



WILLIAM WOODS
UNIVERSITY

Theatre Annual Assessment 2021-2022

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Annual Assessment 2021-2022

Theatre

Program Profile

Program Mission Statement

Please insert your program mission statement here.

William Woods University supports a three-tiered theatre program whose primary goal is to educate and train students in the art of theatre. The three-tiered program consists of academics and training, co-curricular main stage productions and student workshop productions. This program reflects the mission statement of the University by preparing students for graduate study, professional or non-professional participation in theatre.

A secondary goal of the program is to provide services and performances of outstanding aesthetic caliber for the students, faculty and staff of William Woods University and surrounding communities. We strive to present a varied season of theatre productions to expose the students and audience members to a wide selection of theatrical genres. We feel that not only is it important to educate the student, but it is equally important to educate the audience and provide a quality source of entertainment.

It is the belief of this faculty that self-discipline, self-knowledge and knowledge of man and society are necessary attributes for any creative artist. Believing that theatre is an organic and symbolic expression of life interpreted through a fusion of the arts, the department encourages the student to gain knowledge of other disciplines available in the University's liberal arts-based setting. In turn, the Theatre Program provides a variety of 100 and 200 level courses that meet the Aesthetics objective of the common studies program.

Students are encouraged to develop realistic career goals and aspirations, and whenever possible, are placed in apprenticeship programs which reinforce those career choices. We believe that if an artist is to be ultimately successful, they must identify and communicate with their fellow man; therefore, self-confidence and communication skills are emphasized within the training. Understanding that much of an artist's creative work is accomplished in a solitary fashion, students are encouraged to develop independence and self-motivation.

The following opportunities will be provided in addition to the academic degree programs:

1. A varied selection of co-curricular mainstage performances which will include diversified types, periods and styles.
2. A student laboratory production program that provides broad experiences in all types of theatre.

We also believe that it is the responsibility of this department and faculty to offer students the following:

- A learning atmosphere conducive to creativity and development for our students.
- Pre-professional training and guidance toward successful entrance into the profession of theatre.
- Discipline and responsibility to our students toward themselves and their crafts.
- The highest standards of our crafts that we can and to teach our students to do the same.
- Work toward better classroom technology, equipment, facilities teaching techniques and programs.
- Information on the most current trends and innovations in theatre.

In summary, our main objective is to educate and train our students in the art and profession of theatre using every available resource to mold our students into versatile performers and technicians ready to meet the demands of theatre.

*****PLEASE NOTE** we just graduated out last theatre major. Starting with this year's catalogue we no longer offer the theatre major. Only the theatre minor and the Theatre Education major.

Program Data

Delivery Method

Traditional On Campus (selected)
Online

Hybrid

	Student Majors	Student Minors
2020-2021	1	5
2021-2022	-	5

Concentrations 2020-2021

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

Performance Concentration - 1

Technical 0

Speech & theatre Education - 1

Concentrations 2021-2022

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

No longer a major. Minor only

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are the persistence numbers what the program expected? If not, how could the numbers improve?

We strive to keep students academically and artistically challenged and on track to degree completion. Transfer students may need an extra semester due to the major requiring 45 credit hours for completion, but typically students are able to complete the degree in a timely fashion. The one exception to this would be the BS in Speech and Theatre Education which tends to add an extra semester for completion due to constant changes in state education requirements and completion deadlines. Student retention in our area is also directly related to the kinds of productions we are able to produce. Just like a winning season attracts new players to a sports team, so too does a successful production season attract and retain students to theatre.

Optimal Enrollment

Considering current human and physical resources, what is the optimal enrollment for the program?

25

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

National Association of Schools of Theatre. Currently we do not meet the criteria of size of full-time faculty.

United State Institute of Theatre Technology - We do not meet the criteria due to size and budgetary support.

Admissions and Marketing Materials

Reflect on the current marketing materials used for the program. Please attach screen shots of the website or any material you are referencing in this section. What changes, if any, should be made to the material? Are there recommendations on how to modify the current material?

We have worked hand in hand with Admission and marketing over the past 23 years to help recruit potential students who come to our campus as theatre majors or speech and theatre majors (secondary education majors). We certainly appreciate their willingness to share the cost of our recruiting trips to both the Missouri State thespian Conference and the International Thespians Festival. Often times these students are double majors in such combinations as Theatre/Communications, Theatre/English, Theatre/Interpreting, Theatre/Art, Theatre/Psychology and even Theatre/Equestrian. We attend on a regular basis The International Thespian Festival and the Missouri State Thespian Conference and sometimes the St. Louis Fine Arts Fair held at Webster University. At those events we take school marketing materials as well as theatre specific one-page sheets that we can give to prospects. For several years we even put ads in the International Thespian magazine at these events, but eventually discontinued placing the ads due to rising cost. The ads helped because they went to high school students in every state and U.S. territory.

Through these events we have made invaluable contacts with high school faculty and administrators. Our ability to offer theatre scholarships has been a great help in attracting qualified students. We have distinguished ourselves as a competitive theatre program with the flexibility to allow our students to explore other avenues of interest and even double major. I (Joe Potter) recently returned from a recruiting trip to the International Thespian Festival. At the Festival College Fair in a room with 60+ colleges/universities, a high school theatre teacher I have known for years walked up to our table and said to me, "William Woods University Theatre has one of the most underrated programs around!" He tells his students this all the time and sends us many of his students as prospects. As a friend and theatre colleague, I thanked him for his great compliment to what we have achieved. That being said, our challenge is to move forward and make the Theatre Department attractive and highly rated by what it has to offer attractive to prospective students as a highly rated program. By -

- Continuing to go to both the International Thespian Festival and the Missouri State Thespian Conference.
- We should be attending regularly the St. Louis Fine Arts Fair.
- Continue to offer competitive theatre scholarships.
- Working with Admissions we need to find better ways to reach out to the following states, rich in active, vital high school theatre programs and attend their state conference events including Texas, Kansas, Colorado, Georgia and Arkansas.
- We need to change our way of thinking about recruiting and instead of focusing on the states that touch Missouri, we should be thinking about students within a 12-15 hour driving radius from our campus.
- We need to explore how to improve our electronic presence to the high school theatre world by advertising online.
- Advertise in Dramatics Magazine which reaches thousands of students and teachers across the US and US Territories.
- Specifically on our website -
 - Our website offers a good glimpse at course work and a production picture or two, but students are more interested in seeing pictures of facilities and production photos.
 - They also are interested in hearing about graduates who are working professionals. One example would be the recent feature on alum Dustin Z. West. We need more success stories posted.
 - Most thriving college theatre programs have a wide variety of production photos showing students and faculty in rehearsal and actual performance. We need to a page or two of photos for prospects to look at. The only place they can see these right now is on our Facebook page.

Marketing Material

Speech_Theatre_Ed_Program_Sheet_2020.pdf
Alumni_2020.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2021.1	Knowledge and Scholarship: Demonstrate current knowledge and educational expertise in an academic or professional discipline engaging students in the process of academic discovery.

Additional Standards/Outcomes

Identifier	Description
THA.1	Demonstrate proficiency in performance or technical theatre.
THA.2	Demonstrate knowledge of theatre history and dramatic literature.
THA.3	Critically evaluate all aspects of theatrical production.

Alignment to the University Objectives

Please discuss the Program alignment to the University Objectives. Specific evidence is not to be uploaded, but discussion is expected of the assignment, and intentionality of how the objective is met with program curriculum.

WWU #1 - Major Field Competence: Students will demonstrate excellence in an academic or professional discipline and engage in the process of academic discovery. - Coursework, assignments, production work is crafted to give the student both the general knowledge and specific knowledgeable required to be a working professional in the field of theatre whether it is a professional production company, community theatre or as a teaching professional of theatre at the high school level.

WWU #2 - Ethics: Students will exhibit values and behaviors that address self-respect and respect for others that will enable success and participation in the larger society... - Throughout the classroom and production experience students are taught the value of communication, chain of command and artistic challenge. They are taught to define what is good art and how to approach the creation of that art through the creative process. Constructive criticism and self-reflection of artistic achievement is a major part of the teaching/learning process. We spend a lot of time discussing the ideas of professionalism and how one presents themselves through our portfolio review process.

WWU #3 - Self Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions. Theatre students are taught to creatively think about production problems and challenges and apply their artistic skills and knowledge base to those challenges. Their knowledge base is comprised of their personal production experiences, their knowledge of theatre history and literature and their ability to creatively think.

WWU #4 - Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society. Due to the very nature of the theatre design process as a performer, designer, technician, or teacher, every production throughout a student's professional career requires the theatre artist to stay as current as they can. We stress to students throughout the curriculum the value of reading plays and history, exploring societal issues and other cultures.

General Education Alignment to Program

How do the General Education criteria align with Program Objectives? What courses within the program build upon skills learned from general education courses (please list the program course and the general education criteria)? The General Education clusters are attached to the document below.

