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Office of the  
Dean of Liberal Arts and Sciences

**THEATRE and DANCE**  
**ACADEMIC PROGRAM REVIEW**  
**SELF-STUDY REPORT 2013**

**Name of Program: Theatre and Dance**

**Program Chair: Professor Laura Riddle**

**Date of Last Program Review: June 2006**

**Current Self-Study Report approved by Program Executive Committee:**  
**April 7, 2014**



## ***Program Mission Statement and Description***

The mission for the UW-Green Bay Theatre and Dance Program emphasizes values that are at the core of the UW-Green Bay mission- a rigorous academic environment, interdisciplinarity, development of strong problem-solving and communication skills, excellence in achievement, national prominence, and the facilitation of campus/community partnerships.

The UW-Green Bay Theatre and Dance program provides a rigorous artistic and academic environment for the study and production of all theatrical forms. The very nature of this work is both interdisciplinary and problem-focused. Consistent with the interdisciplinary emphasis of UW-Green Bay, the Theatre Program offers a broader, more integrated major than comparable Bachelor of Fine Arts or conservatory programs. Students gain conceptual knowledge and practical experience in the study of an array of theatre disciplines within the context of an interdisciplinary education, which broadens their basis of artistic understanding. It requires the achievement of excellence in communication skills and prepares students to be contributing citizens and practice lifelong learning.

Theatrical production can only be achieved through the collaborative integration of many elements: literature, script analysis, research, collaborative design, technology, engineering, resource management, performance, and a process of rehearsal that shapes performances and integrates fully realized designs with a company that executes all elements simultaneously. This complex problem-solving endeavor to serve the scripted material is only complete when the final element, the audience, is included in live performance.

The Theatre Program's activity with the Kennedy Center/ American College Theatre Festival seeks to fulfill the University's missions to strive for excellence and to selectively seek national prominence. ACTF participation affords the program regular peer review of faculty designed and directed productions, response to student work, and opportunities to have our work showcased at a regional level.

The UW-Green Bay Theatre and Dance Program strives to facilitate campus and community partnerships and to serve the educational, cultural, and research needs of the region through outreach and consultation efforts.

### **Program Curriculum**

All Theatre Majors take introductory classes in acting, dance, stagecraft, costume technology, and directing to develop an understanding of theatre production elements. Theatre majors also take a sequence of theatre history and literature classes in order to gain perspective on styles and influences in drama, familiarize themselves with the canon of theatrical literature, and to better understand theatre's place in the arts and society.

Three areas of emphasis within the Interdisciplinary Major (Performance, Musical Theatre Performance, Design and Technology) allow students to pursue more advanced studies in a chosen area. The fourth area of emphasis, Theatre Studies, ~~major~~ has a broader perspective with upper-level elective classes in a wide range of theatre disciplines.

Each emphasis provides a rigorous artistic/academic environment for the study and production of all forms of theatre. Techniques learned in the classroom are applied in production work giving students an abundance of practical experience. Each year a combination of classic, modern, experimental, dance and musical theatre pieces are selected to give students and audiences diverse exposure to dramatic literature and styles. The required and recommended theatre reading lists are regularly updated to insure inclusivity of essential literature, both historic and contemporary, and gender and ethnic diversity.

Additional opportunities are provided for our students outside the formal curriculum by way of faculty organized theatre trips to regional theatres and conferences as well as a ~~Spring Break on Broadway~~ Travel Course. Professors work individually with students through Independent Study to mentor student directing and design projects and include vital areas that we are unable to offer due to limited staffing. Independent Studies are uncredited overload for faculty and are sometimes taught in groups as demand is high and faculty members are committed to preparing students for professional work and entry into high-quality graduate programs.

Many Theatre students seek off-campus summer employment and ~~post-graduate internships opportunities~~. Internships and jobs are highly competitive in theatre and every effort is made by the theatre faculty to expand and improve our own professional relationships to increase these opportunities for students. Summer internships at professional theatres can be arranged for university credit following the normal audition or interview process. The growing number of theatre students applying for and successfully attaining such positions in nationally recognized theatres speaks to the excellent preparation with which they are provided.

Guest Artists provide excellent educational opportunities for theatre students, affording them the opportunity to work first-hand with professional actors, directors, and designers of the highest quality. Student actors and technicians learn a great deal in and outside of rehearsals and the production process and our audiences share in the benefits of our guests' artistry. These guests have also proven to be important professional contacts, sharing industry information and "tips" with students.

The members of the Theatre and Dance faculty have weekly meetings that have been vital to sharing information, updating calendar, and addressing issues that arise as they come up. This meeting time maintains a necessary level of interpersonal communication on academic business. At the conclusion of these meetings there is very often additional business addressed one-on-one which can result in more productive communication than email. All members of the Theatre and Dance faculty have also committed to faculty retreats every 2-3 years for the purpose of curriculum review. These retreats have yielded very positive results including the process of restructuring as an independent budgetary unit, a complete redesign of the Dance minor, identification of holes in the curriculum, frank discussions of strategies for coping with increased costs and reduced resources, and reexamination of the program's mission and priorities.

### **Theatre Production**

Production work is at the heart of Theatre's Interdisciplinary mission. The skills studied in class are put to practice in a highly collaborative practice in which each production provides unique challenges and problems. Theatre prepares students for the creation of live theatre through study,

analysis, and production. In this sense, central to our program are the creative and dialectical linkages between theory and practice.

The culmination of a live event in which a diverse audience participates, each project affords opportunities for study, conversation and reflection throughout the process. We have always collaborated with University and community individuals and groups calling on the expertise of colleagues in relevant fields. During the current program review cycle we have invested significant resources towards sharing meaningful experiences with a broader community-opening the possibility to use theatre as a vital instrument for a comprehensive learning experience.

The dynamics of the Mainstage production laboratory are quite unusual as students and teachers work side-by-side as collaborators. It is also important to note that both the process and the product of each production are entirely unique experiences. An original concept or point of view is developed collaboratively. All design and staging choices are unique to a production; historical records of past productions provide only a point of departure rather than a blueprint for the present work. With a live audience being the final piece of this complex interaction, a theatrical production continues to evolve throughout its run to closing.

Casting and production work is open to all students regardless of major and there are numerous non-majors who opt to volunteer their time and skills. UW-Green Bay Theatre has long maintained a policy of “color-blind casting” meaning that ethnically diverse actors may be cast in roles that do not match their specific ethnic background and may even be cast as family members in a play with actors of differing ethnic backgrounds. This policy is common in professional theatre, though not seen as often in film and television, and opens up performance opportunities to our ethnically diverse students who are regularly featured in prominent roles. Recruiting minority students is greatly aided by having minority students performing in our Mainstage productions.

The Production work is crucial to learning the practical application of theories and techniques learned in classes. Theatre is a highly collaborative art form and the production work teaches the collaborative process in a manner that cannot be taught in the traditional classroom setting. The Theatre Discipline puts a high value on strong communication in the collaborative process with formal weekly design and production meetings (separate from academic meetings) beginning approximately 10-12 weeks before a production opens. These meetings are a dynamic combination of information sharing, brainstorming and problem solving as the team works towards realizing a common goal. Students take on integral parts of these meetings, learning the collaborative creative process first hand.

Theatre and Dance faculty members receive production reassignments as a part of teaching load. From an administrative perspective, theatre production work has a high faculty load credit reassignment ~~load credit in relationship to student credit ratio~~ but an extremely high faculty load credit ~~to the reassignments represent an extremely high number of~~ student contact hours. Students register for Practicum credit in Scene Shop, Costume Shop, Performance or Crew. Each Theatre major and minor has academic practicum credit requirements, however, a student may enroll for a 1-credit practicum and work as many as 20 hours per week on production.

Students are not required to enroll in Production Practicum every semester and often choose not to for financial reasons if they have completed the Practicum credit requirement and are carrying a full credit load.

This practice exacerbates the low student credit to faculty reassignment numbers. This is not at all uncommon in academic Theatre programs. The Production work is a crucial and time-consuming part of the students' education and students frequently work on two productions each semester. If credits assigned for production work more closely reflected the hours, effort, and learning accomplished in production, the credit requirement for the major would be unreasonable. Similarly, if the faculty reassignment were an accurate reflection of student contact hours, the faculty members would have no room in their loads for classroom teaching. Faculty loads are assigned ~~The numbers are crunched~~ in such a way that essential classes can be taught and productions provide quality learning opportunities for students. Only conservatory programs with reduced general education requirements are able to assign a more realistic number of student credits for production work.

The Studio series of student directed and designed plays provides an excellent forum for student work with faculty advising. Students have a formal structure whereby a project can be proposed and actualized, giving them an important step from assisting faculty members on Mainstage Productions to becoming the primary creative agents. While budgets for Studio productions are minimal, students respond with high levels of creativity and imaginative problem solving. Alternate Theatre, our student theatre organization, often provides funding for student productions.

