



WILLIAM WOODS
UNIVERSITY

Theatre Annual Assessment 2022-2023

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Annual Assessment 2022-2023

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

Students Majors 2022-2023

Student Majors 2021-2022

Student Minors 2022-2023

Student Minors 2021-2022

4

5

Concentrations 2022-2023

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

not applicable

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 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 in the past 28 years to help recruit potential students who come to our campus as theatre minors or speech and theatre majors (secondary education majors).

Our challenge moving forward is making the Theatre Department attractive to incoming students with interests and talents in theatre.

- Continuing to go to the Missouri State Thespian Conference.
- We should be attending regularly the St. Louis Fine Arts Fair.
- 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.
- 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) Critical Thinking (3 credit hours) Ethical Reasoning (3 credit hours) Meaning (3 credit hours)	Quantitative Inquiry: (10 credit hours) Natural Sciences (7 credit hours) Mathematics (3 credit hours)	Society & the Individual: (12 credit hours) Social Science (3 credit hours) Diversity (3 credit hours) Historical Perspective (6 credit hours)	Creative Expression: (12 credit hours) Communication (9 credit hours) Fine & Performing Arts (3 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 Musical Theatre	X		X	X
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 Spring 2022

Program Alignment to NSSE Objectives

Faculty discussed the most recent NSSE results in spring of 2022 and identified universal objectives for all academic content. Please articulate what the program is doing to further students' knowledge and skills in the following areas: 1C- Explained course material to one or more students; 2E - Tried to better understand someone else's view by imagining how an issues looks from his/her perspective; 4C-Analyzing an idea, experience, or line of reasoning in depth by examining its parts; 4D- Evaluating a point of view, decision, or information source. Please describe the activities used and the impact on student learning.

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 who's 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 post mortem 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?

No changes have been made to this area.

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? Met	80% of students must have a 75% or better - final paper	THA_363_01_Theatre_History_Potter_Spring_2023.doc Aphra_Behn_final_paper.docx	
THA 499				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this year been met yet?			

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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? Met	80% of students must have a 75% or better final paper	THA_363_01_Theatre_History_Potter_Spring_2023.doc Aphra_Behn_final_paper.docx	
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	Criterion	Summary	Attachments of the	Improvement

Measure			Assessments	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	

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 alongwith 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 improvemens 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.

IN THA 363 students wrote a paper dealing with a topic from theatre history. The student chose to write their paper on Aphra Behn.

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. Both students were theatre minors who opted to participate. Scheduling was not an issue. Each student presented their portfolios for review. We used 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

Tech_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?

The program does not include service learning.

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:

45 Plays for 45 Presidents - October

Silent Sky - November

These Shinning Lives - February

The Sweet Delilah Swim Club - April

Jesters (two productions per year) – October & March

Ghost Tour Dulany Auditorium

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.

Students were able to use their design and leadership skills in a variety of ways for the mainstage and Jester's productions this year. Students took on the task of working with faculty/student directors and produced incredible amounts of artistic achievement through their design and leadership skills.

Alanna Bielawski wrote a play called Across the Road about her experiences between the barn and theatre students. It was produced by the Jesters Drama Club.

Alanna took on the role of technical director for the spring mainstage season ensuring that those productions were produced and designed on time with full crew.

- 45 Plays for 45 Presidents - mainstage Lighting Design by Felice Allen
- 45 Plays for 45 Presidents - mainstage Sound Design by Jessica Kidd
- 45 Plays for 45 Presidents - mainstage Presidential Coat Design Bre Hockman
- Silent Sky - mainstage Costume Design by Bre Hockman
- Silent Sky - mainstage Light Design by Cassidy Cray
- These Shinning Lives - Mainstage Set Design by Alanna Bielawski
- These Shinning Lives - Mainstage Costume Design by Bre Hockman
- These Shinning Lives - Mainstage Light Design by Felice Allen
- The Sweet Delilah Swim Club - Associate Set Design by Felice Allen
- The Sweet Delilah Swim Club - Costume Design by Felice Allen
- The Sweet Delilah Swim Club - Sound Design by Jessica Kidd
- The Sweet Delilah Swim Club - Sound Design by Jessica Kidd

Alumni Accomplishments

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

Joshua Potter - Post Production 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 design credits include Controller I designed for Guardians of the Galaxy vol 3, designed the concept for the robot Megan character in the horror film Megan and creature design on the movie Dungeons & Dragons.

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 includin Shuffle Along

Maggie Hunter has a new job at the Kirkwood Performing Arts Center. I think she's running lights and sound.

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 attended the Kennedy Center American College Theatre Festival in January, and is a respondent for KCACTF.

Melissa Alpers Springer is coaching alumni Emma Cunningham on her Broadway audition tapes and on her scene work at Stella Adler Conservatory.

Joe Potter Researched various style organs and keyboards to potentially replace the aging 3 manual Allen organ in Cutlip Auditorium. This information was presented to the graduation committee and executive board.

Joe Potter created/built an OER music appreciation course including syllabus, curriculum, power points and listening list for Woods Global.

Assessment Rubric:

Clear	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:	the program is aligned to the old university mission and did not update to the new mission.			
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:	The NSSE objectives aligned to the program in this section are the old NSSE objectives and not the updated objectives voted on by faculty.			
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:				
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:				

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:	The assessment provided evidence of student work, but not the assessed results of the assignment or task.			
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 comprehensive summary of assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:	Not sure if THA 454 was taught or not as that assessment was left blank an other course that were not taught were noted in the chart. The analysis section discussed the assignments that students completed but did not go into detail on process or application of the activity. Also, there are a lot of assessment points for the minor with very low participation. The program might want to look at targeting the assessment activities into classes that are more likely than not to be taught.			
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:				
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 Data

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.

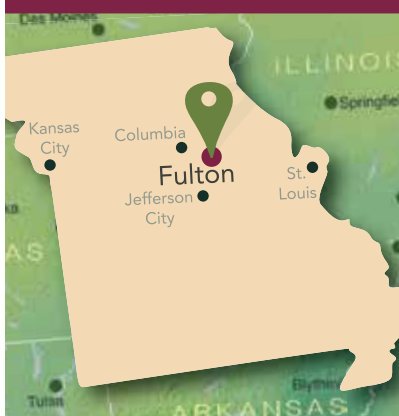


Speech and theatre teachers have the good fortune of being able to open eyes, hearts and minds to the wonder that is Theatre Arts. As a Bachelor of Science in Speech and Theatre Education student at William Woods University, you will prepare for a career teaching students in the same way you too may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

Professor Joe Potter

4/21/2023

Aphra Behn

Making a living through writing was difficult for anyone, and continues to be difficult today. As difficult as it was for men to earn a living at the time of the Comedy of Manners being in style, it was even more difficult for women. Women being involved in theatre was still looked down on at the time. When women were able to be involved in theatre, it was common for women to be used as not only actresses, but prostitutes who “served” the audience. Because of her gender, as well as her past, there is little documentation of her childhood and adult life. There is much speculation about who her parents were, as well as her espionage career.

Very little is known about her early life, as women playwrights were still less prominent. People mostly have second-hand accounts of her childhood. The only one who has claimed to have known her as a child was a cavalier Colonel Thomas Colepepper. He declared in his manuscript ¹*'Adversaria'*, that her mother had been his wet-nurse. He also claims that she was

¹ Todd, Janet. *Behn, Aphra [Aphara]*. Oxford Dictionary of National Biography, 23 September 2004

born either at Sturry or Canterbury. She was likely born at one of these places in 1640. His testimony states that she had a 'fayer' sister, or an aunt on his father's side. Another testimony was given by Anne Finch, countess of Winchilsea. In *'The Circuit of Apollo'*, she places Aphra Behn's place of birth as 'the desolate Wye', a market town in Kent. She also states that she was known to be the daughter of a barber.