Course #	Course Name	Critical Analysis: (9 credit hours)	Quantitative Inquiry: (10 credit hours)	Society & the Individual: (12 credit hours)	Creative Expression: (12 credit hours)
		<ul style="list-style-type: none"> Critical Thinking (3 credit hours) Ethical Reasoning (3 credit hours) 	<ul style="list-style-type: none"> Natural Sciences (7 credit hours) Mathematics (3 credit hours) 	<ul style="list-style-type: none"> Social Science (3 credit hours) Diversity (3 credit hours) Historical Perspective 	<ul style="list-style-type: none"> Communication (9 credit hours) Fine & Performing Arts (3 credit hours)

		• Meaning (3 credit hours)		(6 credit hours)	
THA 110	Introduction to Theatre	x		X	X
THA 115	Theatre Dance: Jazz & Tap	X	X	X	X
THA 116	Theatre Dance: Modern	X	X	X	X
THA 117	Theatre Dance: Ballet	X	X	X	X
THA 120	Introduction to Technical Practicum	X	X		X
THA 125	Costuming Practicum	X	X		X
THA 126	Technical Practicum	X	X		X
THA 151	Performance Practicum	X		x	x
THA 210	Dance Movement I	X	X	X	X
THA 211	Dance Movement II	X	X	X	X
THA 231	Makeup for the Stage	X	X	X	X
THA 232	Stage Management	x	x	X	X
THA 234	Stagecraft	X	X		X
THA 240	Stage Combat	X	X	X	X
THA 250	Survey of American	X		X	X

	Musical Theatre				
THA 255	Acting I: Basic Skills	X		X	X
THA 260	Acting for the Camera	X	X	X	X
THA 331	Stage Lighting	X	x	X	X
THA 354	Acting II: Scene Study	X		X	X
THA 362	Theatre History I	X		X	X
THA 363	Theatre History II	X		X	X
THA 390	Internship I	X			X
THA 418	Methods in Teaching	X		X	X
THA 451	Internship II	X			X
THA 452	Internship III	X			X
THA 454	Acting III: Period Style	X		X	X
THA 470	Directing	X		X	X
THA 491	Broadway Play Analysis	X		x	X
THA 499	Senior Project	x			X

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did the program integrate the three NSSE objectives determined by the faculty in the fall of 2019? The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or

issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

1) Integrate more interdisciplinary work within the curriculum, Often we ask both graphic design students as well as art students to help in technical production in terms of scene painting, designing of programs, props research and construction. Art faculty have painted specific paintings and other graphics work for use in the production.

2) connect learning to societal problems or issues - Our mainstage productions directors, casts and crews discuss the societal issues represented in the scripts. We have our students research their characters in the context of the script and its time frame and societal issues. We also assign a student whose job it is to be the dramaturg on the production, doing research on the background and time period of the play as additional information for artistic creation by the directors, cast members and crew.

3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. - This is accomplished through the production process and followed up by the postmortem discussion on the effectiveness of the production.

Curriculum Map

A - Assessed
 R - Reinforced
 I - Introduced
 M - Master

Theatre Curriculum required courses

	THA 110	THA 234	THA 255	THA 362	THA 363	THA 499	BUS 206	ENG 414
THA.1 Demonstrate proficiency in performance or technical theatre.	I	M, A		I		M, A	R	
THA.2 Demonstrate knowledge of theatre history and dramatic literature.	I	I	R	R	R, A	M, A		R
THA.3 Critically evaluate all aspects of theatrical production.	I	M, A	R	R	R, A	M, A		

Performance Concentration

	THA 210	THA 354	THA 454	THA 470
THA.1 Demonstrate proficiency in performance or technical theatre.	I	R	A, M	A, M
THA.2 Demonstrate knowledge of theatre history and dramatic literature.		R	A, M	R
THA.3 Critically evaluate all aspects of theatrical production.		R	R	M, A

Technical Theatre Concentration

	THA 231	THA 232	THA 331	THA 470	ART 105
THA.1 Demonstrate proficiency in performance or technical theatre.	R	R	M, A	M, A	
THA.2 Demonstrate knowledge of theatre history and dramatic literature.				R	
THA.3 Critically evaluate all aspects of theatrical production.	R	R	M, A	M, A	

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

This year changes are being made to the major. We have eliminated the musical theatre concentration and reworked the courses that count toward General education. The rationale for these changes was driven by low enrollments in musical theatre and too many choices for general education courses in theatre. Theatre general education courses have been reduced to -

THA110 Introduction to Theatre

THA 210 Dance Movement I

THA 240 Stage Combat

THA 250 Survey of American Musical Theatre

THA 255 Acting I

We have also added a Costuming course to the curriculum that benefits both theatre students and communication students who are majoring in digital film making.

Assessment Findings

Assessment Findings for the Assessment Measure level for Theatre Curriculum required courses

Standard/Outcome					
THA.1 Demonstrate proficiency in performance or technical theatre.					
Assessment Measures					
THA 234	Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Direct - Final Exam	Has the criterion Not taught this semester. been met yet? Not met	not taught due to low enrollment		
THA 499	Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
		Has the criterion Not taught this year been met yet?			

Standard/Outcome					
THA.2 Demonstrate knowledge of theatre history and dramatic literature.					
Assessment Measures					
THA 363	Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
		Has the criterion Not taught this semester been met yet?	No taught this year		
THA 499	Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
		Has the criterion Not taught this year been met yet?			

Standard/Outcome THA.3 Critically evaluate all aspects of theatrical production.				
Assessment Measures				
THA 234				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Final Exam	Has the criterion Not taught this semester been met yet? Not met	not taught due to low enrollment		
THA 363				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this semester been met yet?	Not taught this year		
THA 499				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this semester been met yet?	Not taught this year		

Assessment Findings for the Assessment Measure level for Performance Concentration

Standard/Outcome THA.1 Demonstrate proficiency in performance or technical theatre.				
Assessment Measures				
THA 454				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet?			
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have at least a 75% or better been met yet? Met	80% of students must have a 75% or better		

Standard/Outcome THA.2 Demonstrate knowledge of theatre history and dramatic literature.				
Assessment Measures				
THA 454				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet?			

Standard/Outcome THA.3 Critically evaluate all aspects of theatrical production.				
Assessment Measures				
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have at least 75% or better. been met yet? Met	80% of students must have a 75% or better		

Assessment Findings for the Assessment Measure level for Technical Theatre Concentration

Standard/Outcome THA.1 Demonstrate proficiency in performance or technical theatre.				
Assessment Measures				
THA 331				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	80% of students must have a 75% or better	IMG_3242.JPG	
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been	80% of students must have a 75% or better	THA_470_Promptbook_Guidelines.doc	

	met yet? Met			
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Standard/Outcome THA.3 Critically evaluate all aspects of theatrical production.				
Assessment Measures				
THA 331				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	80% of students must have a 75% or better	IMG_3242.JPG	
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	80% of students must have a 75% or better	THA_470_Promptbook_Guidelines.doc	

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program uses coursework and or Student Performance Review for program wide assessment. Note any changes that occurred to the process since the previous year. Discuss what activities were successful and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

In THA 470 students final directed scenes were evaluated along with the contents of their prompt books. After watching the final scene student actors/directors were engaged in a talkback with the faculty to discuss ways in which improvements to the scene would be helpful . Discussed were things like "what worked? and what did not? How did you make corrections?"

In THA 331 students worked together to design lights for the final mainstage production of The Trojan Women. Several classes were used to design, hang, circuit focus and gel the lighting fixtures as well as program the computer board for the show.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department Student Performance Review activities if not already articulated. Please describe the nature of the assessments conducted as well as the process of assessment happening on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

We only had two students that participated in the student performance Reviews. One student was a theatre minor who opted to participate, and the other student was a sophomore Theatre Education major. Scheduling was not an issue. On the first day February 22 we administered the theatre general knowledge test. On February 23 each student presented their portfolios for review. We use last years' guidelines for this year (see attachment)

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Guidelines_for_Theatre_Portfolio_Review_2020_2021.pdf

Senior Showcase/Symposium

Describe program activities used to highlight Senior achievement. What benefit does the program gain from the activities? What if any assessment of students happens during this event?

Not Applicable - no seniors.

Tools used for Assessment

Upload rubrics or other Assessment based tools used by the program that are important to the assessment process.

Acting_Rubric_2019.doc

Theatre_Education_Rubric_2019.doc

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service-Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service-Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

Co-Curricular and LEAD Events

Describe Co-Curricular and LEAD events sponsored by program faculty. This includes LEAD and other events meant to engage students and foster learning outside of the classroom.

Peer Players Performance August

MAINSTAGE THEATRE PRODUCTIONS:

Almost Maine - October

A tuna Christmas - November

The Bald Soprano - February

The Trojan Women - April

Jesters (two productions per year) – October & March

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishment a student achieved outside of course work or the normal expectation of student success.

Alumni Accomplishments

Please highlight special examples of any successes of recently graduated alumni (acceptance or graduation graduate school, employment or professional milestones).

Joshua Potter - Postproduction Coordinator on the television programs - The Orville, Zoey's Extraordinary Play List., The Cleaning Lady

Austin VanWinkle - UMKC Graduate student MFA Lighting Design program

Jessica Fleeman - Illinois State University Normal graduate student MFA Scenic Design program

Cody Pezold - Manager B & B Theatre, Fulton, MO

Caitlyn Ney - teacher/library media specialist - Jury Elementary School, St. Louis, MO

Jared Krichevsky - freelance concept artist for The Jim Henson Company, Burbank, CA

Kristin Bailey - West Middle School Theatre/ Speech Teacher at Columbia Public Schools, Columbia, MO

Dustin West - Glimmer Glass Playhouse - stage manager, New York, Broadway credits including Shuffle Along

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty member that is research or professional in nature.