The student director in consultation with the theatre faculty initiates play selection for Studio productions. Students have frequently chosen to work with ensemble-based, lesser known, and original material, thus exposing the university community to less-frequently produced works. Alternate Theatre has developed a theatre festival concept, providing a venue for student playwrights and additional performance opportunities. The quality of our student-produced work reflects successful learning in both class and production experiences.

### ***Student Learning Outcomes and Assessment***

#### **Learning Outcome #1**

**Theatre Majors will demonstrate knowledge of theatrical history and literature from Ancient Greek to present.**

All Theatre Majors are required to pass a rigorous series of upper level Theatre History and Literature courses. Students are then able to correctly distinguish key playwrights, plays, and movements in Theatre History as well as make connections in their progression and influences on future works and their relationship to society as a whole.

The required and recommended theatre reading lists are regularly updated to insure inclusivity of essential literature, both historic and contemporary, and gender and ethnic diversity. Production Season selection is done annually and allows a first-hand experience with the actualization of

theatrical literature. Our program commitment to producing a “classic” in each season gives students a more comprehensive understanding of selected literature that was written to be performed. Likewise, our commitment to the production of new plays is a powerful tool in recognizing the connections between art and society.

The History of Musical Theatre is required of majors with a Musical Theatre emphasis. The addition of Dr. Courtney Sherman to the Music faculty with credits allocated to Musical Theatre has provided improved consistency to the course, teaching it with a rigor we consider to be comparable to the rigor and depth of the rest of the Theatre History and Literature sequence.

Assessment of Learning Outcome #1 is embedded in the requirement that Theatre majors pass each of these courses. With some majors earning a grade of “D” and technically meeting the requirement, we are not satisfied that this is a high enough standard. The Theatre faculty has discussed this and recommends moving towards a requirement of achieving a grade of no less than “C” in any required course in the major. While we believe this to be a reasonable requirement the low periodicity of the Theatre History and Literature sequence- each is taught once in every four semesters- is likely to create circumstances in which a student would be unable to graduate in a timely manner. The instructor has made every effort to be accommodating in these circumstances but this places a burden on the instructor. The options for appropriate course substitution are minimal.

### Learning Outcome #2

**Theatre Majors will have a strong background in the fundamental skills of acting, stagecraft, costume, design and direction.**

The required study across all areas of theatre has clearly nurtured a respect for the collaborative nature of theatre and the skills required in the specific theatrical disciplines. A high value is placed on the ability of students to reach beyond a single defined area of interest or specialization. A named scholarship is devoted to specifically recognizing a student’s ability to achieve excellence in 2 separate areas of specialization.

Introductory courses required of all majors are constantly monitored to provide instruction to a wide variety of skill and interest levels without diluting content. Course content is regularly updated to assure that methods and skills introduced are in line with current professional practice. Class sizes are monitored and evaluated to assure appropriate teacher/student ratios are achieved and safety standards are met.

Assessment: The Stagecraft Lab component was regularly too large for safe and appropriate attention to individual student learning. The weekly Lab session has been officially reconfigured to address this issue. Finals for many classes are practical presentations attended by all members of the Theatre faculty. We intend to raise the required final grade on all classes in the major to a “C.” This will provide slightly less difficulty for a student in need of repeating a course as these core classes are taught every year.

We have recognized a need to require students to take the core classes prior to their final year. While this has been attempted through academic advising, an official requirement to complete the core classes prior to the Senior or final year should prove more effective.

In the Musical Theatre emphasis, students are required to take 7 semesters of Applied Musical Theatre Voice. The final for these courses was formerly done in a music “jury” setting. Recognizing the particular demands of musical theatre to integrate acting and movement with singing, the final each semester has been redesigned to have an open performance setting that has proven highly satisfactory to instructors and students.

### Learning Outcome #3

**Theatre Majors will have a working knowledge of techniques associated with theatrical process and production and will have the ability to critically analyze theatrical productions.**

Each semester, students will be enrolled in Theatre Practicum. Each production presents unique opportunities and challenges and cast and production assignments are made to appropriately challenge students. A faculty member responsible for evaluation directly supervises students in each project. Formal post-production sessions will be used to evaluate both process and product. Student comments in post-production forums indicate a strong ability to evaluate quality and identify problems. Mainstage productions will additionally receive formal evaluation by regional representatives of the American College Theatre Festival.

Students have excelled in high quality completion of production assignments. Variety in production positions assures that students are exposed to as much of the entire production process as possible. Underclassmen regularly request specific production challenges and regular feedback throughout the production process. After evaluation by the Theatre faculty, students are given positions of leadership and design or assistant design opportunities on Mainstage productions.

A formal Studio season gives students additional avenues for creative production work with appropriate faculty supervision.

Whenever possible, additional audience opportunities are provided for a broader range of theatrical experiences. In addition to opportunities to see professional touring productions at the Weidner Center for the Performing Arts, the Theatre Program offers a for-credit week long theatre trip to Broadway in alternate years during Spring Break. Additionally, students are provided the opportunity to attend the Kennedy Center/American College Theatre Festival’s regional festival which provides ample opportunities to view a wide variety of productions followed by response sessions from professional guest artists. Student trips to Milwaukee and Chicago are sponsored by Alternate Theatre, the University's student theatre organization.

Assessment: The Kennedy Center/ American College Theatre Festival has provided a consistent method of quality review of student production work. We have typically entered two productions as Associate or Participating entries every academic year, attempting to provide feedback in all production areas, specifically to student work. Participating entries are considered for invitation to the Region Theatre Festival.

In this Program Review cycle, UW-Green Bay Theatre had 2 productions invited to perform at the festival. This in itself speaks to the quality of the program’s production quality. In preparing a show for festival travel over winter break, students have the unique opportunity to put into



practice skills frequently observed in the touring productions that come to the Weidner Center. The festival has specific requirements and limitations making it necessary to alter the technical elements for a new venue. Performances must also be adapted to prepare for a larger space than where the production was originally performed.

Students are given leadership positions in this process and without exception rise to the occasion. A student tour manager is designated in addition to each technical area. In both instances, UW-Green Bay Theatre was awarded the only honor given to an invited production- the Golden Hand Truck. We are particularly proud of this honor as it reflects on the successful execution of the production by every member of the company.

#### Learning Outcome #4

**Graduating Majors will be qualified for entry-level work in educational, community and professional theatrical endeavors and for entry into graduate study in theatre.**

As a part of the Audition Techniques class, a capstone class required for the performance and musical theatre emphases, students prepare a number of audition selections and an actor's resume. Annual returning student scholarship auditions and portfolio reviews assure that students maintain current resumes and develop presentation skills. Students are encouraged to seek internship and summer job opportunities as upper classmen and to develop professional~~personal~~ relationships with regional companies.

UW-Green Bay Theatre graduates have successfully procured professional internships, employment, and placement in prestigious graduate schools. Students with an emphasis in Design/Technical Theatre have found plentiful and challenging employment opportunities in the entertainment industry. Our student stage managers have excelled in professional internships and employment with prominent companies. Performance students have been very successful in the early stages of their careers, being cast in projects ranging from stage to television and feature film.

Assessment: While many Theatre and Dance classes have performance finals observed by the members of the Theatre Faculty, the true assessment of Learning Outcome #4 more often occurs after graduation. Current students do get summer internships and paid work prior to graduation in the entertainment industry. Some students keep in touch and we hear of their successes or get requests for recommendations while others move many times and are not in touch. We need to do a better job of seeking out connections with alums as their successes speak volumes of the quality of their training and serve as strong recruitment material.

### ***Program Accomplishments and Student Successes***

Looking back at our last Program Review, two major accomplishments stand out.

#### 1. Administrative Structure

In 2012, the process of gaining status for Theatre and Dance as an Interdisciplinary Budgetary Unit was completed. This change provided an opportunity for Theatre to examine and revise curriculum and to discuss future planning concurrently with the new General Education rollout.

The Theatre majors and minor now have interdisciplinary status with the Dance minor maintaining disciplinary status. The new structure has significantly cut down on meeting time, allowed the hoped-for direct access to the Dean in advocating for programmatic needs and improved morale. Internal control of faculty loads has allowed us to recognize and report unpaid overloads and eased demand for coverage of courses outside of the Theatre and Dance curriculum. Academically, our students have expressed very positive sentiments to the increased options for choice in a minor field of study.

## 2. Staffing

In the 2009-2010 academic year we received permission to do a search for a permanent Assistant Technical Director/Scene Shop Supervisor. This was a very positive step in beginning to address serious workload and staffing issues acknowledged in the 2006 Program Review. The position gained is split between Music and Theatre. Both programs are extremely happy with the outcome of the national search. David Cook is an outstanding colleague and teacher and highly skilled in his work. His strong organizational skills and attention to detail have kept a very busy scene shop on schedule. Responses from students are very positive, as are responses from everyone he works with in the Music Program and the Weidner Center. Attending the weekly faculty meetings, David has shown strong interest in the program's development, brings fresh ideas to the table and is committed to making the student experience positive and productive.