Both of these account could be true, and also match an account of a barber in Canterbury named Bartholomew Johnson. Later in life, Bartholomew was appointed as an overseer of the poor for St. Margaret's, in central Canterbury. Later in her life, when Aphra Behn wrote her fiction, *Oroonoko*, she created a more elevated identity for herself, which her biographer, author of *Memoir*, accepted as fact. As stated before, very little is known about her early life. Her birth name may have not even been Aphra Behn, but rather Eaffrey Johnson.²

Aphra Behn most likely lived in the colony of Surinam during the final years of the succession crisis that resulted in the banishment of Charles II from England to France. This is most likely where she was trained in political espionage. During these years of this succession crisis, she was believed to have acted as a royalist spy, agent because she was acquainted with

² Martin, Kristian. *Aphra Behn: Poet, Playwright, Prisoner and Spy*. Royal Museums, Greenwich, 21 March, 2016

Thomas Killigrew, a courtier of Charles II.³ If she was not a spy, she would have most likely been a copyist for Killigrew and others, since while we don't know about her education, she was known to have had writing skills.

In 1663, she arrived with her mother and siblings in Surinam, an English colony, and became involved in their political affairs while living on the plantation of Sir Robert Harley. Her father was most likely dead at this time, as his name was not listed on the tax returns for his parish. She may have been involved in espionage during her time in the colony to some capacity, as the deputy of the colony, William Byam, noted her as "Astrea" in his letters that described her personal and professional relationship with William Scot, son of the executed regicide and former secret service chief, Thomas. Later, when Behn wrote about her mission to Antwerp, she used this pseudonym, as well as for her future literary works.

Behn claimed that she was in Surinam when she wrote her first play, *The Young King*, that was based on the romance *Cléopâtre* by La Calprenède.⁴ In 1664, Behn and her family left Surinam and married a German merchant in London named Johann Behn. However, she

³ Todd, Janet. *Behn, Aphra [Aphara]*. Oxford Dictionary of National Biography, 23 September 2004

⁴ Williams, Abigail and O'Connor, Kate. *Who is Aphra Behn?* University of Oxford, 19 June 2012

immediately lost him through either death or separation of some sort. There was a reference to a 'Widow Behn' that mentions a dead husband on board a ship called *Abraham's Sacrifice*. This letter may be referring to Behn, although she never called herself a widow.

In 1666, Behn was sent to Antwerp under the name Astrea as a government agent by the secretary of state, Lord Arlington. The mission was for her to turn William Scot into a double agent against his Dutch masters. Letters in the Hague archives show that Scot double-crossed her after giving her some useful information. When she was low on funds, she appealed to Arlington and Killigrew, but neither of them sent her sufficient funds. This forced her to borrow money in order to return to London. When she was unable to pay this debt, she was threatened to be thrown in debtors' prison, although it is unknown whether or not she really was incarcerated or if she paid her debt by accepting another espionage mission.⁵

If she was in debtor's prison, writing may have been her way to pay off her debt, or to prevent it from happening again, since her espionage missions did not provide financial stability. The King, Charles II, had not provided her with recompense to save her from debt that she had

⁵ Williams, Abigail and O'Connor, Kate. *Who is Aphra Behn?* University of Oxford, 19 June 2012

accumulated during a mission that she had gone on to prevent a plot against him.⁶ So, it is unlikely that she would rely on her arrangement with him in order to keep her out of debtors' prison.

While she may have begun writing poems and comic fiction. But her writing career did not truly begin until 1670, when her work, *The Forc'd Marriage*, opened the season of the Duke's Company on December 20, 1670.⁷ At the beginning of her writing career, she worked under the actor-manager of the Duke's Company, Thomas Betterton. She referred to her past in her first prologue, *The Poetess too, they say, has Spies abroad*, as well in her character named Falatius, who most likely represented Arlington and his abandoning of her in Antwerp.

Her first works, *The Forc'd Marriage* and *The Amorous Prince* were mocked by the play *The Rehearsal* by another playwright, Buckingham. This was most likely because of the plays' subject matter. *The Forc'd Marriage* suggests the power of legitimacy over brute force, something that would have pertained to the return of Charles II after his return from exile. *The Amorous Prince* openly discussed fornication and homosexuality, a topic that was highly

⁶ Martin, Kristian. *Aphra Behn: Poet, Playwright, Prisoner and Spy*. Royal Museums, Greenwich, 21 March, 2016

⁷ Todd, Janet. *Behn, Aphra [Aphara]*. Oxford Dictionary of National Biography, 23 September 2004

controversial, and illegal, while also showing the abuse of power when a prince is ruled by sex.

Many scholars have observed the juxtaposition of Toryism and feminism in her plays (Wolsk, 2004). Toryism is based on the British version of traditionalism and conservatism, which upholds social order as it evolved in the English culture throughout history.

During the late 1600s, English and Dutch were in deep military and trade rivalry, which eventually led to the Anglo-Dutch war in 1652. Before and during this war, Hollandophobia spread throughout Britain. Homophobia is the spread of negative characterizations of the Dutch. This enmity between British and the Dutch affected Behn when she was assigned her mission in Antwerp to contact William Scot about exiled conspirators who found refuge in the United Province, also known as the Dutch Republic.

From this experience, she was able to pen her play entitled *The Dutch Lover*, which was performed in February 1673, which was arguably a Hollandophobic play.⁸ It was normal in the 1670s for Tories, the people who believe in Toryism, to have expressed more Hollandophobia than the rest of their countrymen. However, by the Third Anglo-Dutch War, Behn seemed to have recognized the fact that Hollandophobia was going out of style, as her allusions to Anti-Dutch sentiment in her novellas *Love-Letters Between a Nobleman and His Sister*, *The Fair Jilt*, and *The History of the Nun* became more subtle.

⁸ Wolsk, Rebecca. *Muddy Allegiance and Shiny Booty: Aphra Behn's Anglo-Dutch Politics*. McMaster University, 2004

In her novella *Love-Letters Between a Nobleman and His Sister*, Behn took inspiration from a scandalous affair between the Whig conspirator Ford Lord Grey and his sister-in-law, Henrietta Berkeley, traditionally referred to as his sister. This political scandal was even more politically charged, because Grey and his colleagues opposed the Stuart monarchy, a royal house of Scotland, England, Ireland and later Great Britain. Keeping her readers updated with the scandalous story showed how in-touch Behn was with what was happening politically, aside from her job in espionage. Of course, to protect herself, she altered location from England to France, and the names of the characters, as well as adding a romantic rival in the Dutch character, Octavio.

More Hollandophobia is seen in her choice to make Octavio a Dutchman. This would compel the reader to reread his character in a less innocent light, rather than seeing him as the female lead, Silvia's, victim. It could also attribute her growing materialism to Octavio's Dutch influence.⁹ She also challenges the Whig party's idea that the United Province, or Dutch Republic, is a refuge by using her characters Silvia and Octavio. After both characters already face imprisonment, they are locked up again by Octavio's uncle Sebastian, who is described as boorish to further villainize the Dutch, who tries to validate the confinement as protection from

⁹ Wolsk, Rebecca. *Muddy Allegiance and Shiny Booty: Aphra Behn's Anglo-Dutch Politics*. McMaster University, 2004

his “barbarous countrymen”. This imprisonment was inspired to mock the Whig’s belief of the Dutch Republic being a refuge.

