press, 1984

Articles, Reviews, Reprints in Anthologies:

Critical articles, plays and fiction published in numerous magazines and journals, including: *Sight and Sound*, *Film Review Quarterly*, *Film News*, *Kenyon Review*, *Reader's Digest*, *Southern Humanities Review*, *Mill Mountain Review*, *The Tennessee Williams Literary Quarterly*.

Contributed essays to the following anthologies:

The Definitive Dr. Jekyll and Mr. Hyde Companion, Harry Geduld, ed. (Garland Publishing Co., New York, 1983)

The Documentary Tradition, Lewis Jacobs, ed. (Norton, 1979)

The Classic American Novel and the Movies, Gerald Peary, ed. (Unger, 1977)

A Bibliographical Guide to the Study of Southern Literature, Louis D. Rubin, ed. (L.S.U. Press, 1969)

Contemporary Literary Scene and Literary Annual, Frank Magill, ed. (Salem Press, 1973)

Courses Taught at FAU:

Shakespeare on Stage and Screen

Classical World Drama

20th Century World Drama

Dramatic Writing for Stage & Screen 1 & 2 (Graduate and Undergraduate)

Drama on Stage and Screen

Seminar in Dramatic Literature

Theatre History

Script Analysis

Graduate Film Acting

Acting 5 (Undergraduate Film Acting)

Acting 1

Appreciation of Theatre

Courses Taught for FAU's Lifelong Learning Program:

(Complete listing available on request)

A Boy from Brooklyn: Arthur Miller's America

Early American Broadway and Cinema: From New York to Hollywood

American Comedy: From Vaudeville to Screwball Comedy

Major Female Artists of Hollywood's Golden Years

The Forties: The Homefront in America and England

Cinema and Theatre of the Post-War Years in America and England

Celebrating the Jewish Heritage on American Stages and Screens

Sexuality in the Movies: The Pre-Code Years to the 1960's

Jewish Artistry in Cinema and Theatre

A Matter of Life and Death: The Films of Michael Powell and Emeric Pressburger

He Said, She Said: The Battle of the Sexes in Theatre and Film

Jean-Louis Baldet

**10341 Buena Ventura Dr.
Boca Raton, FL 33498**

**Home Phone (561)487-1480
Work Phone (561) 367-3810
Cell (561) 445-3840**

EDUCATION

**Goodman School of Drama
(The Theatre School - DePaul)
Art Institute of Chicago**

Master of Fine Arts, 1972

University of Wisconsin

Bachelor of Fine Arts, 1970

EXTENDED TRAINING

**Lessac Voice & Speech System
Nichols Stage Combat Training**

CAREER POSITIONS

***Florida Atlantic University
Department of Theatre***

Professor of Theatre

1991 - present

DEPARTMENT CHAIR & Artistic Director

1996 - 2004

Artistic Director & Producer - Festival Repertory Theatre

1997 - 2004

Schmidt Family Endowed Professorship in Theatre

1997 - 2004

DEPARTMENT CHAIR & Artistic Director

1988 - 1991

Acting Chair

1986 & 1987

Professor

1991

Associate Professor (Tenured)

1983 - 1990

Assistant Professor

1979 - 1983

Assistant Professor

***University of Cincinnati
Department of Communication,
Speech and Theatre
1976 - 1979***

Director of Theatre

Assistant Professor

***Rosary College
Department of Speech,
Communication and Theatre
1973 - 1975***

**Instructor of Acting
(Teaching Fellowship)**

***Art Institute of Chicago
Goodman School of Drama
1971 - 1972***

SPECIAL AWARDS AND RECOGNITION

Holder of the Schmidt Family Endowed Professorship in Theatre - 1997 to 2004
Teaching Incentive Program Award - 1996
Schmidt College Summer Fellowship Award - 1996

Coordination Graduate Study

Head of Acting Programs
Graduate Director & Coordinator:

PROGRAM DEVELOPMENT

Florida Atlantic University

Founding Artistic Director and Producer of FAU's Summer Festival Repertory Theatre. This is a credited department program which requires all BA, BFA, & MFA students to participate in for one summer of residence as paid student artists. The primary goal of the Festival is the integration of professional and academic theatre, which provides a high standard of student training measured against the realities of professional theatre. This program allows student actors the opportunity of earning union candidacy points and to work side by side with professional EQUITY actors in a dynamic learning and performance environment under U/RTA guidelines.

Instrumental in 1992 & 1996 & 1998 & 2005 & 2014 Revision of MFA Program to reflect new Department Philosophy & Pedagogy

Revised 1986 & 1992 & 1993 & 1995 & 1997 & 1999 & 2005 & 2013 BA & BFA degree programs for acting/directing to meet current standards. These revisions included an expansion of required courses to reflect new pre-professional standards.

RESEARCH AND CREATIVE ACTIVITY

ARTISTIC DIRECTOR - FAU & Festival Repertory 1987 to 2004
74 Productions - List available on request

Resident Director & Guest Director

Hollywood Performing Arts - 1992 - 1993 Season,
Majestic Glades Theatre - 1992-1993 Season

Guest Artist or Professional - Actor

The Provok'd Wife - role of "Sir John Brute"- FAU
1940's Radio Hour - role of "Pops" - FAU
You Can't Take It With You - FAU
The Runner Stumbles - role of "Monsignor"- Actors Theatre
MacBeth - FAU

* Indicates Professional Equity Production employing Union Artist

DIRECTING EXPERIENCE - STAGE, (selected list past 20 years)

105 Career Theatrical Productions; 70 Theatrical Productions at FAU

EQUITY COMPANIES

<u>Table Settings</u> - Levine - Majestic-Glades Theatre	1993 AEA Production
<u>Play of Lights</u> - Potok - Majestic-Glades Theatre & HPA	1993 AEA Production
<u>Personals</u> - Crane & Friedman- Majestic-Glades Theatre	1993 AEA Production
<u>Sins of the Father</u> - Potok - Majestic-Glades Theatre	1992 AEA Production
<u>A Woman in Mind</u> -Ackbourne - HPA Prof. Rep.	1992 AEA Production
<u>Two by Chiem Potok</u> - Potok- HPA Prof. Rep.	1991 AEA Production
<u>Daughters</u> - Evans- Drama Center	1990 AEA Production
<u>Vincent</u> - Nemoy- Hollywood Art & Culture Center	1990 - 92 AEA Prods.
FAU Benefit	1990 AEA Production