Dr. Courtney Sherman, hired in 2009 in a tenure track line housed in the Music Program has provided much needed stability in the area of Musical Theatre. As Musical Director for our annual Mainstage Musical, she brings a strong work ethic and expectation of high quality very much in harmony with the Theatre and Dance Program. She has been a strong liaison between Music and Theatre, and is an excellent collaborator. Her approach to training singers and coaching students with lesser skills has outstanding results. We would like for more of her Applied Voice teaching load to include Musical Theatre majors, as it is an area of specialization.

### **Program Accomplishments**

The University's "Common Theme" initiative provides particularly strong collaborative opportunities when we are able to successfully match a production with the chosen theme. In 2008, "Waging War, Waging Peace" prompted our selection of the play, *The Balkan Women* by Jules Tasca. Guest Director, Carmen Roman, led our program in a highly energized exploration of the material leading to bringing the playwright to campus for public discourse and inviting a Bosnian American to share the very personal experiences of her family's experiences and immigration as they related to the content of the play. These connections made the project a once-in-a-lifetime experience that resonated with everyone connected to the production. ~~The play was selected to perform at the American College Theatre Festival Regional Festival winning the festival's Golden Hand Truck Award and received recognition for Collaborative Achievement through the University Founders' Association.~~

In 2010, our production of *Almost, Maine* by John Cariani was invited to perform at the ACTF Regional Festival. The production received an extremely positive response by the audience and the National Selection Team from the Kennedy Center for the Performing Arts. The production won the festival's Golden Hand Truck award and was held for consideration for performance at the National Festival at the Kennedy Center. Several months later it was named Alternate to the

National festival. This is exceptionally high recognition for a university theatre program at a National level. In the following two years many university theatre programs in our ACTF region produced *Almost, Maine*, attesting to the strong response at the regional festival.

After an extended period of planning, the University Theatre and Music Programs collaborated on our first production of a musical in the Weidner Center Cofrin Family Hall in a decade. Past experiences producing in the Weidner Center had proved far beyond our human and budgetary resources. With the support of Administration, the Weidner Center, the Offices of Advancement and Marketing, our production of *Cabaret* was an artistic and financial success. The production provided significant recognition to the Performing Arts at UW-Green Bay and the successful rejuvenation of the Weidner Center as a destination for the Performing Arts in Northeastern Wisconsin. A product of five years in the planning, a full year of production and the efforts of hundreds of students, staff, faculty and community organizers and benefactors, the production did much to build community/University connections. Programming included an “After Thoughts” dialogue on the history of the play, a “Backstage Pass” event featuring live entertainment, guest artists and insight into the production process, and a highly visible marketing campaign guided by University Communications. The production was also significant in the number of alumni who returned in guest artist capacities. Current students gained greatly from the professional experience of graduates, building the connections that lead to later work and professional contacts.

In 2012-2013, Theatre employed the professional marketing services of Frost Marketing. A marketing plan was devised prior to the academic year, outlining strategies for outreach. Of particular note was the “Underground Shakespeare Festival,” a united marketing project led by the University Theatre with the sponsorship of Wisconsin Public Radio. Ms. Frost became aware that during the academic year in which we would be mounting *Love’s Labor’s Lost*, Shakespeare was also being produced at The Weidner Center, St. Norbert College, Theatre on the Bay in Marinette, Door Shakespeare Company and Evergreen Productions, a Green Bay community theatre. Professional Guest Director, Gale Childs Daly, a noted expert in Shakespearean text, gave site-specific presentations to The Reader’s Loft bookstore and the Green Bay Botanical Garden, speaking on Shakespeare’s use of flowers.

A deeply meaningful connection was formed in spring 2013, when Ms. Frost connected the University Theatre production of *These Shining Lives*, a play about the historical case of the “Radium Girls,” with The Austin E. Cofrin School of Business’ Business Week. The play was used as a starting point for conversation on contemporary business ethics. A panel of community and University professionals engaged in highly energized discussion with a capacity crowd, largely comprised of students. This topical discussion from multiple perspectives enhances the educational and cultural life of the University and the community. It is at the core of our mission.

Each of these events proved inspiring and worthwhile. Each took time and resources beyond those we possess. Faculty and staff members were asked to stretch a bit further and did so because we want to provide our students with the best possible education. We want to provide our audiences with once-in-a-lifetime experiences and we receive generous compliments and expressions of heartfelt appreciation.

### **Program Recognition**

The Theatre Program was the UW-Green Bay nomination for Program of Excellence, 2009.

Theatre's production of *The Balkan Women* was selected to perform at the American College Theatre Festival Regional Festival winning the festival's Golden Hand Truck Award, 2009.

Received recognition for Collaborative Achievement through the University Founders' Association, 2009.

ACTF Certificate of Merit – *Dead Man's Cell Phone*, Achievement in Artistic Collaboration, 2012.

Our production of *Almost, Maine* was selected to perform at the American College Theatre Festival Regional Festival winning the festival's Golden Hand Truck Award 2012

### **Faculty Accomplishments**

Jeff Entwistle- received ACTF Wisconsin Service Award, 2010. Commissioned for Scenic Design of the nationally televised PBS "Power of Music" concert with Ethan Bortnick.

Mike Ingraham- ACTF National Recognition for Excellence in Technical Direction, *The Balkan Women*, 2009.

Kaoime Malloy- During this review period Prof. Malloy presented her paper "*Dressing the Body in Meaning: Symbolism from Nature and Mythology in Traditional Japanese Tattooing*" at two international conferences, The Courtaldt History of Dress Association's biennial conference in London in January 2008 and the Hawai'i International Conference on the Arts and Humanities in January of 2009. Both received institutional support in the form of Instructional Development Grants and Professional Development Support. Professor Malloy also received an Instructional Development Grant in 2010 to develop an online version of AVD 261: Understanding the Arts, a Teaching Enhancement Grant in 2008 to attend the Foundations in Art Theory and Education biennial conference in 2009, a Grant in Aid of Research to explore various methods and techniques of fabric dyeing and was selected as a Research Scholar in 2011 to work on an introductory theatre design textbook, for which she secured a contract with Pearson Publishing, and later Focal Press. This book is due out in the fall of 2014.

Laura Riddle- received ACTF Wisconsin Service Award, 2012.

Courtney Sherman- In May of 2013, Prof. Sherman was a guest lecturer at IV Encontro Internacional de Música at the University of São Paulo-Ribeirão Preto, Brazil, presenting a course on musical theatre and was a featured performer at the festival.

### **Representative Student Accomplishments**

Andrew Atienza (2006)- Projection Content Designer, Cirque du Soleil

Erin Cook (2006)- Company Manager, Steppenwolf Theatre, Chicago.

Kim Cook (2002)- Design Assistant, Alley Theatre, Houston.

Sunam Ellis (2004)- M.F.A. in Acting, Washington State University.

Matt Fayfer (2009)- First place directing achievement, ACTF 2009.

Paul Heim (2008)- Technical Specialist, Weidner Center.

Kelly Keiler (2005)- Stitcher, Goodman Theatre, Chicago.  
 Eric Klingbeil (2005)- M.F.A. in Technical Theatre, Ohio University.  
 Marta Knodle (2012)- Performer, Missoula Children's Theatre.  
 Lindsay Kujawa (2012)- Founder, Introspect Theatre Company.  
 Abigail Lee (current)- Intern, Peninsula Players.  
 Eric Lindahl (2002)- Chicago Jeff Citation Winner, *Sideshow*.  
 Steve Marzolf (2003)- completed MFA in Acting at The Globe Theatre, San Diego. Member Actors' Equity Association.  
 Neil Montour (2008)- Automation Specialist, Dave Matthews Band  
 Mike Rock (2008)- Automation Specialist, KISS, *How to Train Your Dragon* (International Tours), Britney Spears.  
 Brittney Roffers (2011)- Technical Specialist, Weidner Center.  
 Erin Torkelson (2010)- Wardrobe Assistant, Alley Theatre, Houston.  
 Dustin James Wagner (2012)- ACTF Award of Achievement for Costume Design, Almost, Maine, 2012.  
 Adina Weinig (2006)- Production Staff, Peninsula Players.

### ***Program Enrollments, Trends and Analysis***

Historically, enrollments of Theatre and Dance majors and minors grew very quickly from 1991-2002. In 10 years, we grew from 18 to 93 majors. We were beyond the point of being able to provide a quality education. In 2002, UW-Oshkosh was granted authority to build a Theatre major from what had been an area of emphasis. The decline in our enrollment that followed was most likely due to the offering of the UW-Oshkosh program. From 2002-2009 our majors numbered in the 70-80 range. In 2008, we began to see significantly higher numbers of students complete the major and graduate with a degree in Theatre. Since that time, our number of majors has declined to the mid 50's with more students declaring a Theatre or Dance minor but not always completing the minor.

A study of the statistics provided by the Office of Institutional Research yielded the following observations:

#### **Graduating Senior Survey:**

##### Positive Trends

- Students consistently rated the quality of teaching by the faculty at a high level, with 79% of the students reporting offering a grade of A, 27% higher than the UWGB average.
- Students consistently rated the knowledge and expertise of the faculty in the program highly, with 91% of the reporting students offering a grade of A, 22% higher than the UWGB average.
- Students consistently rated the overall quality and availability of advising as an A, 11% and 21% higher than the UWGB averages respectively.
- In class faculty/student interaction was rated as an A by 73 % of the reporting students and as a B by the remaining 27%, 9% and 10% higher than the UWGB averages.
- 66% of the reporting students, 20% above the UWGB average gave the overall grade of A for the major.