Behn did not only critique and/or mock politics. She also boldly questioned religion, specifically the Roman Catholic church, in her works like *Oroonoko*.¹⁰ The hero, Oroonoko, is captive on a ship with a Christian captain. When Oroonoko and his men go on a hunger strike, the captain swears as a Christian to let them go at the first sign of land. When Oroonoko requests to have his bonds removed, the captain refuses, on account of Oroonoko being a heathen. When arguing over whose oath is greater Oroonoko replies that a secular sanction like honor, with its threat of public shame if it is broken, is just as reassuring in an oath than the fear of “otherworldly punishment on which the Christian faith relies to keep its exponents in line.” In the story *Oroonoko*, the sea captain is just one of many Christians in the novel who does not hesitate to break their oaths, making being a Christian synonymous with being a liar.

This idea would contrast with the old ideas of Christians in stories being morally just, usually to teach the reader a lesson, such as the Christian knights of the King Arthur legends. Aphra Behn depicted the Christians in her novel as flawed, or just as capable of evil as any heathen, which was bound to upset some people in the church. This exchange between the captain and Oroonoko gives a critique on Christianity, that, “Christianity, on Oroonoko’s

¹⁰ Pacheco, Anita. ‘Little Religion’ but ‘Admirable Morals’: Christianity and Honor in Aphra Behn’s *Oroonoko*. The Open University, November 1, 2013

account, gives man license to behave dishonorably in earthly existence, as it provides no check in the here and now against wrong action.”¹¹ This critic could show the audience that Christianity is no guarantee of virtue. This message is an example of conservative freethinking that can be found in Behn’s works, whether she meant for it or not.

Behn is not refuting all of Christianity in *Oroonoko*, but the idea that the fear of punishment in the next world, unlike honor, does not provide a real stimulus to be honest or good in this world, as it is not an immediate punishment. What Behn is refuting the conservative freethinker’s belief in church’s ability to guarantee the conduct of the vulgar.

In many of her own plays, she also criticized hypocrisy among men, as well as defending a woman’s right to compose plays.¹² Her play, *The Rover*, was the most cynical of her plays, and a sex comedy that took many elements from Molière’s plays. In The plays she criticized how adultery would go unpunished for a man and how hypocrisy would be rewarded. She was criticizing society as a whole, especially regarding its treatment of women.

When she wrote *Sir Patient Fancy* she was defending herself against claims of plagiarism and bawdiness, saying she was writing, “for bread and not ashamed to own it.” She

¹¹ Pacheco, Anita. ‘Little Religion’ but ‘Admirable Morals’: Christianity and Honor in Aphra Behn’s *Oroonoko*. The Open University, November 1, 2013

¹² Todd, Janet. *Behn, Aphra [Aphara]*. Oxford Dictionary of National Biography, 23 September 2004

was also not ashamed to dedicate some of her plays to royal mistresses, such as King Charles II's mistress, Nell Gwyn. Behn also greatly admired another royal mistress, the duchess of mazarine. Her play, *The Feign'd Curtizans*, takes place in Catholic Rome and follows the style of *the Rover*; with a group of people trying to form themselves into suitable couples. This play has Behn's usual lack of contempt for moral reputation, but all of the couples end up married. By associating herself with these mistresses, she was challenging the status quo and revealing the hypocrisy with how kings could have mistresses, but other mistresses of low standing were ostracized, while men did not have to face the consequences.

Aphra Behn continued to write for the rest of her life, even when her already poor health worsened toward the end of 1686. What kinds of health problems she had can vary depending on the source. But, it was likely that she had some form of arthritis, since it became difficult for her to walk and write. Many of her works varied from pastoral to theatrical, such as *the Island of Love*, that she wrote while her health was failing. She replaced the romance with coquetry and flirtation with her usual descriptions of the hypocritical and seductive men. Aphra Behn was never afraid to call out a social problem, whether it was in the church or in the royal court, she was able to use her talents to gain the favor of people who could benefit herself and others. She developed skills in espionage that must have provided some experiences to inspire the courage to write her plays, with their tough topics of the times. It was because some of her works were seen

as lewd that her writings were not examined for a long time after her death on April 16, 1689. Her works were not looked at closely until the twentieth century because people her boldness was looked down on when it was seen in a woman. In her time and society women were not supposed to challenge men, and they definitely were not supposed to mock them for their hypocrisy with sexually explicit plays. Put simply, if Aphra Behn had been a man, her works would have most likely been reviewed sooner by scholars, and we may have known more about her life. Aphra Behn remains like many female figures of history, surrounded with an entertaining mystique and courage for her time.

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Martin, Kristian. *Aphra Behn: Poet, Playwright, Prisoner and Spy*. Royal Museums, Greenwich, 21 March, 2016

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**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 turtlenecks 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