FLORIDA ATLANTIC UNIVERSITY

<u>ANNE FRANK</u> – GOODRICH, HACKETT, KESSSELMAN	2016
<u>HAY FEVER</u> – COWARD	2016 – URTA-PROFESSIONAL Co.
<u>THE COUNTRY WIFE</u> – WYCHERLEY	2016
<u>THE ROYAL FAMILY</u> – KAUFMAN/FERBER	2015 – URTA- PROFESSIONAL Co.
<u>HOLY GHOSTS</u> – LINNEY	2015
<u>AUGUST: OSAGE COUNTY</u> – LETTS	2014 – URTA- PROFESSIONAL Co.
<u>TWO GENTLEMAN OF VERONA</u> – SHAKESPEARE	2014
<u>THE MAN WHO CAME TO DINNER</u> – KAUFMAN/HART	2013 – URTA – PROFESSIONAL Co.
<u>SUMMER AND SMOKE</u> – WILLIAMS	2012
<u>LOVE’S LABORS LOST</u> – SHAKESPEARE	2012 – URTA- PROFESSIONAL Co.
<u>LES LIAISONS DANGEREUSES</u> – HAMPTON	2012
<u>WIDOWS</u> – DORFMAN	2011
<u>1940’S RADIO HOUR</u> – JONES	2011 – URTA- PROFESSIONAL Co.
<u>THE DIVINERS</u> – LEONARD	2010
<u>Midsummer Night’s Dream</u> – Shakespeare Co.	2010- URTA – Professional
<u>Marisol</u> – Rivera	2010
<u>Talking Pictures</u> – Foote	2009
<u>Twelfth Night</u> – Shakespeare	2009- URTA- Professional Co.
<u>Dancing At Lughnasa</u> – Friel	2008
<u>Evita</u> – Webber & Rice	2008- URTA- Professional Co.
<u>The Balcony</u> – Genet	2008
<u>Noise is OFF</u> – Frayn	2007- URTA- Professional Co.
<u>Bright Room Called Day</u> – Kushner	2006
<u>Streetcar Named Desire</u> – Williams Co.	2006– U/RTA – Professional
<u>Three Penny Opera</u> – Brecht	2006
<u>The Afghan Women</u> – MastroSimon	2005
<u>The Hollow</u> – Christie	2005– U/RTA – Professional Co.
<u>Ladies at the Alamo</u> – Zindel	2004
<u>Last meeting of the Knights /White Magnolia</u> – Jones	2004
<u>You Can’t Take It with You</u> – Kaufman&Hart	2004 – U/RTA – Professional Co.
<u>The Investigation</u> – Weiss	2003
<u>Hay Fever</u> - Coward	2003 - U/RTA - Professional Co.
<u>The Country Wife</u> - Wycherley	2003

<u>Charley's Aunt</u> - Thomas	2002 - U/RTA - Professional Co.
<u>Marathon 33</u> - Havoc	2001
<u>Love's, Labour's, Lost</u>	2001 - U/RTA - Professional Co.
<u>Marat / Sade</u> - Weiss	2001
<u>Tartuffe</u> - Moliere/Mallison	2000 - U/RTA- Professional Co.
<u>Tobacco Road</u> - Kirkland	1999
<u>Musical Comedy Murders of 1940</u> - Bishop	1999- U/RTA - Professional Co.
<u>A Cheever Evening</u> - A.R. Gurney	1999
<u>Biloxi Blues</u> - Simon	1998 -U/RTA- Professional Co.
<u>The Bacchae</u> - Euripides	1997
<u>Twelfth Night</u> - Shakespeare	1997 - U/RTA-Professional Co.
<u>A Bright Room Called Day</u> - Kushner	1997
<u>The Imaginary Invalid</u> - Moliere	1995
<u>Terra Nova</u> - Talley	1994
<u>Some Americans Abroad</u> - Nelson	1992
<u>Shot in the Dark</u> - Achard	1991
<u>Temptation</u> - Havel	1990
<u>The Foreigner</u> - Shue	1990

Plays before 1990, available on request

RESEARCH AND CREATIVE ACTIVITY - Media Professional-1968-79
FILM VIDEO TAPE AND TELEVISION - 89 Major Professional Film Projects

UNIVERSITY SERVICE

FLORIDA ATLANTIC UNIVERSITY

Eminent Scholar Superchair Search Committee 1996 - 97, 2001-02

College Promotion and Tenure Committee, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13,14,15,16

Chair College Promotion & Tenure Committee, 06, 07

University Promotion & Tenure Committee, 06, 07

Chair College Inversion/Compression Committee 1995

FAU Task Force on University Accountability, 1991-1992

Department Chair & Artistic Director for the productions, 1988 to 1991, 1996 to 2004

College of Arts and Humanities Renovation Committee, 1990 to 1991 and 1997 to 2001

Writer of the review report to the BOR on Theatre Arts, 1983-84 & 1988-89 & 1994-95 & 1999

Acting Department Chair, 1986, 1987

University Promotion and Tenure Committee, 1987-88

Chair College Committee, 1987-88

College Committee, 1985-88

President's Broward Planning Committee, 1987

Voice over for the College of Engineering - Promotional Tapes, 1985

United Way Representative - College of Humanities, 1983-84

University Senate, 1980-84, 1985-87, 1989-90, 1990-91

Representative College of Humanities

University Curriculum Committee, 1980-84

Marshall for Graduation - 94, 91, 94, 96, 97, 98, 00, 04, 06

DEPARTMENT SERVICE

Chair, Department Search Committee, 07, 08, 09, 10, 14
Head of the Performance Programs, 2004 to 16
American College Theatre Festival Adjudicator – FIU 05, 06, 07
Department Representative to American College Theatre Festival, 02, 04, 05
Department Representative to the SETC Conference, 87, 89, 90, 91, 93, 94, 95, 96, 97, 98, 99, 00, 05, 06, 07, 08
Head of D. F. Schmidt Eminent Scholar Program 1996 - 02
Department SACS representative 2001, 02, 03, 04
Search Committee for Eminent Scholar in Theatre - Dorothy
F. Schmidt, Endowed Chair, 1982-1985 1987- 02, 2009, 2010, 11, 12, 13, 14
Past Chair holders - Joshua Logan, Edward Albee, Hume Cronyn, Zoe Caldwell, Patricia Conolly, Estelle Kohler, Bill Homewood, Barry Lewis, Meade Andrews, Leslie O'Dell, Leonard Petite