- Critical analysis and problem solving proficiency skills were both rated consistently higher than the UWGB average.
- 100% of students reported that their general education preparation resulted in a 100% proficiency in at least one performing art, but cited that the Gen Ed contribution to this proficiency was only 48%. This proficiency is 61% higher than the UWGB average.
- Students rated their public speaking and presentation skills as 70%, 25 % higher than the UWGB average.
- 94% of students strongly agreed that their experiences at UWGB encouraged them to think creatively and innovatively.
- 76% of students said they would pick the same major.

#### | Negative Trends –

- Students were divided on ratings regarding the frequency of course offerings. Only 6% gave the program an A rating – 12% lower than the UWGB average, with the bulk of students (55%) giving the program a B, which is still 15% higher than the UWGB average, but does speak to the lack of faculty in making courses available to students.
- The variety of courses also had the highest score at a B rating, with 47% of students.
- Students rated their understanding of science and technology at 17%, significantly lower than the UWGB average by 17%. The same is true for understanding social, political, geographic and environmental structures – 14% compared to 34% - and for understanding the impact of social institutions and values – 33% compared to 52%.

#### | Alumni Survey –

##### | Positive Trends –

- Alumni rated their public speaking and presentation skill proficiency levels to be 75%, fully 14% above the UWGB average.
- Alumni rated their reading, listening and leadership and management skills all at 75%, higher than the UWGB average (particularly leadership and management) and 100% reported these skills were very important.
- Alumni said that coursework was 100% relevant to their professional and academic goals.
- Understanding of at least one fine art was rated at 75% and its importance to their current job or graduate program was rated 100%.
- 100% of the alumni said that their experiences and course work encouraged them to think creatively and innovatively, and 80% said that students have opportunities to apply learning to real situations. 100% would recommend UWGB.
- Quality of teaching was rated at 80% and knowledge and expertise of the faculty was rated at 100%, both above the UWGB average.
- 75% of the reporting alumni are employed in very related or somewhat related fields.
- Overall grade for the major was 80%.

##### | Negative trends –

- This particular group of alumni rated the faculty/student relationships in the major at 60% A or B and 40% C or D.

- Critical analysis and problem solving proficiency for preparation for current job or graduate program was rated at 50%, significantly lower than the UWGB average, though given 100% for importance.
- Alumni had negative things to say about the gen ed requirements, especially with regards to their relevance to their current employment and the level of preparation they received while in school. These ratings were consistently low, with relevance often a zero.

The Theatre and Dance Program has done face-to-face “Exit Interviews” with all graduating students. Their comments are largely reflected in the statistics provided. Students have high satisfaction with production work and close working relations with an approachable faculty. Many performance students would have liked additional performance opportunities. Academic advising is rated exceptionally high and the Theatre History and Literature courses, New York Travel Course, guest artists, and participation in the American College Theatre Festival consistently receive highest praise. Incoming transfer students are extremely satisfied with the decision to transfer and the ability to easily acclimate in the program. Students feel most negatively about course periodicity and essential courses missing from the curriculum, most notably Improvisation, and Playwriting.

### ***Program’s Vision for Future Development***

With 5 tenured full-time faculty members and 1 80% Instructor position, staffing continues to be our biggest challenge. We remain one-deep in each area of specialization with each faculty member covering multiple areas. By the standards of all comparable UW-System Theatre programs we are understaffed and only able to hire ad hoc instructors from out of town on a guest artist basis requiring housing.

Each faculty member also has considerable load dedicated to the production component of our academic program. As mentioned earlier, from an administrative perspective, theatre production work has a very low faculty load credit to student credit ratio but an extremely high faculty load credit to student contact hours ratio. In 20 years, we have produced only one play twice (*A Christmas Carol*) meaning that each production is newly conceived— this might be better understood in the context of each faculty member creating a new course 2-4 times each year. Four plays/musicals and one dance concert annually require close to year-round research, planning and active production responsibility by every member of our faculty. In the area of production personnel we are even more poorly understaffed than other UW-System Theatre programs with our highest priority being a Costume Shop Supervisor.

The long-term stress on our faculty has taken its toll in a profound degree. Physical issues are chronic and debilitating. The psychological and morale aspects are not as easily quantified but are palpable as we continue to work as a team. Ever hopeful that the quality of our work, recognized and lauded by the University and external peer review on a national level will certainly gain additional resources, we are instead asked to make the difficult decisions of how to better manage our workload with the current resources. We have received absolutely no increase in 102 funding for production in at least 15 years, requiring us to find other revenue sources and raise ticket prices. The current level of funding pays for 30% of our production expenses. The

“Event’s Coordinator” position we once shared with Music was “reallocated to another program,” leaving faculty with additional responsibilities in advertising, audience development and fund raising.

Having already scaled back on the scope of physical production, we have concurrently reduced the number of casting opportunity for students. The majority of students in our major are in performance emphases. We continue to keep production casting open to all students, rather than majors only, in an effort to build a more diverse casting pool but this effort ~~potentially~~ further reduces opportunities for declared majors. Although we discourage students from pursuing off-campus performance opportunities of questionable quality, they are currently doing so in increasing levels. Reducing the number of Mainstage productions would further decrease casting opportunities and put us at a great disadvantage to the recruitment of students, an area in which we are struggling. Substantial scholarships are crucial in the recruitment of all students and even more so in recruiting students of color.

We also face the challenge of aging facilities. Theatre Hall is in dire need of complete renovation. Safety issues have motivated emergency repairs but we struggle to work and teach in a building that does not serve our needs. As a place intended to showcase our work to the public, one only needs to look at the lobby furnishings and public restrooms to get a sense of the impression made to the community, the University and to prospective students.

The transition to an independent interdisciplinary budgetary unit gives us an opportunity to create a unique identity for our program. We recognize the need to better articulate and advertise the high quality of work we produce and theatre’s value as a dynamic forum for the discussion of ideas.

We are beginning to develop program participation guidelines that strengthen students’ commitment to their course of study with the understanding that a theatre program is a community of collaborators who engage equally in the classroom and the production lab. We provide our students with consistent mentoring and feedback and know that they are also in need of direction as to how the skills they are acquiring can and will serve them in life after college. We are in discussion on the nature of the Capstone Project and how it can best be a meaningful experience.

### *Summary*

The analysis and conclusions reached by the Academic Affairs Committee in the 2006 Program Review were an appropriate summary of the concerns of the Theatre Program at that time. The quality of our teaching, production work and student outcomes were and have been recognized by the University as well as through external peer review.

We feel that the structural change recognizing Theatre and Dance as an interdisciplinary program and the designation as an individual budgetary unit is extremely positive- a goal we have long sought to achieve. With this change occurring as we roll out a new general education structure, we look forward to the potential for our program to continue ~~to~~ and build on outreach projects that strengthen our connections on campus and in the community.



A positive step has been made with the addition of a Scene Shop Supervisor/ Assistant Technical Director but we continue to struggle with additional staffing needs that will continue to seriously impact faculty workload that is both labor and time intensive.

Funding and infrastructure continue to be critical issues. Fundraising from external sources is time-consuming as are the marketing and audience development work that provide essential income for production costs.

| An area in which we do have some degree of control is curriculum development. With a faculty insufficient to offer courses with acceptable periodicity, we must compromise our desire for a curriculum comparable to our peer institutions for one that will serve our students and also be attractive in a competitive recruitment market.

## **Attachments**

- 1. Tables Prepared by the Office of Institutional Research**
- 2. Program Description and Requirements, Undergraduate Catalogue 2013**
- 3. 2007 Memoranda of Conclusions and Recommendations for Program Review 2006 from AAC and Interim Dean of LAS**
- 4. Student Learning Outcomes and Assessment**



## Alumni Survey: 2008, 2009, 2010, 2011 & 2012

	Survey year	Graduation Year	Theatre	UWGB Overall
<b>Graduates:</b>	2008	2004-2005	10	1086
	2009	2004-2006	8	1087
	2010	2006-2007	14	1148
	2011	2007-2008	13	1162
	2012	2008-2009	13	1133
<b>Response Rate*</b>	2008-2012		5/58 (9%)	957/5616 (17%)

\* Note: % response misses double-majors who chose to report on their other major.