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

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

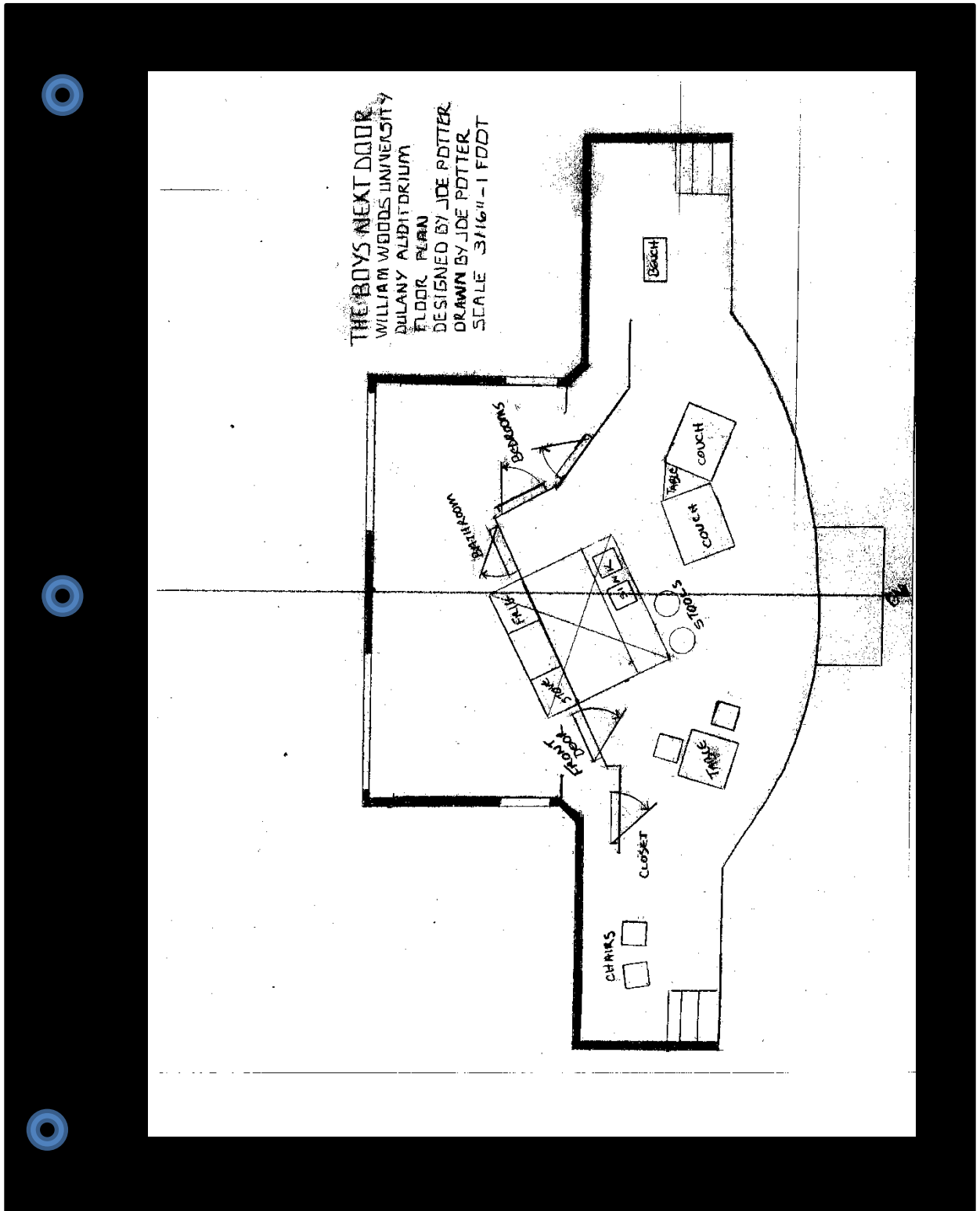


9 to 5
William Woods University
Cutlip Auditorium

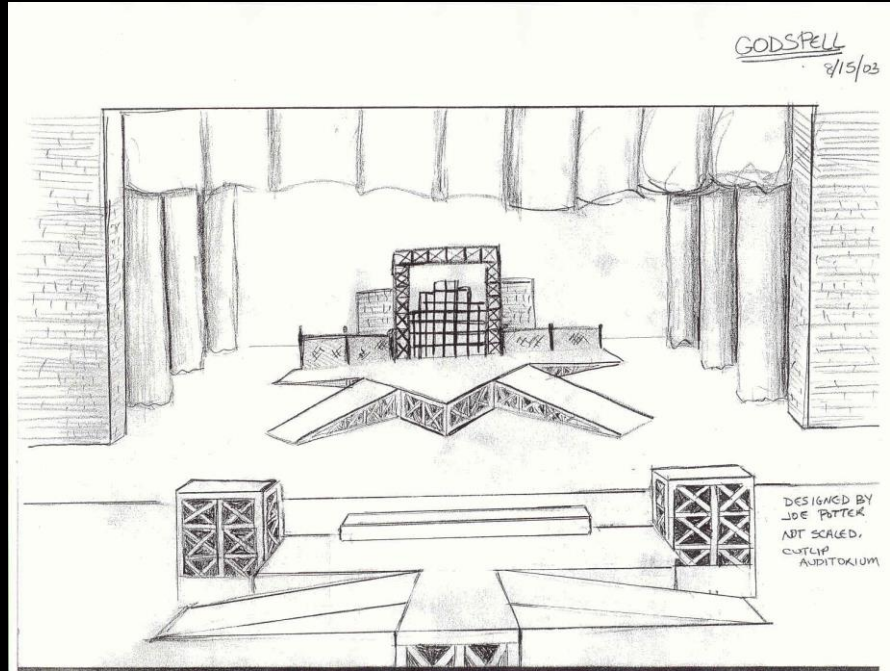
Actor Portfolio layout example



Hedda Gabler
Publicity Shot
Costume Shot
William Woods University
Dulany Auditorium