Chairman of the Department Search Committee, 1986 through 1988, 1993, 1994, 1995, 03, 04, 05
2014, 15, 16

Theatre Department Graduate Co-ordinator, 1983-1991, 1993-2004, 2007 -2016

Theatre Department Audition Committee, BFA & MFA-1979 to present

CURRICULUM VITAE

DESMOND M. GALLANT, MFA

3590 Quentin Avenue, Boynton Beach, FL 33436

(cell) 561 254 4425 (work) 561 297 3810

email: dgallant@fau.edu

EDUCATION:

Florida Atlantic University, Boca Raton, FL; Master of Fine Arts (Theatre, Directing); 1998

Concordia University, Montreal, Canada; Bachelor of Fine Arts (Theatre, Acting); 1987

EMPLOYMENT HISTORY:

Educational Theatre

- Florida Atlantic University – Department Chair, Festival Rep Producer; 2014 to present
- Florida Atlantic University – Associate Professor of Theatre; 2009 to present
- Florida Atlantic University – Assistant Professor of Theatre; 2003 to 2009

Professional Theatre

- Theatre Lab, the resident professional theatre company of FAU – Producing Director; 2015 to present
- Florida Stage – Literary Manager; 1997-2003
- **Directing:**
 - Florida Atlantic University; Director (multiple plays); 2003-present
 - Arts Garage; Director (radio plays; multiple plays); 2013-2015
 - City Theatre; Director (multiple plays); 1999-2007
 - Florida Stage; Director and Dramaturg (readings; multiple plays); 2003-2010
 - Florida Stage; *The Puppetmaster of Lodz*; 2000
 - Repercussion Theatre; *Macbeth*; 1994 (Co-directed)
 - Repercussion Theatre; *Romeo and Juliet*; 1993
 - Concordia University; *The Love Talker*; 1992
 - Theatre 1304; *Luv*; 1991
 - Concordia University; *Twelfth Night*; 1988 (Co-directed)
 - Concordia University; *Fen*; 1987
- **Acting:**
 - Theatre Lab; *Fulfillment Center* (Mike); 2016.
 - Repercussion Theatre; *Pericles* (Pericles); 1992
 - Repercussion Theatre; *A Midsummer Night's Dream* (Bottom); 1992

- Theatre 1304; *Extremities* (Raul); 1992
- Theatre Downtown; *The Tragedy of Frankenstein* (Victor Frankenstein); 1991
- Theatre 1304; *Death of a Salesman* (Biff); 1990
- Actor (Television); *The Time of Your Life*; Recurring Principal (Evan); 1989-1990
- Hidden Attic Theatre; *Sexual Perversity in Chicago* (Bernie); 1988
- Hidden Attic Theatre; *Ghosts* (Oswald); 1988
- Concordia University; *The Possibilities* (Various Roles); 1988
- Odyssey Theatre; *The King Stag* (King Deramo); 1987
- **Playwriting:**
 - FAU Schmidt Gallery; *The Incubator at 7 Carnes Lane*; 2016
 - City Theatre; *White Dance*; 1999
 - Dad's Garage; Three Short Plays (Readings); 1997

CREATIVE ACTIVITY Partial List (2003 to Present):

- **Directing:**
 - *Soldier's Play*; Theatre Lab; Spring 2016 (Reading)
 - *The Pillars of Society*; Florida Atlantic University; Fall 2015
 - *You Can't Take It With You*; Arts Garage; Spring 2015 (Live Radio Play)
 - *Rebecca*; Arts Garage; Spring 2015 (Live Radio Play)
 - *The Crucible* by Arthur Miller; Florida Atlantic University; Fall 2014
 - *Sunset Blvd*; Arts Garage; Spring 2014 (Live Radio Play)
 - *The Cherry Orchard* by Anton Chekhov; Florida Atlantic University; Fall 2013
 - *Thérèse Raquin* by Neal Bell; Florida Atlantic University; Fall 2012
 - *Cloud 9* by Caryl Churchill; Florida Atlantic University; Fall 2011
 - *Six Degrees of Separation* by John Guare; Florida Atlantic University; Fall 2010
 - *Red Herring* by Michael Hollinger; Florida Atlantic University; Spring 2010
 - *Art* by Yasmina Reza; Florida Atlantic University; Fall 2009
 - *The Clearing* by Helen Edmundson; Florida Atlantic University; Spring 2009 (**KCACTF Meritorious Achievement Award for Excellence in Directing**)
 - *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean*; Florida Atlantic University; Spring 2008
 - *96 Stitches* and *Ambivalent*; City Theatre; Summer 2007
 - *The Lady from Dubuque* by Edward Albee; Florida Atlantic University; Spring 2007
 - *Hamlet* by William Shakespeare; Florida Atlantic University; Fall 2005
 - *Picnic*, *Dream of Jeannie-by-the-Door*, and *Steel Springs*; City Theatre; Summer 2005
 - *The Frogs* by Aristophanes; Florida Atlantic University; Spring 2005
 - *Does Jesus Drum?* and *The Itch*; City Theatre; Summer 2004
- **Acting**
 - *Fulfillment Center*; Theatre Lab; Spring 2016 (Reading)
- **Playwriting and Script Adaptation**
 - *The Incubator at 7 Carnes Lane*; FAU Schmidt Gallery; Spring 2016
 - *The Frogs* by Aristophanes; Florida Atlantic University; Spring 2005
- **Artistic Collaboration**
 - Multiple Sculptural Pieces with Jay Critchley, James Cunningham, Rod Faulds, and Julie Ward for the Jay Critchley Retrospective in the Schmidt Center Gallery at Florida Atlantic University; pieces included "Outhouse," "Septic Theatre," "Whale Van," and the performance piece *The Incubator at 7 Carnes Lane*; Spring 2016

PUBLICATIONS:

- Desmond Gallant; *Opening New Worlds: Discussions about Art, Theatre, and Learning*; Kendall/Hunt; 2006. 2nd Edition; 2016
- Desmond Gallant; "Brechtian Sexuality in the Plays of Howard Barker"; *Modern Drama*; Fall 1997 (Volume 40, Number 3); pp 403-413; Peer review

GRANTS:

Internal

- Multiple Graduate Recruiting Grants – FAU, Graduate College, Fall 2009-2015.