	Unit of Analysis	2008-2012					
		Preparation			Importance		
		n	Excellent or Good	Mean	n	Very important or Important	Mean
Critical analysis skills.	THTRE	4	50%	3.0	4	100%	4.5
	UWGB	751	67%	3.8	727	90%	4.5
Problem-solving skills.	THTRE	4	50%	3.3	4	100%	4.5
	UWGB	755	69%	3.8	724	94%	4.7
Understanding biology and the physical sciences.	THTRE	4	100%	4.0	4	0	1.8
	UWGB	720	48%	3.4	710	29%	2.6
Understanding the impact of science and technology.	THTRE	4	50%	3.5	4	0	2.0
	UWGB	720	48%	3.4	718	43%	3.2
Understanding social, political, geographic, and economic structures.	THTRE	4	25%	3.0	4	0	2.5
	UWGB	741	61%	3.7	721	55%	3.5
Understanding the impact of social institutions and values.	THTRE	4	75%	3.5	4	50%	3.5
	UWGB	742	69%	3.9	720	63%	3.7
Understanding the significance of major events in Western civilization.	THTRE	4	75%	3.8	4	0	1.8
	UWGB	731	53%	3.5	716	28%	2.6
Understanding a range of literature.	THTRE	4	25%	2.8	4	25%	2.3
	UWGB	726	50%	3.6	709	31%	2.7
Understanding the role of the humanities in identifying and clarifying individual and social values.	THTRE	4	25%	2.8	4	25%	3.0
	UWGB	722	58%	3.7	700	38%	3.0
Understanding at least one Fine Art, including its nature and function(s).	THTRE	4	75%	4.0	4	100%	5.0
	UWGB	734	63%	3.6	706	27%	2.6
Understanding contemporary global issues.	THTRE	4	50%	3.0	4	50%	3.3
	UWGB	729	57%	3.8	706	51%	3.4
Understanding the causes and effects of stereotyping and racism.	THTRE	4	50%	3.0	4	25%	2.8
	UWGB	730	64%	4.1	708	57%	3.6
Written communication skills.	THTRE	4	75%	3.5	4	75%	4.3
	UWGB	742	81%	4.1	715	91%	4.6

**Table 1. Preparation & Importance**  
 ■ Preparation by UWGB (5-pt. scale; 5 = excellent)  
 ■ Importance to current job or graduate program (5-pt. scale; 5 = very important)

	Unit of Analysis	2008-2012					
		Preparation			Importance		
		n	Excellent or Good	Mean	n	Very important or Important	Mean
Public speaking and presentation skills.	THTRE	4	75%	3.8	4	50%	4.0
	UWGB	736	61%	3.7	718	85%	4.4
Reading skills.	THTRE	4	75%	3.8	4	100%	4.8
	UWGB	738	73%	4.0	709	91%	4.5
Listening skills.	THTRE	4	75%	4.0	4	100%	5.0
	UWGB	736	73%	4.0	710	96%	4.7
Leadership and management skills.	THTRE	4	75%	3.8	4	100%	4.8
	UWGB	737	65%	3.8	709	94%	4.7

**Table 2. Educational experiences**  
 (5-pt. scale; 5 = strongly agree)

	Unit of Analysis	N	Strongly Agree or Agree	Mean
My educational experiences at UW-Green Bay helped me to learn or reinforced my belief that learning is a lifelong process.	THTRE	5	80%	4.4
	UWGB	953	93%	4.4
While at UW-Green Bay, I had frequent interactions with people from different countries or cultural backgrounds than my own.	THTRE	5	60%	2.8
	UWGB	949	51%	3.4
Students at UW-Green Bay are encouraged to become involved in community affairs.	THTRE	5	60%	3.0
	UWGB	935	59%	3.6
My experiences and course work at UW-Green Bay encouraged me to think creatively and innovatively.	THTRE	5	100%	4.8
	UWGB	951	88%	4.2
The interdisciplinary, problem-focused education provided by UW-Green Bay gives its graduates an advantage when they are seeking employment or applying to graduate school.	THTRE	5	80%	4.2
	UWGB	944	77%	4.0
UW-Green Bay provides a strong, interdisciplinary, problem-focused education.	THTRE	5	80%	4.4
	UWGB	950	83%	4.1
Students at UW-Green Bay have many opportunities in their classes to apply their learning to real situations.	THTRE	5	80%	3.8
	UWGB	944	72%	3.9
I would recommend UW-Green Bay to co-worker, friend, or family member.	THTRE	5	100%	4.8
	UWGB	954	89%	4.4
The General Education requirements at UWGB were a valuable component of my education.	THTRE	5	40%	3.0
	UWGB	903	59%	3.6
UWGB cares about its graduates.	THTRE	4	25%	2.0
	UWGB	918	61%	3.7
I feel connected to UWGB.	THTRE	5	60%	4.2
	UWGB	938	47%	3.3

	Unit of Analysis	n	UW-Green Bay		Another college		No bachelor's degree anywhere
			Same major	Different major	Same major	Different major	
2008–2012 percent	THTRE	5	80%	20%	0	0	0
	UWGB	949	64%	23%	7%	5%	1%

**Table 4. Rating the MAJOR**  
(Scale: A = 4, B = 3, etc.)

	Unit of Analysis	2008–2012			
		n	A or B	C or D	mean
Quality of teaching.	THTRE	5	80%	20%	3.4
	UWGB	955	95%	5%	3.5
Knowledge and expertise of the faculty.	THTRE	5	100%	0	3.6
	UWGB	953	98%	2%	3.7
Faculty-student relationships (e.g., helpfulness, sensitivity, acceptance of different views).	THTRE	5	60%	40%	3.0
	UWGB	952	91%	9%	3.5
Importance and relevance of courses to professional and academic goals.	THTRE	5	100%	0	3.6
	UWGB	942	89%	10%	3.4
Advising by faculty (e.g., accuracy of information).	THTRE	5	60%	40%	2.6
	UWGB	937	87%	12%	3.3
Availability of faculty (e.g., during office hours).	THTRE	5	80%	20%	3.4
	UWGB	936	94%	6%	3.6
Overall grade for the major (not a sum of the above).	THTRE	5	80%	20%	3.4
	UWGB	942	94%	5%	3.5

	Unit of Analysis	n	Bachelor's	Master's	Specialist	Professional	Doctoral
2008-2012 percent	THTRE	5	100%	0	0	0	0
	UWGB	947	36%	46%	1%	5%	12%

	Unit of Analysis	n	Already graduated	Currently enrolled	Accepted, not enrolled	Rejected	Have not applied
2008-2012 percent	THTRE	0	0	0	0	0	0
	UWGB	632	20%	23%	4%	3%	49%

	<b>THEATRE (n = 5)</b>	<b>UWGB (n = 950)</b>
Employed full-time (33 or more hours/week)	80%	80%
Employed part-time	0	12%
Unemployed, seeking work	20%	3%
Unemployed, not seeking work	0	2%
Student, not seeking work	0	3%

	<b>Unit of Analysis</b>	<b>n</b>	<b>Very satisfied or satisfied</b>	<b>mean</b>
2008-2012 percentage	THTRE	4	100%	4.5
	UWGB	868	74%	4.0

	<b>THEATRE (n = 4)</b>	<b>UWGB (n = 863)</b>
High school or less	0	18%
Certificate	0	3%
Associate's degree	0	15%
Bachelor's degree	100%	57%
Graduate degree	0	7%

	<b>THEATRE (n = 4)</b>	<b>UWGB (n = 864)</b>
Very related	50%	52%
Somewhat related	25%	29%
Not at all related	25%	19%

	<b>THEATRE (n = 4)</b>	<b>UWGB (n = 840)</b>
Under \$20,000	0	13%
\$20,000 to \$25,999	25%	11%
\$26,000 to \$29,999	50%	8%
\$30,000 to \$35,999	0	23%
\$36,000 to \$39,999	0	12%
\$40,000 to \$49,999	0	16%
\$50,000 or more	25%	17%

**Employers, Locations, and Job Titles**

UW-Green Bay Weidner Center	Green Bay	Wisconsin	Technical Director
	Green Bay	Wisconsin	
Dog-a-holics Inc.	Chicago	Illinois	Assistant Manager
	Green Bay	Wisconsin	
		Wisconsin	

**Graduating Senior Survey:  
2008, 2009, 2010, 2011 & 2012**

	Graduation Year	Theatre	UWGB Overall
<b>Graduates:</b>	2008	14	980
	2009	9	1051
	2010	11	1106
	2011	11	1185
	2012	13	1293
<b>Response Rate*</b>	2008-2012	33/58 (57%)	2904/5615 (52%)

\* Note: % response misses double-majors who choose to report on their other major.