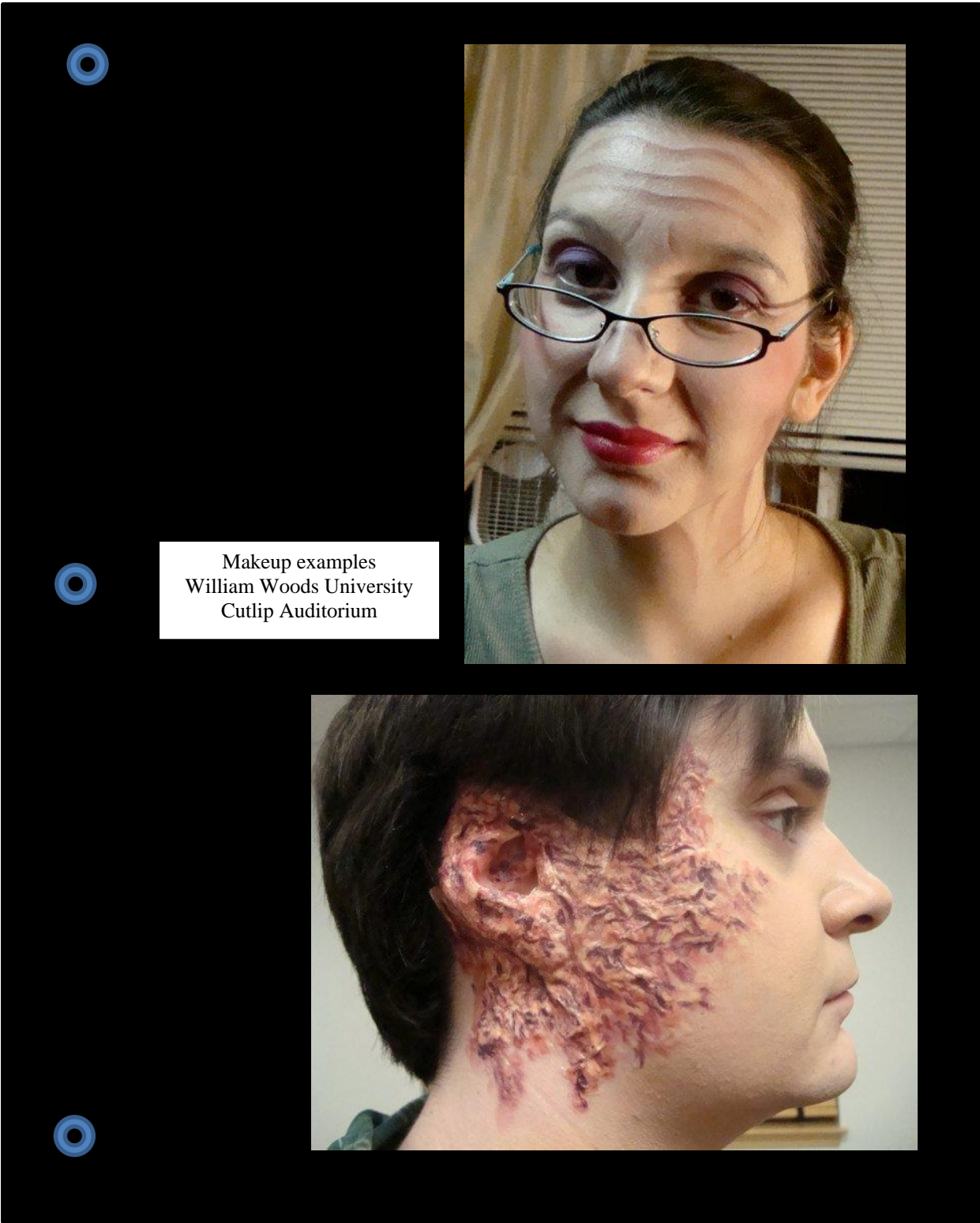


Portfolio layout tech example



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

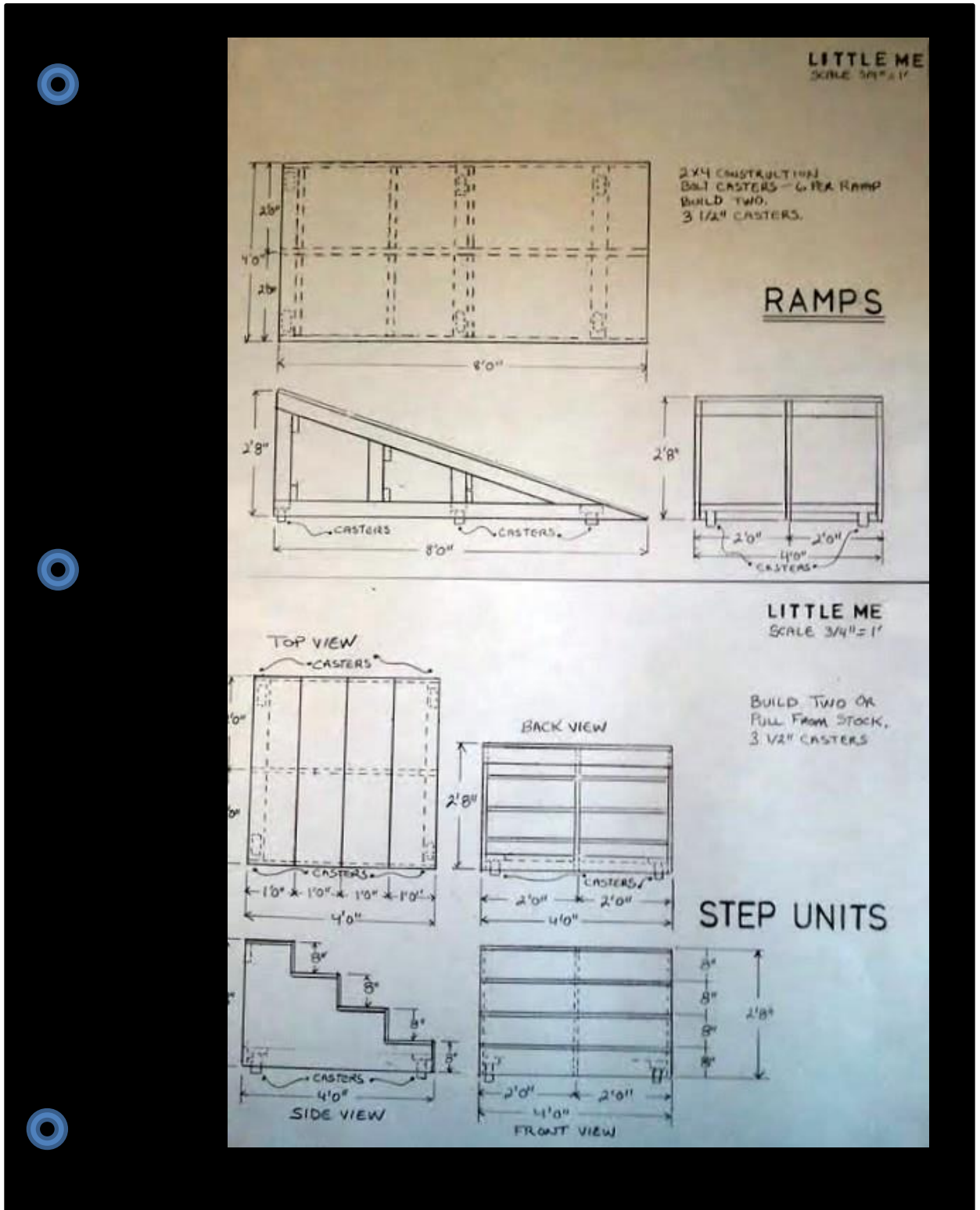


Scene Painting technique
William Woods University
Cutlip Auditorium

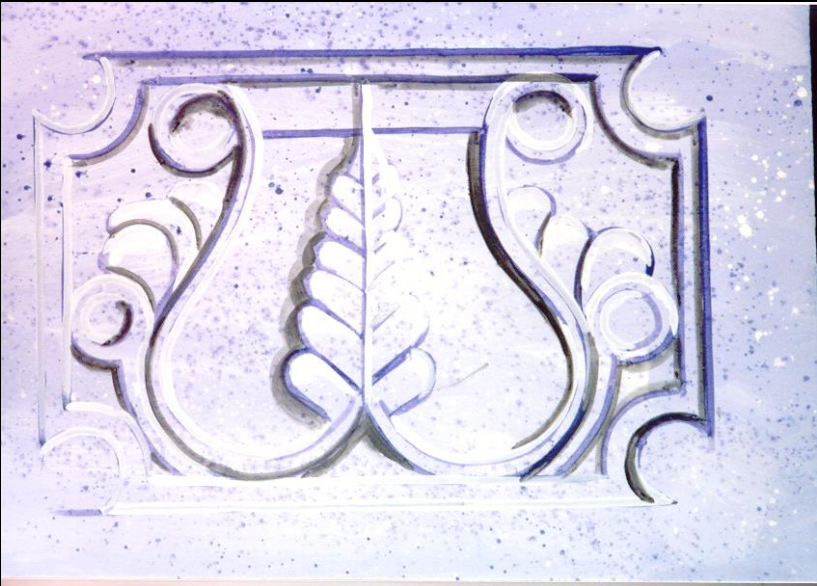


Set decoration
William Woods University
Cutlip Auditorium





Portfolio layout tech example



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

THA 363 Theatre History II



WILLIAM WOODS
UNIVERSITY

WILLIAM WOODS UNIVERSITY

Course Syllabus

Contact Information

Instructor information:

Spring 2023

MWF–2:00 – 2:50 PM

Kemper 112

Name: Joe Potter

Office: Dulany 104

Phone: 573-592-4281

Email: jpotter@williamwoods.edu

Office Hours: MWF 9-10 & 11-12, M 3-4 PM, TR 2:00-3:00 PM Students must make an appointment to meet with the faculty member either in person or virtually.

Online availability: 8 AM – 10 PM M-F

Digital meetings: Any digital meetings will use the Zoom format.

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Faculty Communication and Office Hours

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook: None

Supplemental Material: None

Where to Buy Textbook: None

Course/Degree Requirements

Prerequisite(s): None

COURSE DESCRIPTION

An overview of theatre history from 1700 to the current post-modern period. Topics include the English Restoration, French Neoclassicism, melodrama, romanticism, realism, naturalism, symbolism, anti-realist movement, expressionism, futurism, dadaism, surrealism, theatre of cruelty, epic theatre, theatre of the absurd, happenings, environmental theatre, poor theatre, selective realism, documentary drama, musical theatre, living theatre, alternative theatre, performance art and the post-modern theatre.

COURSE OBJECTIVES

The student will be able to -

1. Identify the important periods of theatre history from 1700 to the current post-modern period including French neo-classicism, English Restoration Theatre, the Theatre of the Eighteenth Century, Theatre from 1800-1875, Theatre from 1875 to 1915, Theatre from 1915 to 1945, Theatre from 1945 to 1975, and Contemporary Theatre from 1975 to the Present.
2. Discuss the following movements in theatre history and their major contributions - neo-classicism, comedy of manners, sentimental comedy, comedy of humors, middle class tragedy, ballad opera, comic opera, storm and stress, melodrama, romanticism, the well-made play, realism, naturalism, symbolism, anti-realist movement, expressionism, futurism, dadaism, surrealism, theatre of cruelty, epic theatre, theatre of the absurd, happenings, environmental theatre, poor theatre, selective realism, documentary drama, musical theatre, living theatre, alternative theatre, and performance art.
3. Relate the important theatre technology innovations from 1700 to the current post-modern period including the development of the theatre venue/building, the emergence of special effects, costuming and the use of mask, the development of the entertainment venue, the box set, historical accuracy, pictorial realism, the anti-realistic staging, found space theatres, multimedia, the development of stage lighting, the development of scenic design principles and staging practices.
4. Analyze the development of the director, actor, manager and designer throughout theatre history and learn about the important contributions and theories of various actors, directors, managers and designers through out history.
5. Examine the development of dramatic literature.

ASSESSMENT OF STUDENT LEARNING

Course objectives 1 - 5 – Presentation -

The course objectives will be presented through lecture, demonstration, discussion, case studies, research and visual aids.

Course objectives 1 - 5 - Assessment - The course objectives will be measured by the following criteria -

- written exams
- oral reports
- written reports
- main-stage performances

THEATRE OBJECTIVES

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

DEGREE/MAJOR GENERAL EDUCATION REQUIREMENTS

This course fulfills the following requirements:

1. Required for the BA in Theatre
2. Meets 3 credit hours of the Aesthetics component of the General Education curriculum.
3. Required for the BS in Theatre Education.
4. Meets 3 credit hours of electives for the theatre minor.