TEACHING:

- Developed and taught multiple courses including **Graduate Script Analysis, Graduate Acting Studio 2, Script Analysis, Directing 1, Directors Studio Workshop, Theatre History 1, Theatre History 2, Appreciation of Theatre, Studies in Live Theatre Performance.**

SERVICE AND PROFESSIONAL DEVELOPMENT:

Department and College Committees

Faculty/Staff Search Committees

- Chair and Committee Member on various Tenure Track and Visiting Instructor Position Searches 2008-2015

Student Recruiting and Evaluation

- Committee Chair and Member for both the MFA and BFA Recruiting Committees (2004, 2006, 2008, 2010, 2012, 2014, 2016)
- Committee Member for both the MFA and BFA Acting Candidates Evaluation Committee (2004-2016)

College Committees

- Various College Committees as Member including School of the Arts Committee, Strategic Plan Implementation Team, STEAM Committee, Graduate Programs Committee, College Undergraduate Programs Committee (2004 to 2015)

Discipline/Profession/Community

- Member: Cultural Advisory Board – Drama, National Society of Arts and Letters – Florida East Coast Chapter (2014 to Present)
- Florida Theatre Conference SETC Auditions Coordinator 2007 to 2011
- Florida Theatre Conference Board Member 2007 to 2010
- **Vice President of Development** for Literary Managers and Dramaturgs of the Americas; term 2002-2004

- **Literary Managers' Representative to the Executive Committee** for the National New Play Network; term 2002-2003
- Judge for the Alan Lebow Awards for Excellence in Shakespeare Performance at the Kravis Center for the Performing Arts. (2014, 2015)
- Adjudicator for the Kennedy Center American College Theatre Festival (2004-2010)
- Read and reviewed several plays for the Theatre Communications Group/National Endowment for the Arts Playwrights in Residence Project (2004)
- Read and reviewed 1st and 2nd draft of manuscript *The World of Theatre: Tradition and Innovation* for publishing company Allyn & Bacon (2004)
- Adjudicator for Florida Theatre Conference screening for the Southeastern Theatre Conference (2003)
- Judge and Awards Presenter for the Palm Beach Post Pathfinder Awards annually 1998-2006

Graduate and Undergraduate Student Supervision/Advising/Mentoring

Graduate Thesis Advisor

- Committee Chair and Member for multiple candidates (2004-2016)

Undergraduate Advisor

- Advising to multiple students, both minors and majors.

WORKSHOPS, PANELS, AND PRESENTATIONS:

- Panel Participant; "Developing Diversity and Parity in the Arts" at the Literary Managers and Dramaturgs of the Americas conference in Portland, Oregon (Summer 2016)
- Presented workshop "Basics of Playwriting" at the Kravis Center for the Performing Arts (2008) and at Florida Stage (2006, 2008)
- Presented panel "Alternate Approaches to Production Design" at the Southeastern Theatre Conference (2006) and "Designing the Concept" at the Southeastern Theatre Conference (2004)
- Presented several pre-performance lectures at the Kravis Center for the Performing Arts for the Aquila Theatre productions (2005-2011)

AWARDS:

Meritorious Achievement Award for Excellence in Directing (*The Clearing*) from Kennedy Center American College Theatre Festival (2009)

FOREIGN LANGUAGES:

French: fluency in speaking and reading

CURRICULUM VITAE
KATHRYN L. JOHNSTON, MFA

202 Lake Pointe Drive #101, Oakland Park, FL 33309

(cell) 954-336-7838 (work) 561-297-3695

Education:

Indiana University, Bloomington, IN; B.A., Telecommunications, 1985

University of South Carolina, M.F.A., Theatre (Acting Track), 1995

Employment History:

Educational

- Florida Atlantic University - Assistant Professor of Voice and Speech, 2013 – Present
- Florida Atlantic University - Visiting Assistant Professor of Voice and Speech, 2008-2009, 2010-2013
- Florida Atlantic University - Actor, Festival Rep. 2007
- Florida Atlantic University - Actor/Accent Coach, Festival Rep. 2006

Professional Theatre (1995-2009)

- Caldwell Theatre Company - Accent Coach, *Chemical Imbalance*, 2009
- Caldwell Theatre Company - Actor/Accent Coach, *The Voyage Inheritance*, 2009
- Mosaic Theatre Company - Accent Coach, *Groundswell*, 2010
- New Vista Theatre Company - Actor, *I'm Not Rappaport*, 2008
- Gablestage - Actor, *Fahrenheit 451*, 2007
- Indy Fringe Festival, Actor - *Two Small Bodies*, 2007
- Caldwell Theatre Company - Actor, *The Impressionists*, 2006
- New Theatre, Actor - *Madagascar*, 2005
- Gablestage, Actor - *Bug* (Carbonell Nomination), 2004-05
- Shores Performing Arts Co. - Actor, *Bat Boy: The Musical*, 2003
- Various Employers – Actor, New York City: 1995 – 2003

Creative Activities:

Directing

- *On Clover Road (Reading)* – FAU Theatre Lab, 2016
- *Agnes of God* – FAU Studio One, 2015
- *Picasso at the Lapin Agile* – FAU Studio One, 2014
- *The Importance of Being Earnest* – FAU Studio One, 2013
- *Equus* – FAU Studio One, 2012
- *Two Rooms* – FAU Studio Two, 2012

Acting

- FAU Festival Rep. – Six roles 2011-2013, 2015-2016
- Arts Garage (*Radio Plays*) Three productions 2013-2014
- *Fulfillment Center (Reading)* – “Bari” – FAU Theatre Lab
- *August: Osage County* – “Ivy Weston” -- Actors Playhouse, 2011
- *Widows* – “Sophia Fuentes” – FAU Studio One, 2010

Voice/Accent Coaching

- FAU Studio One – 22 productions 2008-2016
- M & M Productions – Two productions 2015, 2016
- Naked Stage – Two productions 2012, 2014
- FAU Festival Rep. – Six productions 2009, 2012-2016

Presentations:

International

- *Finding Character through an Exploration of Oral Posture* – Workshop presented with Julie Foh (Rutgers) to voice and speech professionals at the Voice and Speech Trainers Association (VASTA) conference in Montreal, Quebec, Canada on August 4, 2015

Grants:

Internal

- Summer Research Grant – FAU, Dorothy F. Schmidt College of Arts and Letters, summer, 2015. Funding for travel to Montreal, Canada to present at the 2015 VASTA conference.
- Presidential Fellowship Grant – FAU, Graduate College, 2016. \$5000
- Recruitment Grant Funds – FAU, Graduate College, 2016. \$2500