Melissa Alpers-Springer - Certification, Intimacy Captain: Safer Rehearsals, Braver Performances, Intimacy Coordinators of Color, July 2021

Melissa Alpers-Springer - Certification, Mental Health First Aid, Theatrical Intimacy Education (TIE) September 2021

Appendix

	3.00 Exceeds	2.00 Meets	1.00 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Student Demographics, Retention, and Degree Completion Data weight: 1.000	✓ The program provides a detailed description on the enrollment, retention, persistence and degree completion numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on enrollment, retention, persistence, and degree completion data provided.	✓ The program does not reflect on enrollment, retention, persistence, and degree completion data in a detailed way.	✓ N/A
Comment:				
Marketing Materials weight: 1.000	✓ The program outlines the successes and needs in regards to marketing. Detailed suggestions on how to market the program and what niche areas that are program specific would benefit the marketing strategy.	✓ The program discussed the general marketing strategy for the program.	✓ The program provided little to no discussion on the marketing materials or approach to how to market the program.	✓ N/A
Comment:				
Alignment to University Objectives weight: 1.000	✓ The program provides a detailed explanation of how program courses align to the Institutional Objectives. This explanation details specific courses, or activities that coordinate with the intent of the Institutional Objectives.	✓ The program provides a basic explanation of how program courses align to the Institutional Objectives. This explanation provides a minimal understanding of how the program is aligned to the Institutional Objectives.	✓ The program provides little to no explanation of how program courses align to the Institutional Objectives.	✓ N/A
Comment:	Objective one is the only active objective – the other objectives are to the old mission as we wait on new Institutional objectives.			
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
NSSE Objectives weight: 1.000	✓ The program provided a detailed listing of activities and assessments used within the program that focused on the identified NSSE objectives. The activities and assessments were divided out within the curriculum and impacted different cohort groups.	✓ The program provided a basic explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ The program provided minimal explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ N/A
Comment:				
Curriculum Map alignment and changes weight: 1.000	✓ The curriculum map is detailed and complete. All changes made to the curriculum map are detailed with supporting rationale for the decision..	✓ The curriculum map is complete. Changes made to the curriculum map are explained with some explanation as to why the changes were implemented.	✓ The curriculum map is not complete and little to no explanation on curricular changes was provided.	✓ N/A
Comment:	Changes to the curriculum were discussed			
Assessment Map weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:	assessments are clearly articulated - it is challenging when the rotation impacts ability to assess.			

Data Driven Decision-making is explained weight: 1.000	✓ An overview of program assessment is provided with details on the specific successes and challenges from the year. A detailed review of how assessment was administered over the academic year is clearly outlined.	✓ A basic overview of program assessment is provided with some details on the successes and challenges from the year. A basic review of how assessment was administered over the academic year is outlined.	✓ A basic overview of program assessment is not provided with little to no discussion on the administration of assessment over the academic year.	✓ N/A
Comment:				
Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:	assignment descriptions and artifacts (sets) are provided, but not the quantitative data to support the benchmarks outlined for each objective.			
Analysis of Assessment weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:	The program did discuss how the assessment was administered and what changes were made.			
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:	the program had no graduating seniors - so they did not participate in this event			
Co Curricular and LEAD activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				

Appendix: Supplemental Documentation

SPEECH AND THEATRE EDUCATION



WILLIAM WOODS
UNIVERSITY

flourish!

Inspire bright futures in speech and theatre

Future Theatre teachers must understand both sides of the curtain to provide the highest level of education, in the safest environment for their students. William Woods University provides the most comprehensive curriculum in performance-based and technical production you will find anywhere in the country.

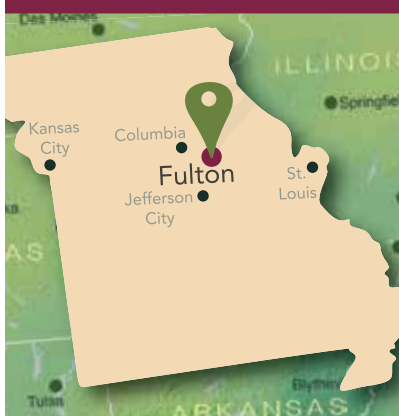


Speech and theatre teachers have the good fortune of being able to open eyes, hearts and minds to the wonder that is Theatre Arts. As a Bachelor of Science in Speech and Theatre Education student at William Woods University, you will prepare for a career teaching students in the same way you too may have discovered your passions.

Your coursework explores a combination of communication and theatrical curricula — from argumentation and debate to stagecraft, production and direction — and from Shakespeare to Improv. You will gain the knowledge and ability to become an expert in your craft, and pass your love for Theatre and Communication on to young learners.

Our staging facilities include:

- Cutlip Auditorium – 1200 seat proscenium style theatre
- Dulany Auditorium – 300 seat proscenium style theatre with extended apron
- A green room with a kitchenette
- A dance studio
- Radio/Television studios
- Two scene shops
- An excellent costume collection and a costume construction lab
- Theatre in a Theatre – The ability to create a black box theatre setting in Cutlip Auditorium





BE ON STAGE YOUR FRESHMAN YEAR

Every year, William Woods produces four mainstage productions directed by faculty and guest artists. Students are typically cast in mainstage productions their freshman year. Because theatre majors are required to have a hand in all four major productions every year—whether on stage or on set—that’s at least 16 productions of experience, in varying genres, in your four years at William Woods.

COMMITTED FACULTY

Small class sizes mean big opportunity for one-on-one training with faculty. Gain valuable acting and technical training from a committed faculty who have professional credentials and training - having worked professionally in theatre, television, Hollywood, commercials and radio. Examples of their work include Star Trek: The Motion Picture, Dukes Of Hazzard, M*A*S*H, and Little House On The Prairie.

GROW YOUR SKILLS

Join organizations that foster creative growth like Second Season – student directed, designed, acted and produced plays and musicals — Jesters, Served up Crispy Improv Team, and more. Grow your communication skills with organizations including the Forensic (Speech and Debate) Team, Reel Fanatics Film Club, and Lambda Pi Eta Communication Honor Society.

CAREER OPPORTUNITIES

- Community arts worker
- Theatre director
- Arts administrator
- Broadcast presenter
- Film director
- Post-secondary lecturer
- Middle school speech teacher
- High school drama teacher
- Secondary school teacher
- Actor
- Stage manager
- And more

“I fell in love with the campus and the town and in doing so, found out that William Woods had a very good Theatre program, which I liked because I was looking to go into music and theatre. I went to a few other bigger schools and preferred the smaller school.”

~Kelley Barr, '21



THEATRE ALUMNI SUCCESS STORIES

WHAT CAN I DO WITH A DEGREE IN THEATRE FROM WILLIAM WOODS UNIVERSITY?

Incoming freshmen often ask this question, and who better to answer than our alumni? Woods alumni have distinguished themselves in a variety of areas and locations throughout the United States.

PERFORMANCE

Stewart Skelton	>	<i>Grey's Anatomy, CSI: Crime Scene Investigation, Mad Men, and Criminal Minds</i>
Kelley Hazen	>	<i>Cold Case, Grey's Anatomy, Dexter, Commander in Chief, and Strong Medicine</i>
Ted Shackelford	>	<i>The Young & The Restless and Gary Ewing on Knots Landing</i>
Grace Marie Cretella	>	<i>Supernatural, Criminal Minds</i>
Brad Bellamy	>	<i>Law & Order SVU</i>
Robin Petrick	>	<i>The Equalizer and Unsolved Mysteries</i>
Sally Sockwell	>	<i>Vanities on Broadway</i>
Donna Frogge	>	<i>Co-Artistic Director of City in Motion Dance Theatre, Kansas City, Missouri</i>
Doyle Richmond	>	<i>Orpheus Descending on Broadway</i>
Kay Oldfather-Daigle	>	<i>Silver Dollar City, Dogpatch USA, and Sunshine Two Deaf Theatre Troupe, Disney commercials</i>
Stephanie Lock	>	<i>Loving</i>
James Fitzmaurice	>	<i>Hip Hop Artist & Producer</i>
Bryan Schmiderer	>	<i>Second City in Chicago</i>
Michelle Linn	>	<i>News Anchor Fox23 News</i>
Michael Dodson	>	<i>Scandal</i>
Heidi Glaus	>	<i>News Reporter KSDK, Show Me St. Louis</i>

DESIGN/TECHNICAL/MANAGEMENT

Chris Ursitti	>	<i>Founder/Owner/President, LA Center Studios and The Hollywood Location Company</i>
Tom Folsom	>	<i>General Manager for Strand/Century Lighting Worldwide Division, California</i>
Laura LeFavre	>	<i>Associate Producer, Sony Pictures Television post production</i>
Suzanne Tighe	>	<i>Press agent for Broadway productions such as Big, A Funny Thing Happened On The Way To The Forum, The King & I, Company, and How To Succeed In Business Without Really Trying</i>
Nikki Smith	>	<i>President, Desbea Designs LLC., Dallas, Texas</i>
Kristen Trenary-Stremel	>	<i>Owner/Teacher, Kristen's School Of Dance</i>
Adrienne Dawson Branson	>	<i>Artistic Director/Owner, Tonanzio's School Of Dance</i>
Denise Waggoner	>	<i>Professional stage manager, Manhattan Theatre Club, New York, New York</i>
A. J. McGinnis	>	<i>Special effects for Walt Disney World & Universal Studios, Florida</i>
Kyna Roberts	>	<i>Lobbyist for the arts, Jefferson City, Missouri</i>
Dustin Z. West	>	<i>Stage/production management for The Santa Fe Opera American Theater Company & Off-Broadway theatres</i>
Jared Krichevsky	>	<i>Creature Designer, Pete's Dragon, 2014 Teenage Mutant Ninja Turtles, Jupiter's Rising</i>
Paul Chadwick	>	<i>I.A.T.S.E. Las Vegas, Nevada</i>
Jodi Ann Smith	>	<i>Kasky Director/Owner, Times III Performing Arts Academy</i>
Allison Ward	>	<i>Fellow in Props – American Conservatory Theatre San Francisco</i>
Joshua Potter	>	<i>Post Production, Pretty Little Liars, By the Book, The Orville</i>
Jen Steindorff	>	<i>Disney World, Sea World</i>
Shaun Speers	>	<i>Facilities Manager, William Woods University</i>
Maggie Hunter	>	<i>Entertainment Technician Sea World Florida</i>
Molly Feldt	>	<i>Entertainment Technician Sea World Florida</i>

PERFORMING ARTS TEACHERS

Christi Fulton	>	<i>Adjunct professor of dance, Cotley College</i>
Meghan Parks Buckley	>	<i>Theatre teacher, Quincy Senior High School</i>
Dana Bell McCutcheon	>	<i>Theatre teacher, Siloam Springs High School</i>
Melissa D. Williams	>	<i>Theatre teacher, Hallsville High School</i>
Debbie Stinson	>	<i>Music/Choir teacher, Brentwood High School</i>
Kristin Bailey	>	<i>Theatre teacher, Clinton High School</i>
Taylor Davidson	>	<i>Theatre teacher, Hickman High School</i>

Theatre Department Objectives – Students will –

1. Demonstrate proficiency in performance or technical theatre. Measured by presentation.
2. Demonstrate knowledge of theatre history and dramatic literature. Measured by general knowledge test on theatre
3. Critically evaluate all aspects of theatrical production. Measured by presentation.