Technology Requirements

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

**Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.

Minimum System Requirement

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They are able to answer most general technology questions, computer troubleshooting, virus detection and clean up as well as account set up and password issues. A full listing of services available to students can be found on the WWU website: [UIT Helpdesk](#)

Usage and expectation of student use of Brightspace/WATERMARK:

(all General Education courses must put an assignment on WATERMARK for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

Brightspace: Students will have an Brightspace account. It is the responsibility of every student to know how to access this system and to use it appropriately. Students will be responsible for all information the instructor posts on Brightspace.

Assessment Software: All students are provided an account with the assessment program Watermark. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Watermark is provided upon admission to the university. **The username is the full WWU email FMLast#####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID**. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page <https://sll.watermarkinsights.com/login#/>. The best way for students to access Watermark is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Course Expectations

Academic Credit Hour Definition - The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Grading Philosophy - Each assignment, test, performance and paper will be assigned a specific number of points. Your final grade will be determined by the total number of points possible in the semester. Students will be held responsible for all course content and the completion of assigned work whether present in class or not. The professor reserves the right to call a pop quiz at any time during the semester.

Grading Scale

100 - 90% = A, 89% - 80% = B, 79% - 70% = C, 69% - 60% = D, 59% = F All work is to be completed individually.

Makeup for Missing, Late or Excused Absence: Makeup work for missing, late, or excused absence is allowed. Missing or late work has to be arranged with the professor within 24 hours of the assignments due date. Makeup work for excused absence must be arranged within 24 hours after the students return to class. It is the **responsibility of the student** to contact the professor to complete makeup arrangements. After the 24-hour period has expired, the missed work cannot be made up.

Attendance/Participation expectations: Attendance is the responsibility of the student as an active learner in the course. It is understood that in the current situation with COVID-19, there might be times that students are unable to physically be present in the course. If unable to attend the physical in class presentation, students are responsible for making arrangements with the professor to get all lecture notes, work sheets, power point presentations and videos access.

The only excused absences from the classroom are:

- Prevented from attending class due to illness, the validity of that illness must be proven to the satisfaction of the professor by an official document from the attending physician or the health services office.
- A family emergency to be certified by the Dean of Community Life.
- Official school business such as playing a sport, field trips, or as determined by the professor.
- Official Covid-19 Exposure protocols and quarantine

ASSIGNMENTS/TESTS

1. Seven tests will be given throughout the course of the semester. The tests will cover the material in the chapters, notes from the oral reports and notes about the representative plays. See calendar.

2. FINAL – **You may not reschedule your final to accommodate travel plans. Make your travel plans early!**

Each student will write and present a **10 page research paper covering an assigned topic from theatre history**. The student will present the paper to the class on the day of the final. These reports will follow standard research paper writing rules and must include a bibliography and be properly footnoted. Only 1/3 of your information can come from the Internet. **If you miss the final, or fail to turn in your final projects, you will receive a failing grade for the course.**

3. **FINAL RESEARCH PAPER** - Each student will write a 10 page research paper on one of the following topics from theatre history. These reports will follow standard research paper writing rules and must include a bibliography and be properly footnoted. Resources for your paper from the Internet may only total 1/3 of the resources. If you

Trace the development of Melodrama
Trace the development of romanticism
Trace the development of realism
Trace the development of naturalism
Trace the development of symbolism
Trace the development of expressionism
Trace the development of surrealism
Trace the development of theatre of the absurd
Bertolt Brecht & epic theatre
Antonin Artaud and the theatre of cruelty
Francois Delsarte and the Delsarte System of Acting
Jerzy Grotowski & the Poor Theatre

The development of performance art
 Give an over view of Asian theatre
 Joseph Papp & The New York Shakespeare Festival
 18th & 19th Century Scenic Practices and technical innovations.
 Trace the development of theatre architecture during the 17th & 18th Centuries
 Trace the Anti-realistic movement of the 20th Century
 Trace the acting theories of the 18th and 19th centuries
 Trace the development of American Theatre
 Richard Schechner & Environmental Theatre
 Harold Clurman and the Group Theatre
 Trace the development of the director
 Noted Acting Companies and their Production Policies of the 18th and 19th Century
 Andre Antoine and the Theatre Libre
 The Freie Buhne and German Realism
 Richard Boleslavsky & The American Laboratory Theatre
 The Living Theatre of Julian Beck and Judith Malina

4. The following plays are **required reading** for the course. Students are required to read the highlighted plays plus on other and write a two page response to the play’s theme and central characters (the professor will provide a form). Play responses are due on the dates indicated in the play list.

Phaedra – Jean Racine – Neoclassicism tragedy	Jan. 23
The School For Scandal –Richard Brinsley Sheridan- Sentimental comedy	Feb. 11
A Doll’s House – Henrik Ibsen – REALISM	April 5
The Cherry Orchard - Anton Chekhov – NATURALISM	April 5
The Caucasian Chalk Circle -Bertolt Brecht - EPIC THEATRE	Apr. 19
The Hairy Ape - Eugene O’Neill - AMERICAN EXPRESSIONISM	Apr. 19
Death of a Salesman – Arthur Miller – REALISM	May 3

5. TK20 Assignment to be completed before mid-term. Using one of the required plays for theatre history describe in an essay how it would be staged in that particular play’s time period. Discuss costumes, scenery, makeup, lighting and performance style. **(100 points)**

FINAL

You may not reschedule your final to accommodate travel plans. Make your travel plans early! Each student will write and present a 10 page research paper covering an assigned topic from theatre history. The student will present the paper to the class on the day of the final. These reports will follow standard research paper writing rules and must include a bibliography and be properly footnoted. Only 1/3 of your information can come from the Internet. You may choose from the following list of possible report topics, or propose your own topic to be approved by the professor. (150 pts.)

Important Dates

Important Dates:

January 9	First Day of On-Campus Class
January 13	Last Day to Add a course On-Campus
January 16	MLK Day – No Class
February 6	Last day to drop a 16-week course without W a grade
February 22	Student Performance Review
March 6-10	Mid semester Break
March 17	Last day to drop a 16-week course with a W grade.
April 13	Symposium for Scholarship and Creative Activity
April 24-28	Finals Week

COURSE CALENDAR

Date	Assignment	Course Objective	Resource/Materials Presentation Methods for Objectives	Assessment Method for Objective	Estimated Outside Time Commitment
Jan. 9	French neoclassical Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	3 hours
Jan. 11	French neoclassical Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	2 hours
Jan. 13	French neoclassical Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
Jan. 16	NO CLASSES – MARTIN LUTHER KING DAY				
Jan 18	French neoclassical Theatre <u>Assign Phaedra</u>		Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
Jan. 20	French neoclassical Theatre <u>discuss Phaedra</u>	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
Jan. 23	Test #1 French Neoclassical & Phaedra, Phaedra paper due	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper; homework;	1 hour
<u>Jan. 25</u>	<u>English Restoration Theatre</u>	1-5	Read chapter; attend lectures; class discussion; research; read plays	Discussion; exam; homework	4 hours
<u>Jan. 27</u>	<u>English Restoration Theatre</u>	1-5	Read chapter; attend lectures; class discussion; research;	Discussion; exam; homework	4 hours
Jan. 30	<u>English Restoration Theatre</u>	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
Feb. 1	English Restoration Theatre <u>read The School for Scandal</u>	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
Feb. 3	English Restoration Theatre <u>discuss The School for Scandal</u>	<u>1-5</u>	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
Feb. 6	Test #2 – English Restoration & The School for Scandal, paper due	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper homework;	1 hour
Feb. 8	Eighteenth Century Theatre	1-5	Read chapter; attend lectures; class discussion; research;	Discussion; exam; homework	4 hours
Feb. 10	Eighteenth Century Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	2 hours
Feb. 13	Eighteenth Century Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	2 hours
Feb. 15	Eighteenth Century Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
Feb. 17	Eighteenth Century Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper homework;	1 hour
Feb. 20	Test #3 - Eighteenth Century Theatre	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper homework;	1 hour
Feb. 22	Student Performance days No Classes				
Feb. 24	Theatre from 1800 to 1875,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
Feb. 27	Theatre from 1800 to 1875,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	3 hours