Courses Taught at Florida Atlantic University:

New Courses Developed

- *Voice for the Graduate Actor One* – An introduction to Fitzmaurice Voicework
- *Voice for the Graduate Actor Two* – Fitzmaurice/ Kristen Linklater
- *Voice for the Graduate Actor Three* – Shakespeare
- *Speech for the Graduate Actor One* – Introduction to the International Phonetic Alphabet utilizing Knight-Thompson Speechwork

- ***Speech for the Graduate Actor Two*** – English dialects of Great Britain
- ***Speech for the Graduate Actor Three*** – American and foreign-language dialects
- ***Voice and Speech for the Graduate Actor Four*** – Voice/Speech/Accent pedagogy

Other Courses Taught

- ***Voice for the Actor One*** – Undergraduate introduction to Fitzmaurice Voicework
- ***Voice for the Actor Two*** – Undergraduate course applying Fitzmaurice Voicework to language-intensive texts
- ***Speech for the Actor One*** – Undergraduate course introducing and applying the International Phonetic Alphabet utilizing Knight-Thompson Speechwork to the So-Called General American and American Theatre Standard accents
- ***Speech for the Actor Two*** – Undergraduate course exploring dialects of the U.S. and England.
- ***Acting Two*** – Undergraduate course that is an introduction to scene study.

Service and Professional Development

Graduate Students – Supervision/Advising/Mentoring

- Graduate Production Project Advisor
- Teacher Supervision of GTA's – For undergraduate speech and voice courses
- Mentorship for Fitzmaurice Voicework Certification - Ensure that candidates satisfy the prerequisites for certification in this voice-training pedagogy.

Undergraduate Students– Advising/Mentoring

- Advise 14–16 students per semester on their course of study.
- Coach audition monologues
- Faculty advisor for Alpha Psi Omega theater honor fraternity –

Service:

FAU – Department of Theatre and Dance

- Member: MFA Acting Candidates Evaluation Committee Member: BFA Selection Committee
- Member: MFA Recruiting Committee Faculty Advisor: Alpha Psi Omega Theatre Honor Fraternity
- Consultant at auditions for departmental productions
- Actors Equity Association (AEA) Liaison for FAU Festival Rep

D.F. Schmidt College of Arts and Letters

- Member: Undergraduate Programming Committee

- Member: Graduate Programming Committee

Discipline / Profession

- Member: Voice and Speech Trainers Association (VASTA)
- Member: Actors Equity Association (AEA)
- Member: Screen Actors Guild – American Federation of Television and Radio Artists (SAG/AFTRA)

Community

- Member: Cultural Advisory Board – Drama, National Society of Arts and Letters – Florida East Coast Chapter

Professional Development:

Professional Certifications

- Knight-Thompson Speechwork: Certified Teacher of Knight-Thompson Speechwork. 2014. KTS is an approach to speech and accent work that emphasizes precise analysis and engagement of the physical actions in speech.
- Fitzmaurice Voicework®: Certified Associate Teacher of Fitzmaurice Voicework®, 2010

Other Training

Other Voice/Speech Training

- Peter A. Crist – Wilhelm Reich, Orgonomy and Protective Armoring: Applications for the Actor
- Joan Melton – Voice (Singing)

The Shakespeare Theatre Company - Washington, DC

- Lynn Redgrave: Shakespeare Master Class.
- Franchelle Stewart Dorn: Shakespearian Monologues Scene Study
- Sarah Felder: Voice and Diction (Linklater/Skinner). International Phonetic Alphabet
- Ted VanGreythuisen: Poetry
- Susan Cohen: Alexander Technique

Other Theatre Training

- Lenard Petit – Michael Chekhov Technique

- Mark Monday – Michael Chekhov Technique
- Anthony Grasso: Acting. Cold Readings. Commercial Technique.
- E. Katherine Kerr: Acting. “The Creative Explosion” Workshop.
- Michael Camden Richards: Acting (Meisner.)

Lynn McNutt, MFA

555 Banyan Tree Lane, #309
Delray Beach, FL 33483
(646) 831-0033 mcnuttl@fau.edu

Fall 2016 – Curriculum Vitae

Education

MFA Acting 2005

- The Shakespeare Theatre Company's Academy for Classical Acting at The George Washington University, Washington, DC

BFA Music Theatre 1991

- Florida State University, Tallahassee, FL

Employment History

Educational

- | | | |
|--------------------------------|-----------------------------|----------------|
| ○ Assistant Professor | Florida Atlantic University | 2014 - Current |
| ○ Visiting Assistant Professor | Auburn University | 2011-2012 |
| ○ Visiting Assistant Professor | University of Miami | 2008-2011 |
| ○ Adjunct Professor | Flagler College | 2008 |
| ○ Adjunct Professor | Jacksonville University | 2007-2008 |
| ○ Visiting Guest Artist | Florida State University | 1998-2010 |

Non-Institutional Employment

- Arena Stage, Washington, DC
- Imagination Stage, Bethesda, MD
- Vermont Shakespeare, Rutland, VT
- Young Actor's Studio, Tallahassee, FL

Professional Acting/Directing

- Member Actor's Equity Association, 20yrs - Over 40 shows under Production, LORT, LOA, URTA, SPT, TYA, Dinner Theatre and Cruise Ship contracts:

Scholarship/Research/Creative Activities

Acting

- Vote For Me Janet Tilghman (principal) Theatre Lab, FL (Dir. Lou Tyrell)
- Something/Tuesday Mrs. Hasselback Theatre Lab, FL (Dir. Lou Tyrell)
(With John Guare)
- Fulfillment Center Theatre Lab, FL (Dir. Lou Tyrell)
(Workshop with Deborah Zoe Laufer)

Directing

- Last Night of Ballyhoo, FAU Studio One, Spring 2015
- She Loves Me, FAU Festival Rep, Summer 2015
- Prix Fixe, University Theatre, Chamber Opera premiere, Fall 2015
- King Lear, FAU Studio One, Spring 2016

Courses Taught at Florida Atlantic University

Graduate

- Graduate Acting Seminar – Acting Shakespeare and heightened language; Scene study, character study and text analysis for the classical actor
- Career Preparation – The business side of acting