Acting – Characterization – Theatre Objective #1 & #3	Comments	Score
<p>Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character)</p> <p>4 - Actor and character are completely integrated.</p> <p>3 - Actor consistently stays in character.</p> <p>2 - Actor establishes character but frequently breaks concentration.</p> <p>1 - Actor is unsuccessful in establishing character.</p>		
Acting Technique – Theatre Objective #1 & #3	Comments	Score
<p>Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.)</p> <p>4 - Demonstrates excellent vocal quality that is resonant, articulate, expressive and well-projected.</p> <p>3 - Demonstrates good vocal quality that is resonant, articulate, expressive and well-projected.</p> <p>2 - Demonstrates inconsistency in vocal qualities and needs work.</p> <p>1 - Lacks vocal quality.</p>		
<p>Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.)</p> <p>4 - Exhibits strong carriage, physicality and posturing free from bad habits.</p> <p>3 - Exhibits good carriage, physicality and posturing free from bad habits.</p> <p>2 - Exhibits inconsistencies and bad habits in carriage, physicality and posturing.</p> <p>1 - Lacks carriage, physicality and posturing free from bad habits.</p>		
Overall Performance – Theatre Objective #1 & #3	Comments	Score
<p>Overall Performance (The actor performed a well-defined, believable character.)</p> <p>4 - The actor gave a superior performance.</p> <p>3 - The actor gave a good performance.</p> <p>2 - The actor gave an average performance.</p> <p>1 - The actor's performance was not believable.</p>		
Duet Acting (optional – Theatre Objective #1 & #3	Comments	Score
<p>Duet Scene Performance (The actor performed a well-defined, believable character.)</p> <p>4 - The actor gave a superior performance.</p> <p>3 - The actor gave a good performance.</p> <p>2 - The actor gave an average performance.</p> <p>1 - The actor's performance was not believable.</p>		

Portfolio Technique – Theatre Objective #1 & #3	Comments	Score
<p>Actor's Appearance (The actor's appearance and manner of dress is appropriate and professional.)</p> <p>4 - The actor demonstrates excellent professional decorum in their manner of dress and appearance.</p> <p>3 -The actor demonstrates good professional decorum in their manner of dress and appearance.</p> <p>2 - The actor demonstrates some professional decorum in their manner of dress and appearance.</p> <p>1 - The actor does not demonstrate professional decorum in their manner of dress and appearance.</p>		
<p>Portfolio Content (The actor's portfolio content is current, complete, well organized and professional in appearance.)</p> <p>4 - The actor's portfolio content is excellent.</p> <p>3 - The actor's portfolio content is good.</p> <p>2 - The actor's portfolio content is average..</p> <p>1 - The actor's portfolio content is not professional and needs work.</p>		
<p>Electronic Portfolio (The technician has a professionally well-presented electronic portfolio</p> <p>4 - The actor's electronic portfolio content is excellent.</p> <p>3 - The actor's electronic portfolio content is good.</p> <p>2 - The actor's electronic portfolio content is average.</p> <p>1 - The actor's electronic portfolio content is not professional and needs work.</p>		
<p>Portfolio Presentation (The actor's portfolio is professionally presented.)</p> <p>4 - The actor's portfolio presentation is professional.</p> <p>3 - The actor's portfolio presentation is good.</p> <p>2 - The actor's portfolio presentation is average.</p> <p>1 - The actor's portfolio is not professionally presented.</p>		
Total Score		
<p>Additional Comments:</p>		

Theatre Education Rubric Name _____ Date _____ Fr. So. Jr. Sr.

Theatre Department Objectives – Students will –

1. Demonstrate proficiency in performance or technical theatre. Measured by presentation.
2. Demonstrate knowledge of theatre history and dramatic literature. Measured by general knowledge test on theatre
3. Critically evaluate all aspects of theatrical production. Measured by presentation.

Acting – Characterization – Theatre Objective #1 & #3	Comments	Score
Characterization (Actor establishes a clear character, maintains character, commits to character, integrates character) 4 - Actor and character are completely integrated. 3 - Actor consistently stays in character. 2 - Actor establishes character but frequently breaks concentration. 1 - Actor is unsuccessful in establishing character.		
Acting Technique – Theatre Objective #1 & #3	Comments	Score
Voice (The actor demonstrates a quality voice that is resonant, articulate, expressive and well-projected.) 4 - Demonstrates excellent vocal quality that is resonant, articulate, expressive and well-projected. 3 - Demonstrates good vocal quality that is resonant, articulate, expressive and well-projected. 2 - Demonstrates inconsistency in vocal qualities and needs work. 1 - Lacks vocal quality.		
Body (The actor exhibits strong carriage, physicality and posturing free from bad habits.) 4 - Exhibits strong carriage, physicality and posturing free from bad habits. 3 - Exhibits good carriage, physicality and posturing free from bad habits. 2 - Exhibits inconsistencies and bad habits in carriage, physicality and posturing. 1 - Lacks carriage, physicality and posturing free from bad habits.		
Overall Performance – Theatre Objective #1 & #3	Comments	Score
Overall Performance (The actor performed a well-defined, believable character.) 4 - The actor gave a superior performance. 3 - The actor gave a good performance. 2 - The actor gave an average performance. 1 - The actor's performance was not believable.		
Duet Acting (optional) – Theatre Objective #1 & #3	Comments	Score
Duet Scene Performance (The actor performed a well-defined, believable character.) 4 - The actor gave a superior performance. 3 - The actor gave a good performance. 2 - The actor gave an average performance. 1 - The actor's performance was not believable.		
Design Skills – Theatre Objective #1 & #3	Comments	Score
Craftsmanship (The design/technician demonstrates excellent craftsmanship.) 4 - Demonstrates excellent craftsmanship. 3 - Demonstrates good craftsmanship. 2 - Demonstrates average craftsmanship. 1 - Demonstrates poor craftsmanship.		

Production – Theatre Objective #1 & #3	Comments	Score
<p>Production/Techniques (The design/technician demonstrates excellent knowledge of current technical theatre, equipment and production practices.)</p> <p>4- Demonstrates excellent knowledge.</p> <p>3- Demonstrates good knowledge.</p> <p>2- Demonstrates average knowledge.</p> <p>1 - Demonstrates poor knowledge.</p>		
Management Skills – Theatre Objective #1 & #3	Comments	Score
<p>Production Paper work (The design/technician demonstrates excellent paper work skills.)</p> <p>4 - Demonstrates excellent paper work skills.</p> <p>3 - Demonstrates good paper work skills.</p> <p>2 - Demonstrates average paper work skills.</p> <p>1 - Demonstrates poor paper work skills.</p>		
Portfolio Technique – Theatre Objective #1 & #3	Comments	Score
<p>Actor's Appearance (The actor's appearance and manner of dress is appropriate and professional.)</p> <p>4 - The actor demonstrates excellent professional decorum in their manner of dress and appearance.</p> <p>3 -The actor demonstrates good professional decorum in their manner of dress and appearance.</p> <p>2 - The actor demonstrates some professional decorum in their manner of dress and appearance.</p> <p>1 - The actor does not demonstrate professional decorum in their manner of dress and appearance.</p>		
<p>Portfolio Content (The actor's portfolio content is current, complete, well organized and professional in appearance.)</p> <p>4 - The actor's portfolio content is excellent.</p> <p>3 - The actor's portfolio content is good.</p> <p>2 - The actor's portfolio content is average..</p> <p>1 - The actor's portfolio content is not professional and needs work.</p>		
<p>Portfolio Presentation (The actor's portfolio is professionally presented.)</p> <p>4 - The actor's portfolio presentation is professional.</p> <p>3 - The actor's portfolio presentation is good.</p> <p>2 - The actor's portfolio presentation is average.</p> <p>1 - The actor's portfolio is not professionally presented.</p>		
Total Score		
<p>Additional Comments:</p>		

THA 470 - Directing
Promptbook Guidelines for Final – Thursday, April 28 @ 9:25

Marked in the script:

Scene breakdown with titles
Entrances and exits
Sound Cue
Lights
Properties
Floor plan
Blocking

In paper form, include the following:

1. What does the title tell me about my play?
2. What does the date of the first performance tell me about my play? Concern yourself with major events in the playwright's world.
3. What can I learn from the *names of the characters*?
4. What is the major character's *function*?
 - a. Who is/are the protagonist(s), the central character(s) in my play?
 - b. Who is the antagonist? Who is standing in the way of the central character?
 - c. Who is a confidant to the central character? (**Note:** Not all plays have one.)
 - d. Who is the foil to the central character? (**Note:** Not all plays have one.)
 - e. Who is the play's *raisonneur*, the "voice of reason," the playwright's voice? (**Note:** Not all plays have one.)
 - f. Who are the stock characters? (**Note:** Not all plays have them.)
 - g. Who are the utility characters in the play? (**Note:** Not all plays have them.)
5. What do the *speeches* in my play tell me about meaning? Look especially at soliloquies, monologues, and asides.
6. What was the *playwright's intent*?
 - a. To entertain: Does my play stress plot?
 - b. To inform: Does my play stress character as well as plot?
 - c. To persuade: Does my play stress the playwright's point of view and try to move me to action?
7. What is the moment of *disturbance* in my play (the initiating event in the play that starts the action)?
8. What is the line or action in my play that can be cited as the *crisis*, or *turning point* (the key moment of decision for the protagonist)?
9. What is the line or action in my play that can be cited as the *climax* (the highest point of tension, the catharsis of the play)?