March 1	Theatre from 1800 to 1875,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	2 hours
March 3	Theatre from 1800 to 1875,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
March 6	Spring Break				
March 8	Spring Break				
March 10	Spring Break				
March 13	Test #4 Theatre from 1800 to 1875,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper homework;	<u>1</u> hours
March 15	Theatre from 1875 to 1915, read A Doll's House, The Cherry Orchard	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper homework;	4 hours
March 17	Theatre from 1875 to 1915,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
March 20	Theatre from 1875 to 1915,	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
March 22	Theatre from 1875 to 1915, discuss A Doll's House	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
March 24	Theatre from 1875 to 1915, Discuss The Cherry Orchard	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
March 27	Test #5 - Theatre from 1875 to 1915, A Doll's House, The Cherry Orchard	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	1 hour
March 29	Theatre from 1915 to 1945	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; paper homework;	<u>4</u> hour
March 31	Theatre from 1915 to 1945 read The Caucasian Chalk Circle, The Hairy Ape	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	4 hours
April 3	Theatre from 1915 to 1945	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	3 hours
April 5	Theatre from 1915 to 1945 discuss the Caucasian Chalk Circle	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	2 hours
April 7	Theatre from 1915 to 1945 , discuss The Hairy Ape	1-5	Read chapter; attend lectures; class discussion; research	Discussion; exam; homework	3 hours
April 10	Test #6 - Theatre from 1915 to 1945 The Caucasian Chalk Circle, The Hairy Ape	1-5	Read chapter; attend lectures; class discussion; research; paper	Discussion; exam; homework	1 hour
April 12	Theatre from 1945 to the present read Death of a Salesman	1-5	Read chapter; attend lectures; class discussion; research; paper	Discussion; exam; homework	<u>4 hours</u>
April 14	Theatre from 1945 to the present	1-5	Read chapter; attend lectures; class discussion; research; paper	Discussion; exam; homework	<u>4 hours</u>
<u>April 17</u>	Theatre from 1945 to the present	1-5	Read chapter; attend lectures; class discussion; research; paper	Discussion; exam; homework	<u>4 hours</u>
<u>April 19</u>	Theatre from 1945 to the present discuss Death of a Salesman	1-5	Read chapter; attend lectures; class discussion; research; paper	Discussion; exam; homework	<u>4 hours</u>
<u>April 21</u>	Test #7 - Theatre from 1945 to the present	1-5	Read chapter; attend lectures; class discussion; research; paper	Discussion; Exam; homework	<u>3 hours</u>
Finals	Research paper presentation				

MAKEUP WORK

Makeup work (**For excused absences only**) must be arranged within 24 hours after the students return to class. It is the **responsibility of the student** to contact the professor to complete makeup arrangements. After the 24-hour period has expired, the missed work cannot be made up.

Class Conduct Expectations

Students are required to exhibit the highest forms of good manners, behavior and respect for the University community and its inhabitants. The classroom code of conduct and civility is intended to empower faculty, students and staff to treat one another with mutual respect, courtesy and civility. It is essential that the classroom environment must be a place that facilitates quality teaching, effective learning, safety, professionalism and the creative advancement of a discipline. Disruptive, disrespectful or uncivil behavior will not be tolerated. Therefore as a community of scholars we agree to treat each other with respect, courtesy and civility by agreeing to the following guidelines for classroom conduct:

- **Participation** – Alert active participation in class is expected from all students. Advance preparation by all participants is presumed. Attention should be focused exclusively on class material. Sleeping in class, reading of non-class materials, texting, surfing the internet, or non-class related conversations or activities is prohibited.
- **Attendance** – (see attendance section)
- **Lecture & Discussion** - Courteous attention is expected during class lectures and dialogue. Students will refrain from talking, side conversations or distracting behavior while the professor or a fellow classmate is speaking. No one will monopolize discussions to the exclusion of others, either in terms of time or opinions expressed. Conflicting opinions are to be respected and responded to in a professional manner. Interrupting the professor or other students, blurting out answers, yelling out questions or hollering for attention is prohibited. Students will show respect by properly addressing the professor and other members of the class.
- **Behavior** - Argumentative, aggressive, disruptive, disrespectful, discriminatory, harassing, destructive, violent or threatening behavior is explicitly prohibited. The use of verbal insults, vulgar or abusive language or gestures, offensive comments, discriminatory behavior, or derogatory comments toward other students related to race or culture is prohibited.
- **A Warning About Cell Phones or Other Electronic Devices** - The use of cell phones laptops, calculators or other information gathering tools is **strictly limited** to class related activities only!
- **Harassment** - Students have the right to expect that they will not be sexually harassed or otherwise harassed, intimidated or threatened.
- **Sexual Harassment** - Theatre artists must learn to develop a great sense of trust and respect for each other. Our classroom must be free from all forms of sexual harassment that diminish the dignity of, or impede the academic freedom of any member of the class. Sexual harassment includes but is not limited to, any unwelcome sexual advances, direct or indirect, requests for sexual favors and other verbal or physical conduct of a sexual nature. Doing so will bring severe disciplinary action according to the sexual harassment policy of the University (see the student handbook).
- **Honor Code** - Students are expected to adhere to the highest standards of honesty and academic integrity. Engaging in plagiarism, cheating or the fabrication or falsification of records will not be tolerated.
- **Food & Visitors** - No eating or drinking is allowed in the classroom. Children and pets (guide dogs excepted) are not allowed in the classroom.

Consequences of disrespectful, un-courteous, or uncivil behavior - The faculty member has the right and the responsibility to take appropriate action when he or she observes disrespectful, un-courteous, or uncivil behavior. Appropriate action may be any of the following.

- The student will receive a warning to discontinue the inappropriate behavior.
- The student will be asked to leave the class for the rest of the period and required to meet with the professor to determine the student's future in the class.

Threatening/Violent Acts - In any case where the safety of the faculty member or students is in question due to threats or potential acts of violence from a student, the faculty member will call for Security to escort the student from the class. The future of that student in the course will be determined on a case by case basis.

Behavior Guidelines for Online:

We want to foster a safe online learning environment. All opinions and experiences, no matter how different or controversial they may be perceived, must be respected in the tolerant spirit of academic discourse. You are encouraged to comment, question, or critique an idea, but you are not to attack an individual. Our differences add richness to the learning experience.

Please consider that sarcasm and humor can be misconstrued in online interactions and generate unintended disruptions. Working as a community of learners, we can build a polite and respectful course ambience.

As the lecture format of the course is online and visual, it is also important that we consider our environment and the setting when we log into the course. There are some issues unique to synchronous online coursework that goes beyond the communication style in writing.

Please read the communication rules for this course:

- Do not dominate any discussion. Give other students the opportunity to join in the discussion.
- Do not use offensive language. Present ideas appropriately.
- Keep an “open-mind” and be willing to express even your minority opinion.
- Dress appropriately – take a minute to put on a shirt and brush your hair. You will be more “awake” and able to take in the information.
- Sit upright for the duration of the class session.
- Test your technology before the meeting (webcam/video/wifi)
- Mute your computer if you are not talking as it creates echoing of the presentation and we sometimes hear things in the background that are unnecessary.
- When available, please have your camera turned on. If you are uncomfortable sharing your environment on camera, consider using the virtual background feature on Zoom.