	Unit of Analysis	2008-2012						
		N	mean	A	B	C	D	F
Clarity of major requirements	THTRE	33	3.6	67%	24%	9%	0	0
	UWGB	2897	3.5	56%	36%	7%	1%	<1%
Reasonableness of major requirements	THTRE	33	3.5	55%	42%	3%	0	0
	UWGB	2891	3.5	54%	38%	6%	1%	<1%
Variety of courses available in your major	THTRE	32	3.2	38%	47%	12%	3%	0
	UWGB	2875	3.0	30%	43%	21%	5%	1%
Frequency of course offerings in your major	THTRE	33	2.5	6%	55%	30%	3%	6%
	UWGB	2878	2.6	18%	40%	30%	9%	3%
Times courses were offered	THTRE	33	2.9	24%	49%	21%	3%	3%
	UWGB	2828	2.8	24%	42%	26%	7%	1%
Quality of internship, practicum, or field experience	THTRE	23	3.4	57%	30%	13%	0	0
	UWGB	1664	3.3	57%	27%	11%	3%	2%
Quality of teaching by faculty in your major	THTRE	33	3.7	79%	15%	3%	3%	0
	UWGB	2880	3.4	52%	39%	8%	1%	<1%
Knowledge and expertise of the faculty in your major	THTRE	33	3.8	91%	6%	0	0	3%
	UWGB	2892	3.7	69%	28%	3%	<1%	<1%
Faculty encouragement of your educational goals	THTRE	33	3.4	64%	24%	3%	6%	3%
	UWGB	2857	3.4	54%	31%	11%	3%	<1%
Overall quality of advising received from the faculty in your major	THTRE	33	3.3	61%	24%	9%	0	6%
	UWGB	2747	3.2	52%	26%	12%	6%	4%
Availability of your major advisor for advising	THTRE	33	3.6	79%	12%	3%	3%	3%
	UWGB	2741	3.3	58%	26%	10%	4%	2%
Ability of your advisor to answer university questions	THTRE	33	3.7	82%	9%	6%	0	3%
	UWGB	2700	3.4	62%	23%	9%	4%	2%
Ability of your advisor to answer career questions	THTRE	31	3.3	58%	29%	7%	0	6%
	UWGB	2480	3.2	51%	28%	13%	5%	3%
In-class faculty-student interaction	THTRE	33	3.7	73%	27%	0	0	0
	UWGB	2789	3.4	54%	37%	8%	1%	<1%
Overall grade for your major ( <b>not</b> an	THTRE	32	3.5	66%	28%	3%	0	3%



**Table 1: Rating the MAJOR**  
(A = 4, B = 3.0, etc.)

	Unit of Analysis	2008-2012						
		N	mean	A	B	C	D	F
average of the above)	UWGB	2847	3.4	46%	45%	8%	1%	<1%

**Table 2. Job related to major while completing degree?**

	Unit of Analysis	n	Full-time		Part-time		No
			Paid	Non-paid	Paid	Non-paid	
2008-2012 percent	THTRE	33	15%	0	27%	3%	55%
	UWGB	2885	13%	<1%	34%	5%	48%

**Table 3. "If you could start college over"**

	Unit of Analysis	n	UW-Green Bay		Another college		No BA degree
			Same major	Different major	Same major	Different major	
2008-2012 percent	THTRE	33	76%	3%	18%	0	3%
	UWGB	2882	70%	12%	12%	5%	1%

**Table 4. Plans regarding graduate/professional study**

	Unit of Analysis	n	Already admitted	Have applied	Plan to eventually attend	NA/have not applied yet
2008-2012 percent	THTRE	21	0	24%	67%	9%
	UWGB	2189	7%	13%	66%	14%

**Table 5. Highest degree planned**

	Unit of Analysis	n	Bachelor's	Master's	Specialist's	Professional	Doctoral
2008-2012 percent	THTRE	33	42%	52%	0	0	6%
	UWGB	2886	29%	52%	1%	5%	13%

**Table 6. General Education preparation**

Current proficiency vs. Contribution of Gen Ed to current proficiency  
(3-pt. scale; 3 = high, 2 = medium, 1 = low)

	Unit of Analysis	Current Proficiency			Gen Ed Contribution		
		n	% High	mean	n	% High	mean
Critical analysis skills.	THTRE	30	73%	2.7	30	13%	1.9
	UWGB	2674	66%	2.7	2594	25%	2.0
Problem-solving skills.	THTRE	30	77%	2.8	28	14%	1.9
	UWGB	2665	72%	2.7	2585	25%	2.0
Understanding biology and the physical sciences.	THTRE	30	10%	1.8	29	17%	2.0
	UWGB	2655	25%	2.0	2481	26%	2.0
Understanding the impact of science and technology.	THTRE	30	17%	2.1	30	10%	1.9
	UWGB	2645	34%	2.2	2490	24%	2.0
Understanding social, political, geographic, and	THTRE	29	14%	2.0	27	15%	1.9

**Table 6. General Education preparation**

**Current proficiency vs. Contribution of Gen Ed to current proficiency**  
(3-pt. scale; 3 = high, 2 = medium, 1 = low)

	Unit of Analysis	Current Proficiency			Gen Ed Contribution		
		n	% High	mean	n	% High	mean
economic structures.	UWGB	2644	34%	2.2	2546	26%	2.1
Understanding the impact of social institutions and values.	THTRE	30	33%	2.3	30	13%	1.9
	UWGB	2660	52%	2.5	2568	34%	2.2
Understanding the significance of major events in Western civilization.	THTRE	29	24%	2.2	30	30%	2.1
	UWGB	2648	33%	2.2	2528	31%	2.1
Understanding the role of the humanities in identifying and clarifying values.	THTRE	30	23%	2.1	28	32%	2.1
	UWGB	2656	37%	2.2	2549	31%	2.1
Understanding at least one Fine Art.	THTRE	30	100%	3.0	29	48%	2.2
	UWGB	2656	39%	2.2	2520	32%	2.1
Understanding contemporary global issues.	THTRE	30	27%	2.1	30	23%	1.9
	UWGB	2651	34%	2.2	2525	23%	2.0
Understanding the causes and effects of stereotyping and racism.	THTRE	30	60%	2.6	30	27%	2.0
	UWGB	2657	63%	2.6	2560	34%	2.1
Written communication skills	THTRE	30	53%	2.5	29	21%	2.0
	UWGB	2667	67%	2.6	2600	38%	2.2
Public speaking and presentation skills	THTRE	30	70%	2.7	29	24%	1.9
	UWGB	2660	45%	2.3	2536	27%	2.0
Computer skills	THTRE	29	62%	2.6	27	26%	1.9
	UWGB	2650	57%	2.5	2476	23%	1.9

**Table 7. Educational experiences**

(5 pt. scale; 5 = strongly agree)

	Unit of Analysis	2008-2012		
		n	Strongly Agree or Agree	mean
Because of my educational experiences at UW-Green Bay, I have learned to view learning as a lifelong process.	THTRE	33	85%	4.2
	UWGB	2813	90%	4.4
While at UW-Green Bay, I had frequent interactions with people from different countries or cultural backgrounds than my own.	THTRE	33	36%	3.0
	UWGB	2726	42%	3.2
The UW-Green Bay educational experience encourages students to become involved in community affairs.	THTRE	32	47%	3.2
	UWGB	2704	52%	3.4
My experiences at UW-Green Bay encouraged me to think creatively and innovatively.	THTRE	33	94%	4.5
	UWGB	2809	81%	4.1
My education at UW-Green Bay has given me a "competitive edge" over graduates from other institutions.	THTRE	30	43%	3.2
	UWGB	2674	62%	3.7
UW-Green Bay provides a strong, interdisciplinary, problem-focused education.	THTRE	32	50%	3.3
	UWGB	2775	73%	3.9
Students at UW-Green Bay have many opportunities in their classes to apply their learning to real situations.	THTRE	33	70%	3.5
	UWGB	2799	70%	3.8

**Table 7. Educational experiences**  
(5 pt. scale; 5 = strongly agree)

	Unit of Analysis	2008-2012		
		n	Strongly Agree or Agree	mean
I would recommend UW-Green Bay to a friend, co-worker, or family member.	THTRE	32	84%	4.2
	UWGB	2806	83%	4.2
There is a strong commitment to racial harmony on this campus.	THTRE	29	72%	3.9
	UWGB	2556	56%	3.6
The faculty and staff of UWGB are committed to gender equity.	THTRE	31	87%	4.0
	UWGB	2648	75%	4.0
This institution shows concern for students as individuals.	THTRE	33	70%	3.9
	UWGB	2775	75%	3.9
The General Education requirements at UWGB were a valuable component of my education.	THTRE	29	31%	2.9
	UWGB	2657	48%	3.3

**Table 8. Activities while at UW-Green Bay**

	Unit of Analysis	n	Independent study	Student org	Internship	Professional organization	Community service	Worked with a faculty member	Study group	Study abroad
2008-2012 percent	THTRE	33	64%	76%	85%	15%	49%	58%	49%	15%
	UWGB	2904	26%	48%	55%	20%	56%	22%	52%	13%

**Table 9. Rating services and resources**  
(A = 4, B = 3, etc.)

	Unit of Analysis	2008-2012		
		n	A or B	mean
Library services (hours, staff, facilities)	THTRE	30	87%	3.3
	UWGB	2468	91%	3.4
Library collection (books, online databases)	THTRE	30	83%	3.2
	UWGB	2419	89%	3.3
Admission Office	THTRE	26	92%	3.2
	UWGB	2321	92%	3.4
Financial Aid Office	THTRE	25	88%	3.2
	UWGB	2120	87%	3.3
Bursar's Office	THTRE	33	91%	3.2
	UWGB	2729	88%	3.3
Career Services	THTRE	9	56%	2.4
	UWGB	1632	84%	3.3
Academic Advising Office	THTRE	18	67%	2.8
	UWGB	2185	76%	3.1
Student Health Services	THTRE	25	80%	3.2
	UWGB	1495	88%	3.4