10. How effectively has the playwright handled *exposition* in the play?
11. How well has the playwright handled the *dénouement* (restoring order to the situation) in the play?

Complete the following play analysis worksheets in detail:

Budget Worksheet

First Reading Initial Reactions

Spectacle Analysis

Character Analysis

Plot Analysis

Idea Analysis

Rhythm Analysis

Dialogue Analysis

Psychological Concept

Visual Concept

Character Analysis Worksheet

Name of Character

Name of Show _____

By _____

Outer World: Environmental and physical traits

Age _____ Language _____ Time period

Social status _____

Education _____

Family history

Brief physical description

Any unusual physical or mental characteristics?

Kinesthetics (how he/she moves, i.e., lumbering, lithe)

Inner World: Psychological/Emotional

Superobjective of Character

Scene	Script lines	Subtest

--	--	--	--	--	--

Plot Analysis Worksheet page 2

Major Moments

Inciting action:

Climax:

Falling action:

Major Conflicts and Obstacles

Major conflict:

Obstacle(s):

Notes

Psychological Concept Worksheet page 1

Themes

1. Superobjective:

Themes:

Action summary:

2. Relevant themes:

3. Why relevant?:

Focus Statement:

4. Focus statement:

5. Why do you want to focus on this?:

6. How are the characters shaped by the Focus Statement?: _____

7. Character Focus Statements:

Character	Focus Statement

Identify common theme in characters' Focus Statements: _____

Psychological Concept Worksheet page 2

Statements of Will

8. General statement of will:

Character's Will:

Character	Short statement of character's will

Focus Statement

9. Character's actions in terms of Focus Statement:

Character	Action

10. The Psychological Concept Statement:

Spectacle Analysis Worksheet

Genre

Genre characteristics

Playing style _____

Dangers _____

Given Circumstances

Time

Place or physical environment

Society

Economics

Cultural

Spirituality

The World of the Play

Notes

**ASSESSMENT DAYS
WWU THEATRE
PORTFOLIO GUIDELINES
2020-2021**
By the Theatre Faculty



**WILLIAM WOODS
UNIVERSITY**

These guidelines have been created and provided to give students the optimum experience in producing a successful and positive portfolio presentation.

Guidelines for Theatre Portfolio Review 2020/2021

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Due to the COVID-19 Pandemic Theatre Portfolio Review is now scheduled over two different days. The 1st day is Feb. 24 where a general knowledge of theatre test including theatre history and dramatic literature will be given. The 2nd day is March 30 where each student will perform and interview during a 45 minute time slot. At that those times classes are canceled across campus. A sign-up sheet will be posted on the Theatre department office door so you can sign up for a both a test and review time.

The Review process consists of:

1. March 30 - A 45 minute time slot for your performance, or technical presentation and be evaluated and critiqued, both verbally and in writing by the theatre faculty, staff and guest professional evaluators. Meets Objective #1
2. March 30 – A Student Self Reflection Paper (3-5 pages) detailing artistic growth in all aspects of theatrical production is due. Meets Objective #3
3. March 30 - Your character analysis or design conceptualization (to be turned in for review at your presentation). Meets Objective #1
4. March 30 - Electronic portfolio/Website construction evidence.
5. Feb. 24 – 9 - Noon - A general knowledge of theatre test including theatre history and dramatic literature. Students will schedule a time slot to take the test. Meets Objective #2
6. March 30th - Perform a Duet scene that features your character in the scene.

You may choose the performance, technical, or theatre education portfolio review process. The criteria for the reviews follow.

Performance Portfolio Review Criteria

- March 30- Write a self-reflection paper stating accomplished artistic goals and your goals for the future (to be turned in for review at your presentation).
- Feb. 18 - 9 - Noon - A general knowledge of theatre test including theatre history and dramatic literature. Meets Objective #2
- March 30- Perform two contrasting monologues. Each monologue must not be more than 5 minutes in length **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before -
 - Monologue #1 – modern comedy or drama – 20th century to the present.
 - Monologue #2 – classical/historical – pre-20th century. Examples could be Shakespeare, Euripides, Sophocles, Moliere, ETC.
- March 30- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene. **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.
- March 30- Bring your updated resume of performance experience.
- March 30- Bring your updated headshot.
- March 30- Bring your updated portfolio containing your headshots, reviews, production shots, modeling shots, and any other examples of your best work. **Remember, it's not quantity, its quality that counts.**
- March 30- Write a complete character bio and history for one of the monologue characters in your presentation (to be turned in for review at your presentation).
- March 30- Show evidence of building/updating your own website/electronic portfolio.

Technical Portfolio Review Criteria

- Prepare and present a fifteen minute portfolio presentation highlighting your technical strengths and experiences.
- March 30- Bring your updated portfolio for review in the interview. The portfolio should contain examples of your best work including designs, photos, drawings, renderings, slides, and prompt scripts. **Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)**
- March 30- Bring an updated resume of your performance and technical experience.
- March 30- Choose a play and write a design conceptualization paper on the play (to be turned in for review at your presentation).

- March 30- Write a self-reflection paper stating accomplished artistic goals and your goals for the future, or show us your completed stage management script (if you stage managed a production).
- March 30- Show evidence of building your own website/electronic portfolio.

Theatre Education Portfolio Review Criteria

- The requirements are the same as those listed for the performance concentration.

Requirement for All Majors

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all-inclusive to your talent, technique and knowledge base.

Theatre Test - A test over general theatre knowledge will be administered during the Portfolio Review. This test will cover theatre history, performance technique, technical theatre and dramatic literature, theory and criticism including knowledge of important playwrights.

Results

You will receive a written copy of your portfolio review results before the end of the semester and will be required to make an appointment with the Artistic Director to assess the results of your review.

Non-Participation

Theatre majors failing to participate in the review process and testing will result in the **loss of your scholarship and/or your status as a Theatre major.**

The Portfolio Review Information & Help

To insure the most current and professional portfolio presentation, carefully read the information and review the provided examples.

GENERAL PREPARATION

Stay positive - Portfolio is an exciting time for you, and one that is full of hope and at least a little anxiety. Our observation of successful students shows that following some simple advice will help you navigate portfolio review with a minimum of stress and the best possible results. Break a leg!

Your preparation

- Give yourself plenty of lead time for rehearsal.
- Know the play and the character as well as if you were performing the role in a full production. Do the same research. Fully understand why you say every word you say.
- Don't forget to practice your introduction. Keep it short and upbeat. A sincere greeting, your name, the play from which your piece is taken, and the author is sufficient information. If you need to place a chair or set the stage in some other way, do so before your introduction. It will calm you down.
- **Begin and end strongly.** There should be no doubt as to when your character is finished speaking.
- Practice your entire presentation (moving the chair, introducing yourself, piece number one, piece number two, your dignified "Thank you" and exit) in front of as many different people as possible.
- Be ready to talk about why you've started on this career path.

APPEARANCE

What to wear - Plan to dress as comfortably as you can while maintaining a polished, professional appearance. Dress the part of an actor, not the character.

- Business casual is a good measure of style for this event.
- Actresses should wear character shoes and not high heels.
- Men should wear hard-soled dress shoes.
- Jeans, sandals, flip flops, sneakers, and short skirts are not appropriate.
- Avoid noisy footwear and jewelry.
- Don't change clothes during the audition. Be simple and classy.

RESUME

The Actor's Resume –

- There's a standard format for résumés. Use only one 8½" x 11" paper, arranging your information carefully.
- Make your name at the top big and bold.
- Directly below your name, list phone numbers (home, service, mobile, etc.), e-mail address or Web site, and any union affiliations. If you have an agent, put his/her name here under "Represented by...." **Do not list your address.**
- Organize your credits under categories: *Broadway, Off-Broadway, Regional Theatre*, etc. If you don't have a broad range of experience, use more general categories like *Theatre or Stage, Film, Television*, and *Industrials*. Under these general categories, use columns to separate information. In column one, put the production title; column two, the role you played; column three, theatre/producer.
- List your training—with whom you studied and where.
- Special Skills is an important category. List only the dialects and special skills that you can perform extremely well.
- For a theatre audition, list stage roles first, followed by other experience. Make a few versions of your resume: if you're auditioning for a Shakespearean production, put your classical roles first; for a musical, highlight the musicals that you've done.
- For film auditions, list more film appearances than theatre work (though, list projects set in another era, as a film director may be pleased to know that you've done period work on stage or have theatre experience).
- Don't combine resumes of different types (acting with directing, stage managing with set design, etc.).
- **Don't lie!**
- If you've appeared in 40 productions, choose the most prestigious. Less is more. If your credits are too numerous to list in various areas of theatre, film, commercials, etc., you might say "Additional credits

available on request. This keeps your resume easy to read while impressing readers with your extensive experience.

When printing your resume:

- Your resume will eventually be trimmed to fit behind your 8x10 headshot for an audition, so set your margins accordingly. For Portfolio it does not need to be attached to your headshot.
- Select a font that is easy to read and attractive. No font sizes smaller than 10 please.
- Print on good paper, 24 lb. weight or heavier. Stay away from florescent or brightly colored papers.