If you are going to eat, and it happens, keep in mind that you are the only thing in the camera, so back away from your camera so that we are not watching you chew up close. In the classroom, it is not a big deal, but on camera there are not that many places to look.

When in doubt, just practice common courtesy. People want to be heard, seen, and respected during an online discussion—just like they do everywhere else.

Student Support

Academic Success Center - The Academic Success Center (ASC) is William Woods’ central location for academic support housed in the EMC room of Dulany Library. Students looking for help adjusting to the rigor of college, resolving issues related to course work or even to discuss online academic success and strategies can contact the Academic Success Center by emailing ASC@williamwoods.edu.

Academic tutoring available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

ADA Guidelines - William Woods University is committed to ensuring the full participation of all students in its programs. If you have a documented disability and as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University's programs or services, contact the Office of Student Disability Services as soon as possible. Students will need to provide documentation to the Director of Student Disability Services. The SDS staff works with students in a confidential manner. For further questions or concerns regarding accommodations, please contact Director Selena Meints at ada@williamwoods.edu or 573-592-1194.

Mental Health Support Services - The university is committed to advancing the mental health and wellbeing of its students. If you or someone you know is feeling overwhelmed, depressed and/or in need of support, services are available. For help contact Counseling and Health Services at 573-592-4222 or health.services@williamwoods.edu. The office assists with mental as well other general health issues. More information on their services are found [Here](#).

Location: The office is located in Stone-Campbell Hall at the corner of Ewing and twelfth Streets

Academic Advising - The office for Academic Advising is housed on the first floor of the Academic Building. Academic advisors work with students who need assistance with major/minor selection and course registration. The office for Academic Advising works with faculty academic advisers and is available as another option for students needing assistance and can be contacted by emailing jasmine.chievous@williamwoods.edu.

SmartThinking Online Tutoring – Online assistance for English, Math, and most other academic subjects is also available 24/7 through SmartThinking, our e-tutoring service provider. Just click on the "Tutoring" tab at the top of your Brightspace main page and follow the simple directions to connect with a dedicated personal tutor!

No separate login is required. You will see a list of basic subjects, and a field to do a subject search. For most subjects there are two options, "Drop-in tutoring" and "Offline questions." Drop-in allows you to chat live with a tutor, and offline allows you to submit a question and they email you back the answers.

Please contact the Academic Success Center at ASC@williamwoods.edu if you need additional assistance.

Hoonuit - All students at WWU have access to this online tutorial program. Hoonuit is a digital tutorial website with more than 1,500 hours of online professional development and learning resources. This program will assist you in learning how to use different software programs.

Hoonuit is accessed through Brightspace. Once logged into Brightspace, the link is on the far right in the green section under courses. The log in is your email user name and password. If you have questions on how to use the system you can contact ASC@williamwoods.edu for assistance.

Academic Policies

Academic Integrity Policy - William Woods University, founded on the principle of honesty, has long endeavored to maintain an atmosphere of academic integrity. In all academic work, it is important that the ideas and contributions of others be appropriately acknowledged, and that work that is presented as original is, in fact, original. Insuring the honesty and fairness of the intellectual environment at William Woods University is a responsibility that is shared by the entire campus community. Details of the Academic Integrity Policy can be found at the following link: [Academic Integrity/Honesty](#)

Changes in Syllabus: This syllabus may be revised at the discretion of the instructor without prior notification or consent of the students. The syllabus presents an approximate expectation of course progress. Any changes will be announced in class.

End of Course Survey: William Woods University values your feedback regarding this course. The university will notify you by email and provide a link to follow to complete the course evaluation. Student feedback is important to the continued development of faculty teaching and course curriculum. Your course evaluation responses **are anonymous**, and will not be viewed by the instructor until the term is completed.

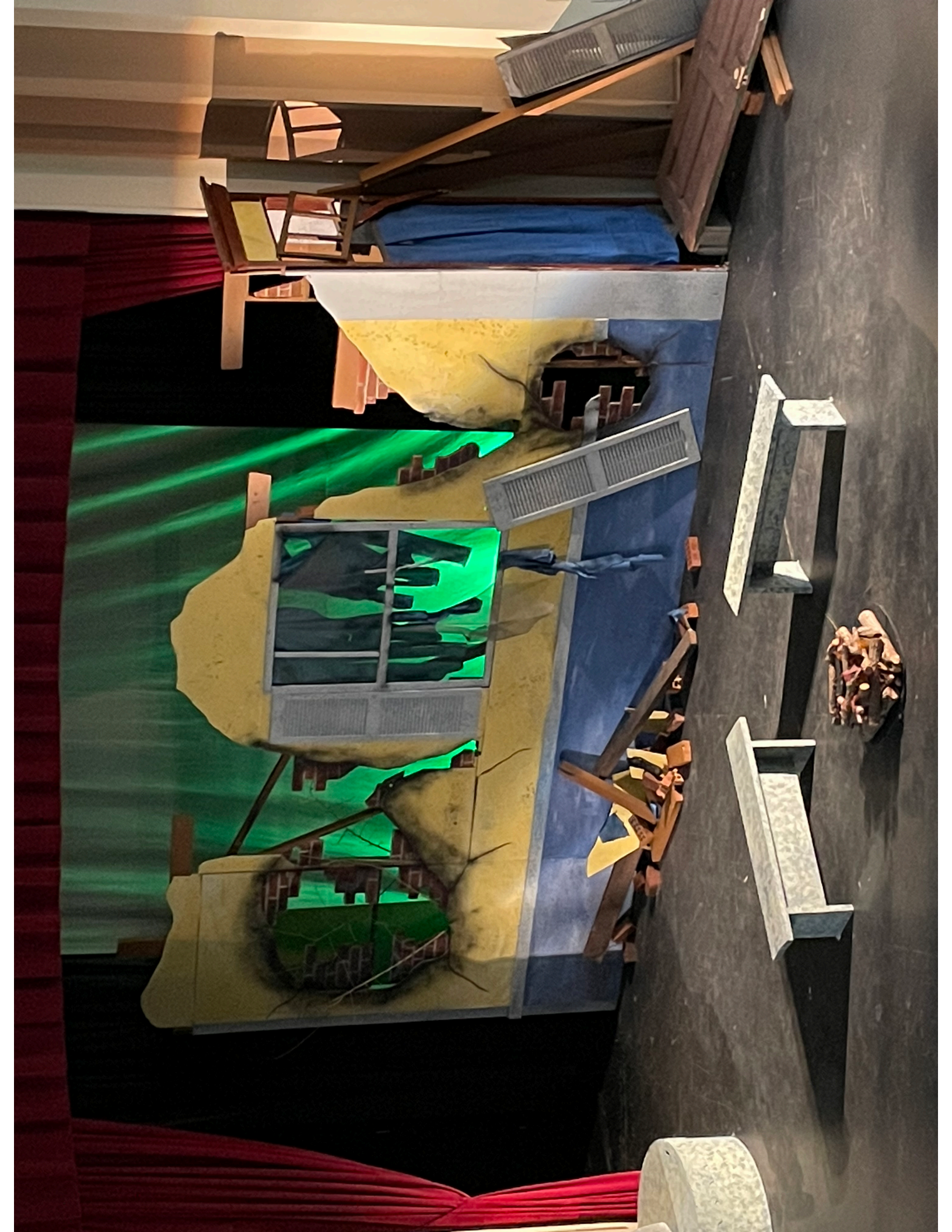
Student Assignments Retained: From time to time, student assignments or projects will be retained by the instructor/university for the purpose of academic learning or assessment. In every case, should the assignment or project be shared, the student's name and all identifying information about that student will be removed from the assignment or project.

Student Data Privacy Protections - Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class, or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.



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

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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