**Table 9. Rating services and resources**  
(A = 4, B = 3, etc.)

	Unit of Analysis	2008-2012		
		n	A or B	mean
Registrar's Office	THTRE	29	93%	3.5
	UWGB	2502	92%	3.5
Writing Center	THTRE	6	83%	3.0
	UWGB	1033	82%	3.2
University Union	THTRE	31	74%	3.0
	UWGB	2355	87%	3.3
Student Life	THTRE	18	83%	3.2
	UWGB	1429	83%	3.2
Counseling Center	THTRE	5	100%	3.6
	UWGB	573	78%	3.2
Computer Facilities (labs, hardware, software)	THTRE	30	87%	3.3
	UWGB	2507	94%	3.5
Computer Services (hours, staff, training)	THTRE	29	83%	3.2
	UWGB	2311	92%	3.5
Kress Events Center	THTRE	27	93%	3.5
	UWGB	1933	95%	3.7
American Intercultural Center	THTRE	4	75%	3.0
	UWGB	361	86%	3.3
International Office	THTRE	4	75%	3.3
	UWGB	400	80%	3.1
Residence Life	THTRE	20	70%	2.8
	UWGB	1223	76%	2.9
Dining Services	THTRE	29	45%	2.2
	UWGB	2044	54%	2.5
Bookstore	THTRE	33	76%	2.9
	UWGB	2779	79%	3.1

# Academic Plan: Theatre and Dance

Institutional Research - Run date: 05FEB2014

	Fall Headcounts				
	2009	2010	2011	2012	2013
<b>Declared Majors, end of term</b>	72	65	51	55	52
<b>Declared Minors, end of term</b>	36	31	23	23	16

	Fall Declared Majors - Characteristics									
	2009		2010		2011		2012		2013	
<b>Female</b>	46	64%	44	68%	36	71%	39	71%	36	69%
<b>Minority</b>	5	7%	6	9%	4	8%	6	11%	5	10%
<b>Age 26 or older</b>	5	7%	3	5%	2	4%	2	4%	2	4%
<b>Location of HS: Brown County</b>	10	14%	12	18%	12	24%	10	18%	15	29%
<b>Location of HS: Wisconsin</b>	67	93%	61	94%	49	96%	53	96%	51	98%
<b>Attending Full Time</b>	68	94%	62	95%	50	98%	53	96%	51	98%
<b>Freshmen</b>	19	26%	8	12%	9	18%	11	20%	7	13%
<b>Sophomores</b>	13	18%	18	28%	9	18%	13	24%	15	29%
<b>Juniors</b>	15	21%	13	20%	14	27%	14	25%	11	21%
<b>Seniors</b>	25	35%	26	40%	19	37%	17	31%	19	37%

	<b>Fall Declared Majors - Characteristics</b>				
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>
<b>Average HS Cumulative G.P.A.</b>	3.24	3.21	3.30	3.28	3.24
<b>Average ACT Composite Score</b>	22.4	22.8	23.5	23.3	22.8
<b>Average ACT Reading Score</b>	23.5	24.0	24.7	24.9	24.3
<b>Average ACT English Score</b>	22.9	23.2	24.3	23.9	23.3
<b>Average ACT Math Score</b>	21.1	21.4	21.8	21.5	21.1
<b>Average ACT Science Score</b>	22.4	22.7	23.1	23.0	22.7

# Academic Plan: Theatre and Dance

Institutional Research - Run date: 05FEB2014

	Fall Declared Majors - Characteristics				
	2009	2010	2011	2012	2013
<b>Percent started as Freshmen</b>	78%	78%	78%	78%	79%
<b>Percent started as Transfers</b>	22%	22%	22%	22%	21%
<b>Percent with prior AA degree</b>	3%	2%	0%	4%	4%
<b>Percent with prior BA degree</b>	6%	2%	0%	0%	0%



	Calendar Year Headcounts				
	2009	2010	2011	2012	2013
<b>Graduated Majors (May, Aug. &amp; Dec.)</b>	10	12	11	14	4
<b>Graduated Minors (May, Aug. &amp; Dec.)</b>	4	8	3	5	7

	<b>Characteristics of Graduated Majors</b>									
	<b>2009</b>		<b>2010</b>		<b>2011</b>		<b>2012</b>		<b>2013</b>	
<b>Graduates who are... Women</b>	6	60%	6	50%	11	100%	9	64%	4	100%
<b>... Students of Color</b>	0	0%	1	8%	1	9%	2	14%	0	0%
<b>... Over 26 Years Old</b>	1	10%	2	17%	2	18%	4	29%	0	0%
<b>Graduates earning Degree Honors</b>	2	20%	4	33%	2	18%	8	57%	1	25%

	<b>Characteristics of Graduated Majors</b>				
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>
<b>Average Credits Completed Anywhere</b>	148	144	134	147	146
<b>Average Credits Completed at UWGB</b>	126	127	134	137	136
<b>Average Cum GPA for Graduates</b>	3.22	3.31	2.94	3.52	3.43

# Academic Subject: THEATRE

Institutional Research - Run date: 05FEB2014

			Headcount Enrollments, Credit-bearing Activities				
			2009	2010	2011	2012	2013
Lectures	1-Lower	1-Spring	183	168	154	138	115
		2-Summer	.	.	.	.	.
		3-Fall	198	181	164	183	188
		All	381	349	318	321	303
	2-Upper	1-Spring	91	96	135	60	53
		2-Summer	.	.	.	.	.
		3-Fall	103	105	74	88	109
		All	194	201	209	148	162
	All		575	550	527	469	465
	IST/FEX	1-Lower	1-Spring	6	23	6	25
2-Summer			.	.	.	.	.
3-Fall			5	5	5	8	5
All			11	28	11	33	9
2-Upper		1-Spring	87	86	55	56	63
		2-	1	.	.	.	1

			Headcount Enrollments, Credit-bearing Activities				
			2009	2010	2011	2012	2013
		Summer					
		3-Fall	72	67	53	52	52
		All	160	153	108	108	116
	All	171	181	119	141	125	
All			746	731	646	610	590

# Academic Subject: THEATRE

Institutional Research - Run date: 05FEB2014

			Student Credit Hours, Credit-bearing Activities				
			2009	2010	2011	2012	2013
Lectures	1-Lower	1-Spring	309	247	257	210	206
		2-Summer	.	.	.	.	.
		3-Fall	368	309	309	384	401
		All	677	556	566	594	607
	2-Upper	1-Spring	247	266	358	160	159
		2-Summer	.	.	.	.	.
		3-Fall	288	308	207	259	309
		All	535	574	565	419	468
	All		1212	1130	1131	1013	1075
	IST/FEX	1-Lower	1-Spring	6	23	6	31
2-Summer			.	.	.	.	.
3-Fall			5	5	5	8	5
All			11	28	11	39	9
2-Upper		1-Spring	111	102	75	67	79
		2-	3	.	.	.	3

			Student Credit Hours, Credit-bearing Activities				
			2009	2010	2011	2012	2013
		Summer					
		3-Fall	85	80	79	60	61
		All	199	182	154	127	143
	All	210	210	165	166	152	

# Academic Subject: THEATRE

Institutional Research - Run date: 05FEB2014

			Lectures and Lab/Discussion Sections (#)					
			2009	2010	2011	2012	2013	
<b>Lectures</b>	<b>1-Lower</b>	<b>1-Spring</b>	9	8	8	8	7	
		<b>3-Fall</b>	10	10	9	11	9	
		<b>All</b>	19	18	17	19	16	
	<b>2-Upper</b>	<b>1-Spring</b>	6	7	8	7	5	
		<b>3-Fall</b>	6	7	5	7	7	
		<b>All</b>	12	14	13	14	12	
	<b>All</b>		31	32	30	33	28	
	<b>Lab/Disc</b>	<b>1-Lower</b>	<b>1-Spring</b>	1	1	1	1	.
			<b>3-Fall</b>	2	2	1	2	1
<b>All</b>			3	3	2	3	1	
<b>2-Upper</b>		<b>1-Spring</b>	.	.	.	.	.	
		<b>3-Fall</b>	.	1	.	.	.	
		<b>All</b>	.	1	.	.	.	
<b>All</b>		3	4	2	3	1		



	<b>Lectures and Lab/Discussion Sections (#)</b>				
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>
<b>All</b>	34	36	32	36	29

# Academic Subject: THEATRE

Institutional Research - Run date: 05FEB2014

			Average Section Size of Lectures				
			2009	2010	2011	2012	2013
Lectures	1-Lower	1-Spring	20.3	21.0	19.3	17.3	16.4
		3-Fall	19.8	18.1	18.2	16.6	20.9
		All	20.1	19.4	18.7	16.9	18.9
	2-Upper	1-Spring	15.2	13.7	16.9	8.6	10.6
		3-Fall	17.2	15.0	14.8	12.6	15.6
		All	16.2	14.4	16.1	10.6	13.5
	All		18.5	17.2	17.6	14.2	16.6

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	<b>Unique Lecture Courses Delivered in Past Four Years</b>				
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>
<b>1-Lower</b>	16	15	15	16	19
<b>2-Upper</b>	19	19	20	20	21

	<b>General Education as a Percent of all Credits in Lectures</b>				
	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>
<b>1-Lower</b>	50%	70%	53%	57%	68%
<b>2-Upper</b>	39%	36%	50%	25%	52%

# Budgetary Unit: Th&D

Institutional Research - Run date: 05FEB2014

		Instructional Staff Headcounts and FTEs	
		2012	2013
Full Professors (FT)		2	2
Associate Professors (FT)		3	3
Assistant Professors (FT)		0	0
Instructors and Lecturers (FT)		1	0
Total Full-time Instructional Staff		6	5
Part-time Instructional Staff		.	.
FTE of Part-time Faculty		.	.
Total Instructional FTE		.	.