HEADSHOT

The Headshot – Your headshot should look like you ... on a really good day, the way you want to present yourself at a general audition. **It must be current.**

Styles/Appearance

- A headshot is an 8x10, color photograph of you. You should also have both vertical and horizontal versions of the head shot.
- Be sure your picture is current and up to date.
- Film actors (movies, TV, commercials) also need a three-quarter body shot.
- Always exude who you really are, but keep in mind what casting people are looking for.
- Stay away from glamour and fancy dress shots.
- If you change your hair style, length or color, or change your appearance in any way, have new photos taken.
- Wear clean clothes for the shoot, without a pattern. Avoid whites; go with pastels and colors appropriate for your skin tone. Avoid turtle-necks and confining necklines—they close you off to the viewer.
- Select your clothing carefully, for it speaks loudly about your personality and image.
- Actors should have a shape and style to their hair. If you cut your hair, do so at least one week before the shoot.
- Your headshot should be crisp and clear.
- Your headshot will be a head-and-shoulders (say, mid-chest up, although some are just the head), photo, shot against a neutral background that compliments your appearance, with careful lighting.
- If you're dark-haired, a dark background isn't a good idea because your hair will disappear.
- If you have light-colored hair, a light background will make you look wan and washed out.
- Virtually every headshot shows the actor looking directly into the camera and the key to a good headshot is a lively, warm appearance--*and that comes from the eyes*. (Tip: Borrow the trick used by experienced TV announcers and newscasters. You don't look at the camera lens but instead you look *past* the camera lens, *into* the camera. You aren't looking at a piece of equipment but instead at a *human*...and a human you like.).
- No hand props.
- Should you smile? Yes and no. Your session will offer you plenty of opportunity to try both. Don't force anything, and most of all don't fake a smile for the camera; it will show on the final print. Relax, be yourself, and remember that a real smile starts and ends with your eyes. If you do go the serious route, don't overdo it. What may feel dramatic or intense to you might make you look unapproachable. You need to look engaging; for some of us that means a fresh smile, for others, a more enigmatic seriousness.
- The basic head-and-shoulders, full-frame headshot is an all-round shot for performers in all aspects of the business. If you only have one shot, start with this.
- Also popular now are the three-quarter body or full body shots that give you a chance to do more physically, and close-ups which give a detailed view of a person's face. Another shot to consider is the horizontal shot, now seen quite frequently.

Headshot Guidelines

- Color or black and white? Currently the trend is for color headshots, but be prepared to also offer a black and white version if requested.
- To avoid wasted space and to increase the dramatic impact, the picture should be borderless.
- It is helpful to have your name imprinted directly onto the photo, as it helps to identify you immediately (without having to flip the headshot over) and will greatly aid a director should your resume become detached from your headshot.
- An important aspect of your photo is how to crop it. A photographer who crops a photo selects the ideal margin around your face within the frame of the shot. This is part of the photographer's art.
- The basic 8x10 will always be appropriate, especially for commercial and industrial opportunities.

- Portrait shots (three quarter and full-body shots) allow casting directors to read more about your physical characteristics and body language. On the other hand, close up shots allow a better look at your face.
- The decision of how to crop the picture rests in your hands, but your photographer can guide you with sound advice.
- Most headshots have a matte finish. No white border. The options vary with current style.

Headshot Reproduction

The price and quality of reproduction for headshot photographs vary. As a rule, you get what you pay for, so check out any photographer or lab's work before you assume it will be good enough.

- You need sharp and crisp headshots, with excellent contrast.
- Do not scrimp when reproducing your headshot. This is the most important marketing tool you have; respect yourself and your profession.

MONOLOGUE

Your monologue - Most of the experts agree that finding the right monologue, or song is crucial. That means:

- A piece that fits you and your age range.
- Select material by different playwrights and composers.
- Select material that you can feel passionate about.
- Avoid monologues that have been done to death.
- A multi-dimensional, dramatically active piece. You should be working toward a goal with respect to the other character in the scene; silence on his or her part does not equal absence. If your character is telling a story, why must that story be told right now? Why doesn't anyone interrupt you? How do your listeners react? How does that reaction affect you?
- A piece you know well. Don't rely on adrenaline to get you through. **Singers, especially, should not attempt material beyond their grasp.**
- A piece that reflects your good taste and artistic sensibility. Students who barrage auditors with profanities are indeed remembered, **but not fondly.**
- A piece that doesn't require props, or gimmicky staging.
- A piece that reveals something about you and that truly excites you.
- Select monologues from full plays (not stand alone monologues from collections for teens).
- Don't make the adjudicators your acting partner. Place the imaginary partner just over their heads.
- Don't do dialect pieces. These are often viewed as a way of hiding from the audience, and you'll rarely do the dialect to the standard of the program.
- Take the stage. Make your presence known onstage with your character.
- **NO REPEATS PLEASE!** Monologues must be something you have not performed for portfolio review before.

DUET SCENE

Your Duet Scene - Your duet scene should be chosen with the following in mind –

- Your character should have the strength of the scene.
- **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.
- A scene that fits you and your age range.
- Select material that you can feel passionate about.
- A multi-dimensional, dramatically active scene. You should be working toward a goal with respect to the other character in the scene; silence on his or her part does not equal absence. If your character is telling a story, why must that story be told right now? Why doesn't anyone interrupt you? How do your listeners react? How does that reaction affect you?
- A scene you know well. Don't rely on adrenaline to get you through.
- A scene that reflects your good taste and artistic sensibility. Students who barrage auditors with profanities are indeed remembered, **but not fondly.**
- A scene that doesn't require a dialect, props, or gimmicky staging.
- A scene that reveals something about you and that truly excites you.
- Take the stage. Make your presence known onstage with your character.

Self Reflection Paper

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all-inclusive to your talent, technique and knowledge base. Do not be afraid to "toot" your horn about yourself.

CHARACTER BIOGRAPHY

Actors - write a complete character bio and history for one of the monologue characters in your presentation (to be turned in for review at your presentation). Include a physical and psychological description, and family history. Also include the character's environment and how it effects the character.

DESIGN CONCEPTUALIZATION PAPER

Technicians - Choose a play and write a design conceptualization paper on the play (to be turned in for review at your presentation). Include a description of the concept you plan to use, the style of presentation, color palette and any other information you deem pertinent to the design.

PORTFOLIO BOOK LAYOUT

Portfolio content should be laid out in a neat and orderly fashion. Everything must be labeled with the name of the production, theatre and what the picture displays. Order of contents should be as follows –

For actors -

1. Headshots – both color and black and white
2. Resume
3. Production photos – all photos should be labeled with the name of the production, character you played and theatre.
4. Modeling shots (if you have them).
5. Other pertinent examples of your work

For technicians/designers –

1. Headshots – both color and black and white
2. Resume
3. Production photos – all photos should be labeled with the name of the production and theatre.
4. Examples of paper work
5. Progressions showing your thinking in drawings, drafting, rendering and construction in progress and finally finished product.

ACTOR/ACTRESS WEBSITE/ELECTRONIC

Professionals need both hard and electronic portfolios to cover all audition and interview situations. There are many websites offering you the opportunity to create your own website for free. These can be a start until you can afford to have a more professional website created. The same idea applies for electronic portfolios on CD. The following are examples of both websites and electronic portfolios that you can browse for reference.

<http://kellyhazen.net/KELLEYHAZEN.net/HOME.html>

<http://www.stewartskelton.net/>

<http://triplethreat78.wix.com/portfolio#!theatrical-resume>

<http://www.kelliohara.com/>

Sample portfolio folder picture – invest in a black cover portfolio that makes you look professional. NO SCRAPBOOKS



Make sure you have enough plastic pages to handle all of the materials you will place in your portfolio. Extra pages can typically be purchased where you bought your portfolio.

RESUME EXAMPLE

Joe Potter

573 -555-1234

jpotter@williamwoods.edu

A.E.A., S.A.G., A.F.T.R.A.

Represented by Make Believe Talent Agency Group 1-800-123-4567

Broadway

Oklahoma
Fiddler on the Roof
The Sound of Music

Role

Bob the cowboy
Latka
Admiral von Schreiber

Theatre/Producer

Roundabout Theatre
Neil Simon Theatre
Shubert Theatre

Regional Theatre

Little Mary Sunshine
Louieville
The Boy Friend
Tom Jones

Uncle Oscar

Actors Theatre of

Lord Brockhurst
Partridge

Alley Theatre
Yale repertory Theatre

Film

Annie
Superman: The Movie
Star Trek: The Movie

Shop Owner
Reporter #2
Red Shirt Guy #1

Warner Brothers
Universal Studios
Paramount

Television

M.A.S.H.
Charley's Angels
Dukes of Hazzard

Wounded Soldier
Frank Nitty
Billy Bob

CBS
NBC
ABC

Training

Voice
Dance
Dance
Movement

Marlene Railton
Adrienne Branson

William Woods University
Tonansio's School of

George Balanchine

New York City Ballet

Special Skills

Fencing, Stage Combat, Piano, Organ, Keyboards, simple magic

PERSONAL REFERENCES

Paul Clervi
William Woods University
One University Avenue
Fulton, MO 65251
573-592-4367

Peter Sargent
Webster University
470 East Lockwood
St. Louis, MO 63119

Robert Bradley
Missouri State University
901 National
Springfield, MO 65804

Joe Potter

573 -555-1234

jpotter@williamwoods.edu

I.A.T.S.E. Local 334, USITT

CONTACT – 573-123-4567

Broadway

Oklahoma
Fiddler on the Roof
The Sound of Music

Position

Lighting Designer
Sound Engineer
Property Master

Theatre/Producer

Roundabout Theatre
Neil Simon Theatre
Shubert Theatre

Regional Theatre

Little Mary Sunshine
Louisville
The Boy Friend
Tom Jones

Stage Manager

Special Effects
scenic Artist

Actors Theatre of

Alley Theatre
Yale Repertory Theatre

Film

Annie
Superman: The Movie
Star Trek: The Movie

Properties
Scenic construction
Scenic construction

Warner Brothers
Universal Studios
Paramount

Television

M.A.S.H.
Charley's Angels
Dukes of Hazzard

Scenic construction
Scenic construction
Properties

CBS
NBC
ABC

Computer Skills: Platforms: Windows, Mac, Linux, CAD, AutoCAD, VectorWorks, LightWright, WYSIWYG, ESP Vision, Final Cut Pro, iMovie, ETC, High End, Strand, or A.C.T, Excel, Word, PowerPoint, Photoshop, Publisher, Quark, Outlook, Calendar Creator

Equipment experience: ETC, Strand, High End, Mazzyx, GrandMA.