Undergraduate

- Acting Shakespeare – An introduction to classical acting
- Music Theatre – Acting through song and audition preparation
- Acting Four – Advanced classical scene study
- Career Preparation - The business side of acting and graduate school preparation
- Acting Three – Character development, scene study

Advising - Supervision of Graduate and Undergraduate Students

- Advise 3 graduate students per semester and 14-16 undergraduate students per semester in the MFA, BA and BFA acting tracks

Service

Departmental Committee

- Member: MFA Acting Candidates Evaluation Committee – Review the performance, progress and potential of each MFA Acting Candidate and offer feedback to the committee. Report findings to those Acting Candidates assigned to me.
- Member: MFA Selection Committee
- Chair: BFA Recruiting Committee
- Member: BFA Selection Committee
- Member: SPE Criteria – Sustained Performance Evaluation

- Member: AEA/URTA – Preparing professional contracts, monitoring union rules, coordinating guest artist accommodations and basic liaison between Actor's Equity Association (union) and the University/Resident
- Representative: Faculty Senate
- Member: Departmental Program Review
- Member: Faculty Search for Costume Designer

Other Departmental Service

- Host: Campus Day
- Host: College Connect Week

College Committee

- Member: SOTA Facilities
- Member: SOTA

Other College Service

- Liaison: Arts Ambassadors
- Presenter: Advisory Board – Summer Festival Repertory
- Co-Chair: Tailgate Competition with Advisory Board (Winner!)
- Participant: Dean's Challenge

University Committee

- Member: University Athletics
- Member: Steering Committee, Three Minute Thesis Competition

Other University Service

- Performer: National Anthem at Men's Basketball games
- Patron: Season ticket holder – Football
- Member: Owl's Nest

Community Service

- Member: Cultural Advisory Board – Drama, National Society of Arts and Letters – Florida East Coast Chapter

Professional Development

Professional Certifications

Stage Combat - Society of American Fight Directors (SAFD) with Brad Waller and Erik Fredricksen

- Actor/Combatant certification – Quarterstaff (2005), Broadsword (2005, 2008), Knife (2005), Unarmed (2005, 2008), Rapier and Dagger (2005, 2008), Small Sword (2005, 2008)

Other Training

- Movement: Paddy Crean International Sword and the Pen Fight Conference in Banff, Canada
- Acting: Michael Howard Studios, NYC for 5 years
- Acting: The Shakespeare Workout, NYC for 5 years
- Voice/Speech: Patsy Rodenberg master series, NYC
- Singing: Marni Nixon, Rachelle Flemming, Paige O'Hara, Alex Korey, Carol Ann Page, Carol Fantel
- Dance: Broadway Dance Center, NYC

Dawn Shamburger

ASSISTANT PROFESSOR
COSTUME DESIGNER

413-212-4871
dawn.shamburger@gmail.com
www.dawncshamburger.com

EDUCATION

MFA University of North Carolina at Greensboro May 2001
Scenography - emphasis: Costume Design Thesis: Costume Design for The Winter's Tale

BA Northwestern State University May 1998
Natchitoches, LA
Major: Theatre - emphasis: Costume Design and Technology Minor: History

ACADEMIC EXPERIENCE

2016 - Present Assistant Professor of Costume Design
Florida Atlantic University
Boca Raton, FL

2004 - 2016 Associate Professor of Theatre Design & Technology
Massachusetts College of Liberal Arts
North Adams, MA

1999 - 2001 Graduate Assistant Instructor and Shop Supervisor
University of North Carolina at Greensboro
Greensboro, NC

1996 - 1998 Adjunct Faculty Costume Shop Supervisor/
Assistant Costume Designer Northwestern State University Natchitoches, LA

COSTUME DESIGN

2016	Florida Atlantic University <i>The Diary of Anne Frank</i> Theatre Lab <i>Three Sister of Weehawken</i>	dir. Jean-Louis Baldut dir. Deborah Zoe Laufer
2004 - 2015	Massachusetts College of Liberal Arts	
2015	<i>Romeo & Juliet</i> <i>Mud/Successful Life of 3</i> <i>Catch Me If You Can (play)</i>	dir. Laura Standley dir. Laura Standley dir. Douglas Jenkins
2014	<i>The Liar</i> <i>The Motherfucker With The Hat</i> <i>Angels in America, part 1</i> <i>Oscar & Felix</i>	dir. Laura Standley dir. Sara Katzoff dir. Laura Standley dir. Douglas Jenkins
2013	<i>Twelfth Night</i> <i>Spring Awakening</i> <i>Agememnon</i> <i>A Delightful Quarantine</i>	dir. Laura Standley dir. Laura Standley dir. Laura Standley dir. Douglas Jenkins
2012	<i>Scenes from an Execution</i> <i>Cabaret</i> <i>Hedda Gabler</i> <i>What's A Great Bard?</i>	dir. Laura Standley dir. Laura Standley dir. Laura Standley dir. Douglas Jenkins
2011	<i>Urinetown</i> <i>Three Penny Opera</i> <i>Lysistrata</i>	dir. Laura Standley dir. Laura Standley dir. Douglas Jenkins
2010	<i>As You Like it</i> <i>Mouse That Roared</i>	dir. Laura Standley dir. Douglas Jenkins
2009	<i>Two On An Island</i> <i>My Son Is Crazy... but Promising</i>	dir. Bonnie Bisho dir. Douglas Jenkins
2008	<i>Picnic at Hanging Rock</i> <i>George Washington Slept Here</i>	dir. Bonnie Bishoff dir. Bonnie Bishoff
2007	<i>Major Barbara</i> <i>Blood Wedding</i>	dir. Bonnie Bishoff dir. Douglas Jenkins
2006	<i>The Crucible</i> <i>Because Their Hearts Were Pure</i>	dir. Bonnie Bishoff dir. Douglas Jenkins
2005	<i>Robin Hood</i> <i>The Visit</i>	dir. Bonnie Bishoff dir. Douglas Jenkins
2004	<i>The Good Woman of Setzuan</i>	dir. Bonnie Bishoff
2005	Central Piedmont Summer Theatre <i>Cats</i> <i>Caught In the Net</i>	 dir. Tom Hollis dir. Dennis Delamar
2004	Trinity Rep/Brown Univ. Consortium <i>The Winter's Tale</i>	 dir. Laura Kepley