Special Skills

read music, musical training/piano/organ, speak German, model making; mask making; first aid; house management, welding, drywall stilts, mechanical engineering, certified in CPR

PERSONAL REFERENCES

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William Woods University
One University Avenue
Fulton, MO 65251
573-592-4367

Peter Sargent
Webster University
470 East Lockwood
St. Louis, MO 63119

Robert Bradley
Missouri State University
901 National
Springfield, MO 65804

Headshot examples –



Actor Portfolio layout 4 X 6 picture (nothing smaller please) example



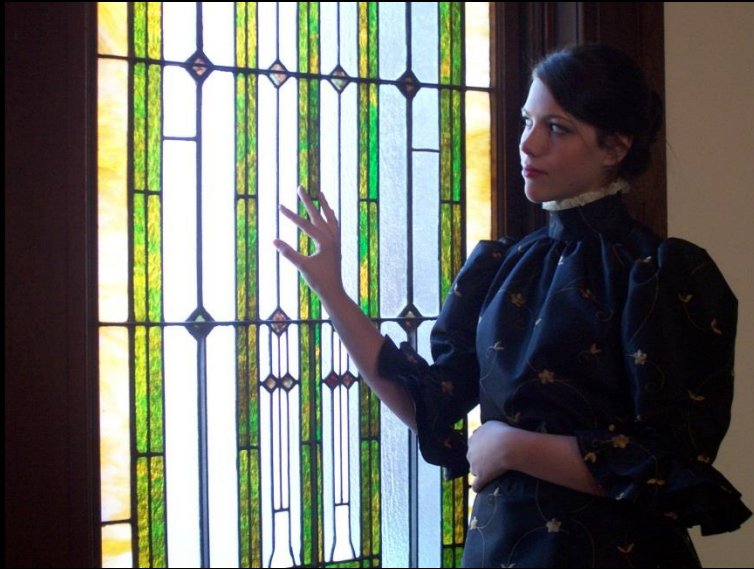
9 to 5
William Woods University
Cutlip Auditorium

Actor Portfolio 8 X 10 picture (preferred size) layout example

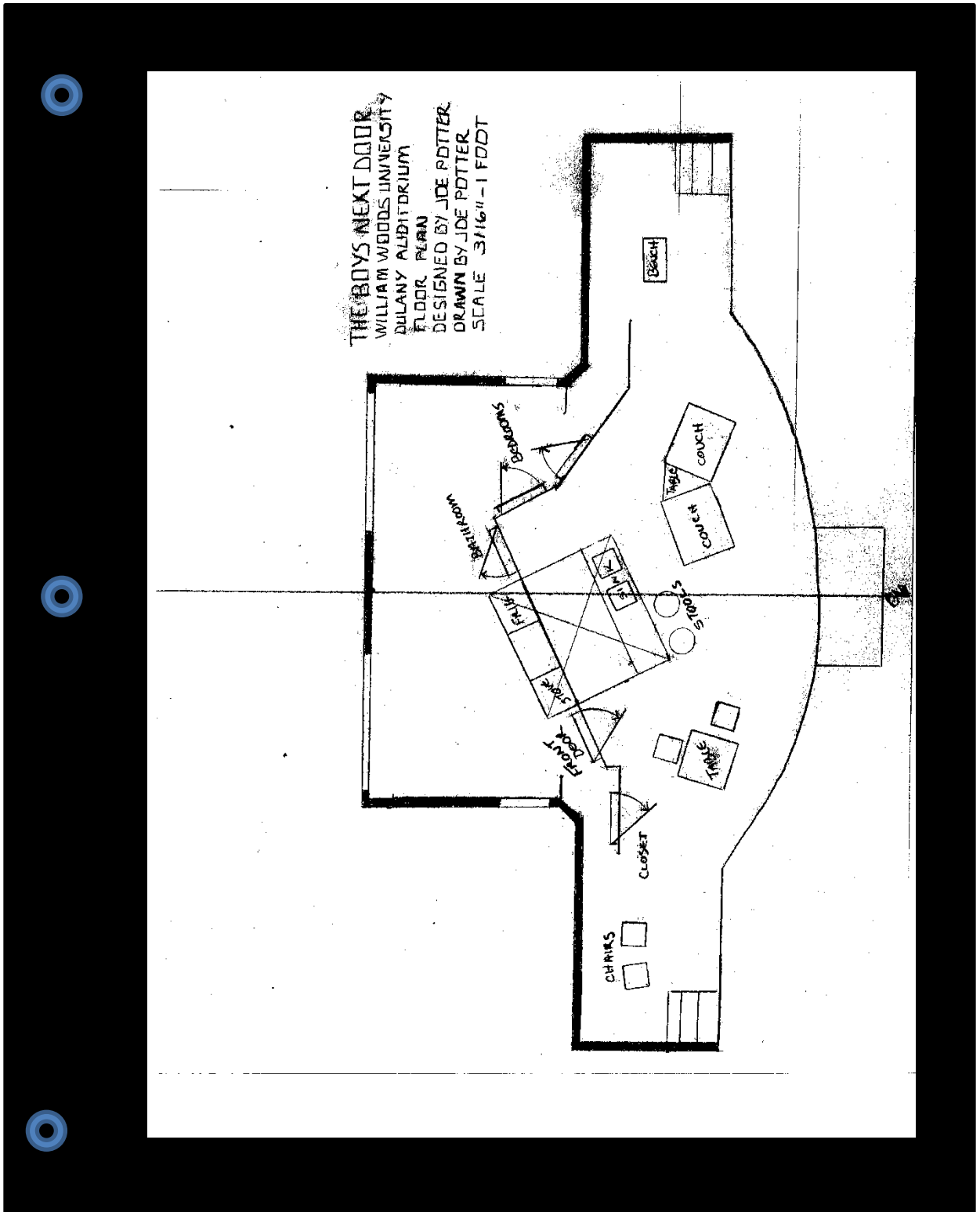


9 to 5
William Woods University
Cutlip Auditorium

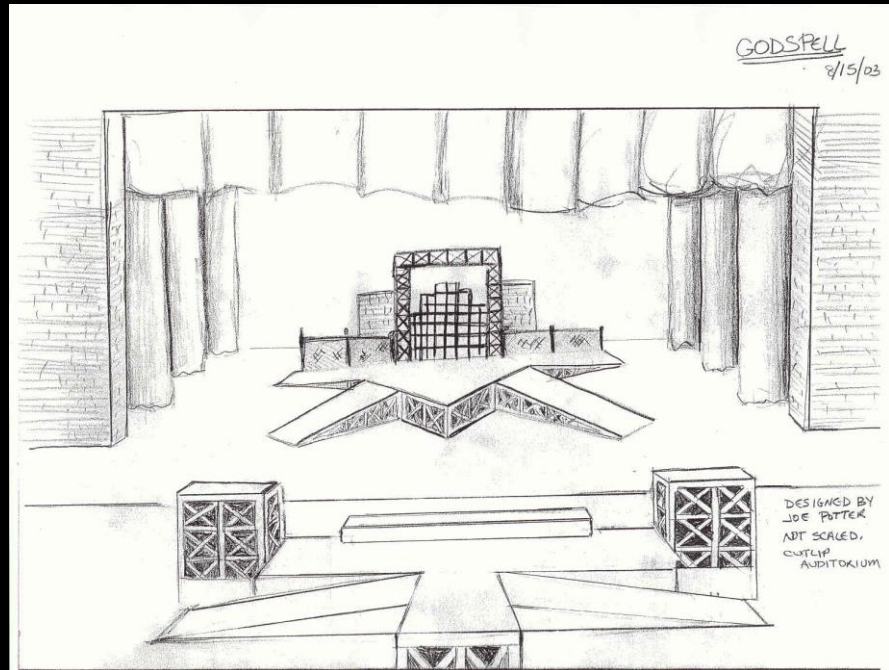
Actor Portfolio layout example



Hedda Gabler
Publicity Shot
Costume Shot
William Woods University
Dulany Auditorium

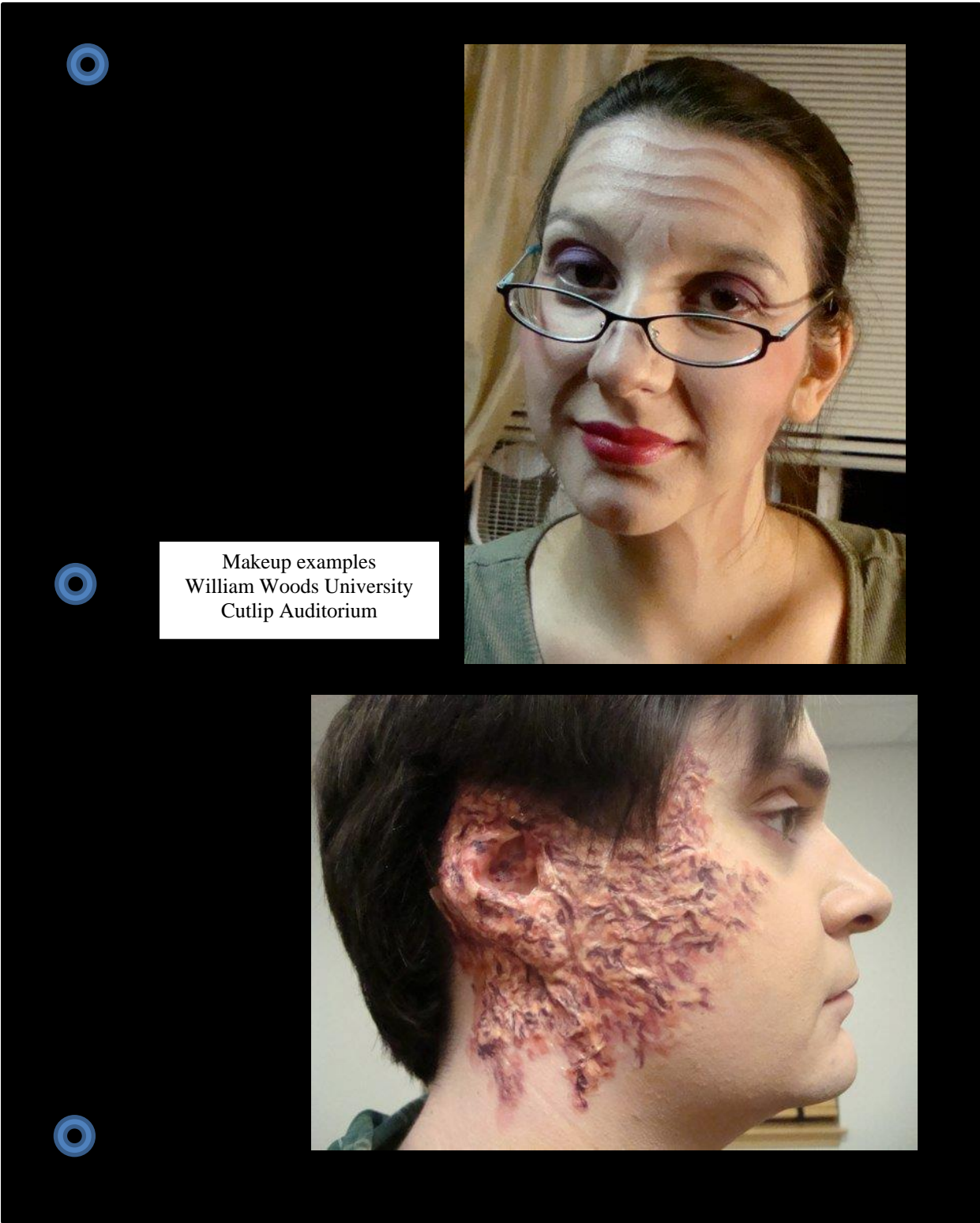


Portfolio layout tech example



Godspell Thumbnail sketch
Finished version
William Woods University
Cutlip Auditorium

Portfolio layout tech example



Makeup examples
William Woods University
Cutlip Auditorium

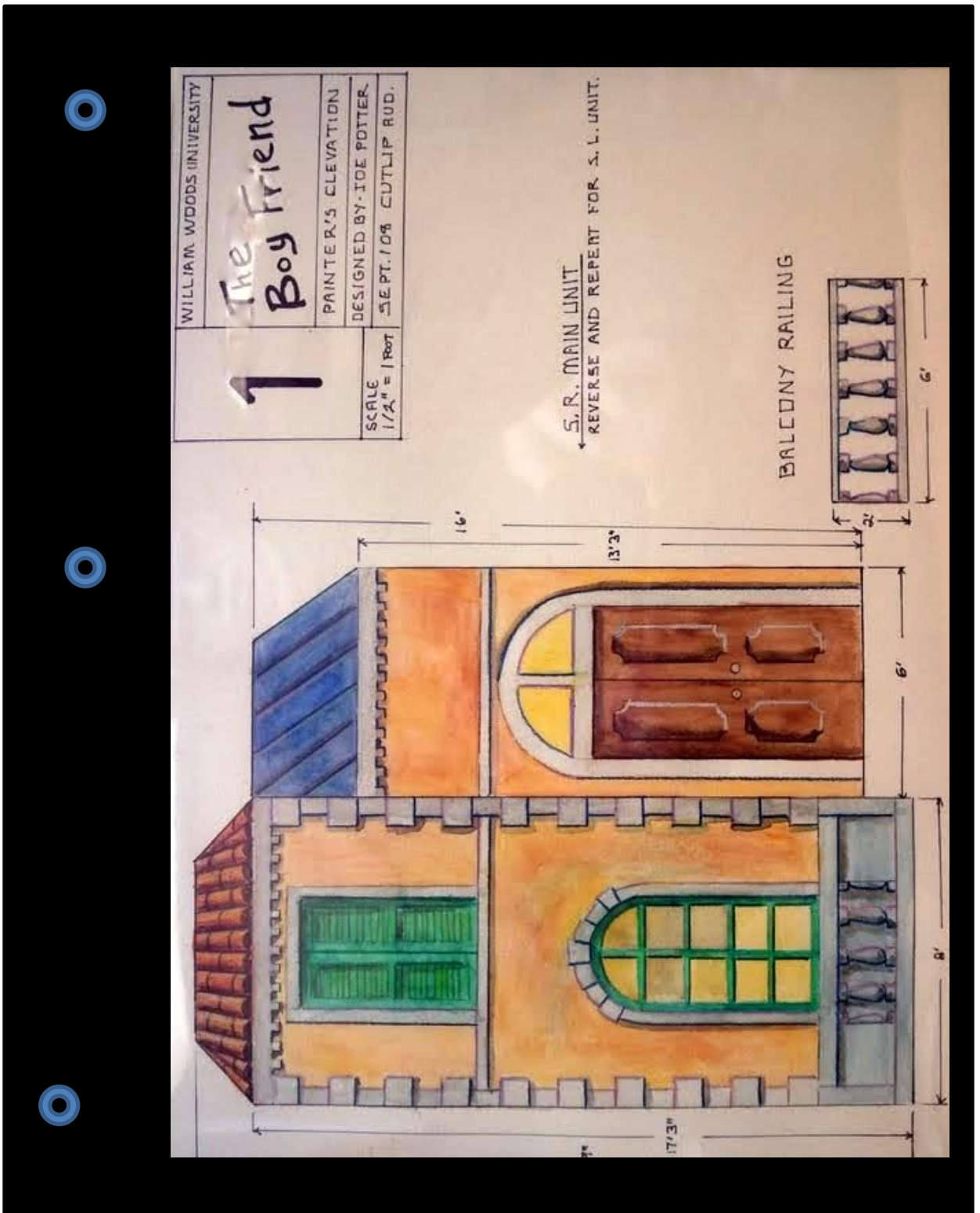
Portfolio layout tech example

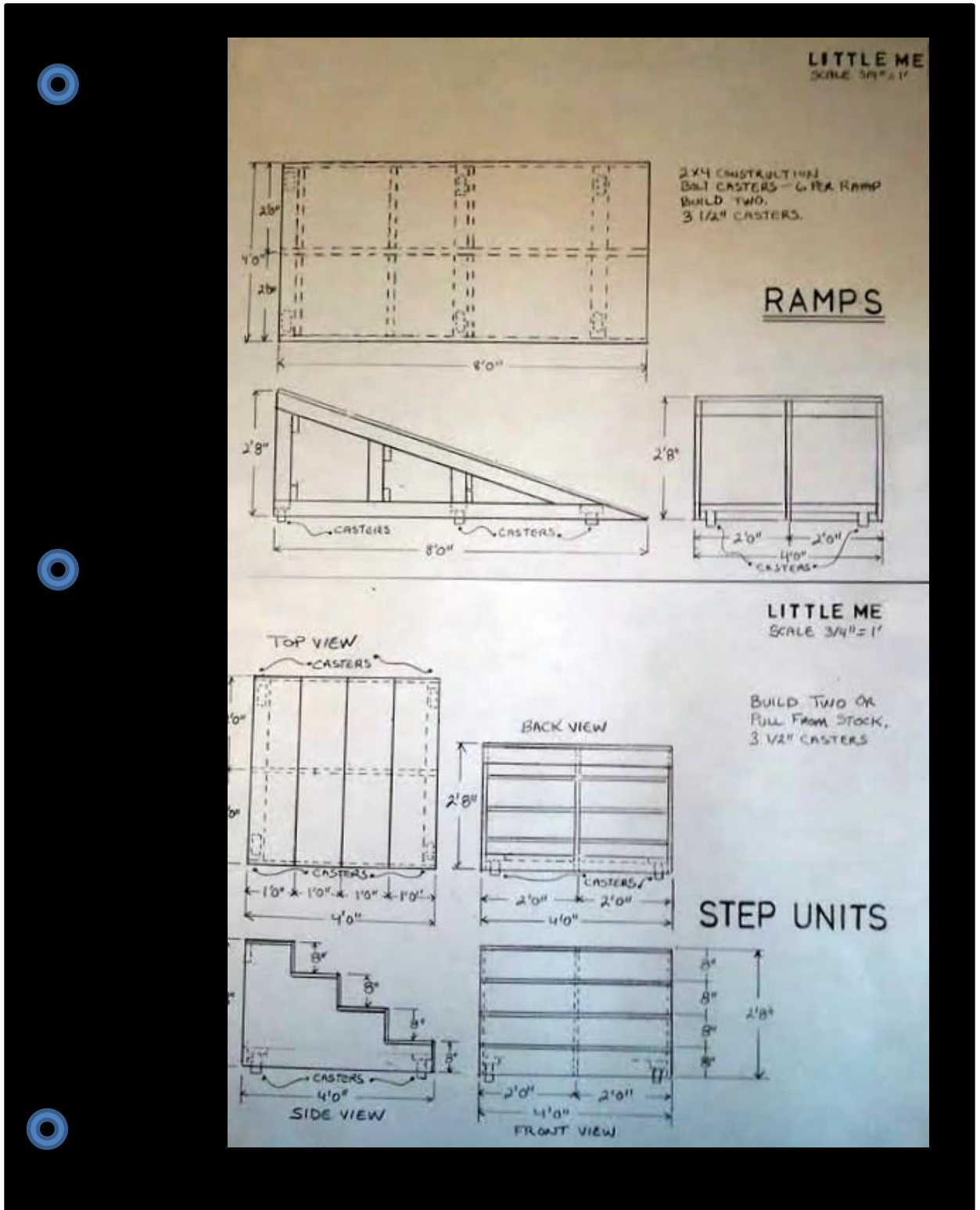


Scene Painting technique
William Woods University
Cutlip Auditorium



Set decoration
William Woods University
Cutlip Auditorium





Portfolio layout tech example



A Funny Thing Happened on
the Way to the Forum
William Woods University
Cutlip Auditorium
Paint detail