COSTUME
TECHNOLOGY
& MANAGEMENT

2007 Costume Shop Supervisor Glimmerglass Opera
Costume Director: Megan Petkewec

Orpheus in the Underworld, Offenbach
des. Gabrielle Barry dir. Eric Einhorn

Orphée et Eurydice, Gluck/Berlioz
des. Constance Hoffman dir. Lillian Groag

Orphée, Philip Glass
des. Kaye Voyce dir. Sam Helfrich

L'Orfeo, Monteverdi
des. Doey Luthi dir. Christopher Alde

2002-04 First Hand Hartford Stage Company

2003 - 2004 Season

Eight By Tenn (A Collection of Tennessee Williams One-Acts)
des. David Woolard dir. Michael Wilson

Christmas Carol: A Ghost Story, 6th Season
des. Zack Brown dir. Michael Wilson

The Mystery of Irma Vep
des. Alejo Vietti dir. Michael Wilson

Metamorphoses
des. Mara Blumenfeld dir. Mary Zimmerman

Top Dog, Under Dog
des. Nan Cibula-Jenkins dir. Amy Morton

Peter and Jerry: Homelife (Act I) and The Zoo Story (Act II)
des. Jess Goldstein dir. Pam McKinnon

2002 - 2003 Season

Much Ado About Nothing
des. Catherine Zuber dir. Mark Lamos

Edgardo Mine
des. Catherine Zuber dir. Doug Hughes

Christmas Carol: A Ghost Story, 5th Season
des. Zack Brown dir. Michael Wilson

COSTUME
TECHNOLOGY
& MANAGEMENT

Electra

des. Linda Ross

dir. Jonathan Wilson

A Trip to Bountiful

des. David Woolard

dir. Michael Wilson

Diosa

des. Catherine Zuber

dir. Melia Bunsussen

Night of the Iguana

des. Jess Goldstein

dir. Michael Wilson

2003 & 2004

First Hand Glimmerglass Opera

2004 Summer Season

La Fancuilla del West (draper – Bruce Manilla)

des. Constance Hoffman

dir. Lillian Groag

2003 Summer Season

Orlando, (draper – Megan Petweke)

des. David Zinn

dir. Chas Rader-Sheiber

2002

Spring Concert

Rite of Spring, designer

Costume Designer & Prod. Crew Greensboro Ballet

dir./chor. Maryhelen Mayfield

UNIVERSITY SERVICE

Florida Atlantic University 2016 - Present

University Academic Committees:

- Faculty Assembly - 2016
- Scholarship - 2016

Departmental Service:

- Department Faculty Committee
- Costume Design for Theatre & Dance productions
- Open House
- MFA and BA recruitment

MCLA 2004 - 2016

University Academic Committees:

- College Curriculum Committee - 2004 - Present - Served for 11 years
- Curriculum Committee Chair - 2013 - Present - Served for 3 years
- All-College Committee - Served for 2 years
- Faculty Incentive Awards - Served for 3 years

Departmental Service

- FPA Curriculum Committee - Served for 11 years
- FPA Curriculum Committee Chair - Served for 2 year
- Peer-Evaluation Committee
- Chair for 2 FPA Faculty Search Committee
- Theatre Performance Faculty
- Arts Management Faculty
- Faculty Search Committee - Served on 7 individual searches over the last 11 years
- Travel Abroad Experience - Edinburgh Fringe Festival 2008
- Travel Abroad Experience - Prague Quadrennial 2015
- Yearly Academic Fairs
- Yearly Open House
- Academic Advising (between 25 to 15 students a year)
- FPA Brochure
- FPA Website Committee

ASSESSMENT, LECTURES & EXHIBITIONS

United States Institute for Theatre Technology - Membership - 1997 - 2001, 2004 - 2015 United States Institute for Theatre Technology Costume Commission Member 2009 - 2015
Presentation Support for Hands on: Design and Technology - 2009 - 2015 SouthEastern Theatre Conference - 1994 - 1998, 2005-2006
New England Theatre Conference - 2005 & 2006
Kennedy Center American College Theatre Festival – Region 1 - 2014 - 2016 Kennedy Center American College Theatre Festival – Region 4 - 1998 - 2001

“Theatre Program Self-Study for 2016 Program Review”, Report and Assessment of the Theatre Program Curriculum, History, Student Diversity, and Matriculation as well as the development of action plan for implementation of changes to the Theatre Concentration Courses and Productions, 2014 - 2016.

“Feasibility Study and Recommended Implementation Strategies for the Creation of a Bachelors of Arts in Theatre”, contracted by the administration of Massachusetts College of Liberal Arts, to include recommended course sequence, partnerships and budget.

2012-2013

"Theatre Bachelors Program Feasibility Study," 2012, in depth analysis of national and regional theatre bachelors programs and needs in the Berkshire Massachusetts region, that led to the development of Bachelors in Theatre at MCLA.

"A Concept Paper: MCLA Theatre Major" 2011, with Douglas Jenkins and Laura Standley of the Fine and Performing Arts Department, presented to college leadership.

"Historical Patterning Workshop", University of North Carolina at Greensboro, Jan 2005. "Faculties of Art" - MCLA Gallery 51 - 2009

Art Faculty art exhibition held at Gallery 51 for the opening semester of the Art Major

"Beyond the Curtain: Broadway to Berkshires" - MCLA Gallery 51 - 2009

Art Exhibition featuring work of Theatre Artists from the Berkshire area and Designers who presented work on Broadway, such as Costume Designer, Susan Hilferty and many others

K. April Soroko

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Website - www.aprilsoroko.com

Email - april.soroko@gmail.com
Member-USA local 829- Scenery and Costumes

EDUCATION

Yale University- School of Drama MFA – Theatrical Design

University of Texas at Austin Department of Theatre and Dance BFA- Costume Design

TEACHING

- Assistant Professor – Scenic Design
Florida Atlantic University – present
- Associate Professor – Scenic Design
University of Miami – Theatre Arts 2007- present
- Lecturer – Theatre Design
Armstrong State University 2005-2007
- Assistant Professor – Scenic and Costume Design
Guilford College – 2000-2004

PROFESSIONAL SCENIC DESIGN

LONG DAYS JOURNEY INTO NIGHT
MY OLD LADY (starring Estelle Parsons)
NAPOLEON
INTO THE WOODS (starring Tituss Burgess)
ROMANCE, ROMANCE
THE TEMPEST
MUCH ADO ABOUT NOTHING
KING LEAR
ANDROCLES AND THE LION
METAMORPHOSES
THE WORLD GOES 'ROUND
SMOKEY JOE'S CAFE GIRLS
VS. BOYS
TALLEY'S FOLLY
SUMMER SHORTS 2012
THE LAST ROMANCE
THE SAVANNAH DISPUTATION
THE HOUSE OF BERNARDA ALBA
RACE
THE 39 STEPS

Palm Beach Dramaworks
Palm Beach Dramaworks
New York Musical Festival at Signature Theatre
Dreamcatcher Theatre at the Arsht Center
Slow Burn Theatre
North Carolina Shakespeare Festival
North Carolina Shakespeare Festival
North Carolina Shakespeare Festival
Florida Studio Theatre
Adrienne Arsht Center- Miami
Florida Studio Theatre
Florida Studio Theatre
Adrienne Arsht Center- Miami
Florida Studio Theatre
City Theatre- Miami
Florida Studio Theatre
Florida Studio Theatre
Adrienne Arsht Center- Miami
Florida Studio Theatre
Florida Studio Theatre

William Hayes
William Hayes Richard
Ouzounian Justin
Fortunato Patrick Fitzwater
Steven Umberger Henson
Keys Steven Umberger
Jason Cannon Henry
Fonte Gabriel Barre
Kevyn Morrow
JV Mercanti Kate
Alexander John
Manzelli Russell Treyz
Kate Alexander Henry
Fonte Richard Hopkins
Eric Hissom

PROFESSIONAL COSTUME DESIGN

THE CURE AT TROY
THE WHITE MARRIAGE
ORFEO ED EURIDICE
MANIFEST
THE TEMPEST
MUCH ADO ABOUT NOTHING
THE MERCHANT OF VENICE
TWELFTH NIGHT

Yale Repertory Theatre
Playwright's Horizons
New Jersey Opera Festival
Portland Stage
North Carolina Shakespeare Festival
North Carolina Shakespeare Festival
North Carolina Shakespeare Festival
North Carolina Shakespeare Festival

Liz Diamond
Henryk Baranowsky
Karen Tiller
Anita Stewart
Steven Umberger
Henson Keys
Steven Umberger
Malcolm Morrison

A CHILD'S CHRISTMAS IN WALES

CAT ON A HOT TIN ROOF

A FUNNY THING...FORUM

Oak Theatre

University of Miami

University of Miami

Michael John McGann

ACADEMIC SCENIC AND COSTUME DESIGN

PICNIC	Armstrong State University
MACBETH	Guilford College
METAMORPHOSES	Guilford College
SEASCAPE	Guilford College
THE ILLUSION	Guilford College
HOW I LEARNED TO DRIVE	Guilford College
MACHINAL	Guilford College
THE MARRIAGE OF FIGARO	Guilford College
ANGELS IN AMERICA Part 1	Guilford College
ANGELS IN AMERICA Part 2	Guilford College

Pam Sears Jack Zerbe
Jack Zerbe Lee Soroko
Jack Zerbe Lee Soroko
Jack Zerbe Lee Soroko
Jack Zerbe Jack Zerbe

OTHER ACADEMIC DESIGNS

SUORANGELICA	Frost Opera Theatre- U of Miami	Jeffrey Buchman
GIANNI SCHICCHI	Frost Opera Theatre- U of Miami	Jeffrey Buchman
JACKIE O	Frost Opera Theatre- U of Miami	Ben Krywosz
ALBERT HERRING	Frost Opera Theatre- U of Miami	Dean Southern
STRAWBERRY FIELDS	Frost Opera Theatre- U of Miami	Dean Southern
BALLYMORE	Frost Opera Theatre- U of Miami	Dean Southern

RELATED SKILLS

Scenic Art Perspective
drawing Model
making
Hand drafting
AutoCAD
Illustrator
Costume Rendering
wing- industrial and home Draping
Millinery Costume
Crafts Dyeing
Stage Makeup
Hair styling and Wig setting

AWARDS

RECIPIENT 2014 - SEEDS – “You Choose” AWARD - Leadership Awards of \$2,500 are made to support diversity and foster community and career satisfaction throughout the University of Miami.

RECIPIENT 2009 – GENERAL RESEARCH GRANT – NYC FRINGE FESTIVAL PRODUCTION of CHANTAL BILODEAU's “MOTHERLINE”- SET DESIGN

TEACHING WORKSHOPS AND PRESENTATIONS

2011 – TAMING “THE TEMPEST” – Dynamic Production Values on a Conservative Budget - USITT

2011 – BUILDING A COMPETITIVE PORTFOLIO FOR BFA/BA Theatre Program Interviews – EDTA/LINCOLN, NE

2002 – THEATRICAL DESIGN IN PRACTICE – Texas Thespian Conference

COURSES TAUGHT:

- INTRODUCTION TO STAGECRAFT
- THEATRE LAB PRACTICUM
- SCENIC ART
- INTRODUCTION TO DRAWING FOR THE THEATRE
- ADVANCED DRAWING FOR THE THEATRE
- HISTORY OF FASHION
- HISTORY OF ARCHITECTURE AND DÉCOR
- SCENIC DESIGN
- DESIGN STUDIO I
- DESIGN STUDIO II
- INTRODUCTION TO DESIGN FOR FILM

COMMITTEE SERVICE

Present	FACULTY ASSEMBLY
2012- Present	FACULTY SENATE – alternate
2013-2014	COLLEGE CURRICULUM COMMITTEE
2013- Present	TENURE and PROMOTION COMMITTEE
2012	SEARCH COMMITTEE – LECTURER of LIGHTING DESIGN
2008	SEARCH COMMITTEE – ASSISTANT PROFESSOR of DANCE
2008	COLLEGE COUNCIL REPRESENTATIVE

REFERENCES

Vincent Cardinal
Dept. Head- Dramatic Arts
University of Connecticut
Artistic Director – CRT
860-486-2281
Vincent.cardinal@uconn.edu

Bruce Miller
Full Professor- Acting
University of Miami
305-284-4128
bmiller@miami.edu

William "Bill" Hayes
Artistic Director
Palm Beach Dramaworks
561-386-1258 ext 103
bhayes@palmbeachdramaworks.org

Bruce Lecure
Full Professor- Acting and Movement
University of Miami
305-903-9250
blecure@miami.edu

Richard Hopkins
Artistic Director Florida
Studio Theatre
941-366-9017
rhopkins@floridastudiotheatre.org