# 2013 - 2014 Undergraduate Catalog

## Theatre

Interdisciplinary Major or Minor □ Disciplinary Minor □ (Bachelor of Arts)

**Professors** – Jeffrey Entwistle, Laura Riddle (chair) □ **Associate Professors** – R. Michael Ingraham, Kaoime Malloy, John Mariano □ **Lecturer** – Denise Carlson-Gardner

Students pursuing the bachelor's degree in Theatre will choose one of four areas of emphasis:

- **Performance (acting/directing)**
- **Design/Technical Theatre**
- **Musical Theatre**
- **Theatre Studies**

Each emphasis provides a rigorous artistic/academic environment for the study and production of all forms of theatre. Techniques learned in the classroom are applied in production work giving students an abundance of practical experience. Each year a combination of classic, modern, experimental musical theatre and dance pieces are selected to give students a diverse background in dramatic literature and styles.

The interdisciplinary focus of the University is an ideal setting for the highly collaborative study and practice of theatre. Many of our productions involve collaborations with University academic programs and student or community organizations.

Theatre faculty members at UW-Green Bay believe that the best way to learn theatre is to create theatre. Students are encouraged to participate in the four Mainstage (faculty directed) productions each year. Studio (student directed and designed) productions provide additional opportunities for involvement. Casting and production work is open to all students and practicum credit is available for work on Mainstage productions. The Theatre program is an active participant in the Kennedy Center's American College Theatre Festival, a national organization in support of excellence in university theatre.

Campus facilities in Theatre Hall include the 450-seat proscenium University Theatre, design classroom, acting and dance studios, a CAD design lab and scene and costume shops. The Weidner Center for the Performing Arts includes as additional performing arts spaces the 2,000-seat Cofrin Family Hall and Jean Weidner Theatre, a 100-seat flexible performance and classroom space.

Students receive quality training from working professionals enhanced by guest artists, master classes, and a biannual travel course to Broadway. Student theatre and dance organizations sponsor trips to regional theatres, seminars and workshops, and the

annual DanceWorks concert showcasing student choreography and dance in a wide variety of styles.

UW-Green Bay Theatre graduates typically pursue internships and jobs in the entertainment industry. Students are encouraged to pursue such opportunities in the summers before graduation and advanced course work in audition and portfolio prepares them for the competitive challenges ahead.

## Theatre: Requirements for the Major Area of Emphasis

### Performance

#### Supporting Courses, (24 credits)

Acting core, required courses:

THEATRE 131: Acting I (3 credits)

THEATRE 231: Acting II (3 credits)

THEATRE 233: Voice for the Actor I (3 credits)

Technical Theatre, required courses:

THEATRE 221: Stagecraft (4 credits)

THEATRE 222: Costume Technology (4 credits)

Dance Core, required courses:

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 137: Ballet I (1 credit)

THEATRE 145: Modern Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

Dance electives, 3 credits required:

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 137: Ballet I (1 credit)

THEATRE 138: Ballet II (2 credits)

THEATRE 141: Period Dance Styles (1 credit)

THEATRE 142: American Musical Theatre Dance (1 credit)

THEATRE 145: Modern Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

THEATRE 228: Jazz Dance II (2 credits)

THEATRE 261: Tap Dance II (1 credit)



## Upper-Level Courses, (30 credits)

History/Literature, required courses:

THEATRE 309: Theatre History I: Greek to Elizabethan (3 credits)

THEATRE 310: Theatre History II: 17th Century to Realism (3 credits)

THEATRE 311: Theatre History III: 20th Century and Contemporary (3 credits)

Acting/Directing, required courses:

THEATRE 305: Audition Techniques for the Actor (3 credits)

THEATRE 331: Acting III (3 credits)

THEATRE 351: Directing I (3 credits)

Shop practicum, 4 credits required:

THEATRE 338: Production Practicum: Scene Shop (1 credit) (may be repeated)

THEATRE 339: Production Practicum: Costume Shop (1 credit) (may be repeated)

Theatre practicum, 2 courses required:

THEATRE 335: Production Practicum: Crews (1 credit)

THEATRE 336: Production Practicum: Performance (1 credit)

THEATRE 338: Production Practicum: Scene Shop (1 credit)

THEATRE 339: Production Practicum: Costume Shop (1 credit)

Electives, 6 credits required:

THEATRE 325: Stage Makeup (3 credits)

THEATRE 333: Voice for the Actor II (3 credits)

THEATRE 352: Directing II (3 credits)

Any 300- or 400-level THEATRE course

## Design/Technical Theatre

### Supporting Courses, (25 credits)

Design/Technical Theatre, required courses:

THEATRE 220: Stage Management (3 credits)

THEATRE 221: Stagecraft (4 credits)

THEATRE 222: Costume Technology (4 credits)

THEATRE 223: Computer Applications for Theatre (3 credits)

THEATRE 224: Introduction to Theatre Design (3 credits)

Acting Core, required course:

THEATRE 131: Acting I (3 credits)

Dance core, one course required:

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 137: Ballet I (1 credit)

THEATRE 145: Modern Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

Performance elective, 4 credits required:

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 137: Ballet I (1 credit)

THEATRE 138: Ballet II (2 credits)

THEATRE 141: Period Dance Styles (1 credit)

THEATRE 142: American Musical Theatre Dance (1 credit)

THEATRE 145: Modern Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

THEATRE 228: Jazz Dance II (2 credits)

THEATRE 231: Acting II (3 credits)

THEATRE 233: Voice for the Actor I (3 credits)

THEATRE 261: Tap Dance II (1 credit)

THEATRE 328: Jazz Dance III (2 credits)

THEATRE 361: Tap Dance III (1 credit)

Upper-Level Courses, (31 credits)

Design/technical theatre/directing required courses:

THEATRE 321: Scene Design (4 credits)

THEATRE 322: Costume Design (3 credits)

THEATRE 323: Stage Lighting (3 credits)

THEATRE 351: Directing I (3 credits)

History/Literature, required courses:

THEATRE 309: Theatre History I: Greek to Elizabethan (3 credits)

THEATRE 310: Theatre History II: 17th Century to Realism (3 credits)

THEATRE 311: Theatre History III: 20th Century and Contemporary (3 credits)

Shop practicum, 4 credits required:

THEATRE 338: Production Practicum: Scene Shop (1 credit) (may be repeated)

THEATRE 339: Production Practicum: Costume Shop (1 credit) (may be repeated)

Theatre practicum, 2 courses required:

THEATRE 335: Production Practicum: Crews (1 credit)

THEATRE 336: Production Practicum: Performance (1 credit)

THEATRE 338: Production Practicum: Scene Shop (1 credit)

THEATRE 339: Production Practicum: Costume Shop (1 credit)

Electives, 3 credits required:

THEATRE 325: Stage Makeup (3 credits)

THEATRE 340: Dance History (3 credits)

THEATRE 421: Scene Painting (3 credits)

THEATRE 422: Costume Crafts (3 credits)

THEATRE 423: Advanced Stage Lighting (3 credits)

THEATRE 426: Sound for Theatre (3 credits)

THEATRE 497: Internship (1-12 credits)

THEATRE 498: Independent Study (1-4 credits)

## Musical Theatre

### Supporting Courses, (35 credits)

Music Core, required courses:

MUSIC 115: Ear Training and Sight Singing I (1 credit)

MUSIC 151: Music Theory I (3 credits)

Elementary Voice, required course:

MUS APP 045: Elementary Voice I (1 credit)

Chorus or Choir, 1 credits required:

MUS ENS 261: Concert Choir (1 credit)

MUS ENS 262: Chorale (1 credit)

Music Ensemble, 1 credit:

MUS ENS 163: Chamber Singers (1 credit)

MUS ENS 165: Vocal Jazz Ensemble (1 credit)

MUS ENS 166: Opera Studio (1 credit)

MUS ENS 261: Concert Choir (1 credit)

MUS ENS 262: Chorale (1 credit)

Keyboard proficiency, 2 credits:

MUS APP 011: Keyboard Musicianship I (1 credit)

MUS APP 021: Keyboard Musicianship II (1 credit)

MUS APP 031: Keyboard Musicianship III (1 credit)

MUS APP 041: Keyboard Musicianship IV (1 credit)

Acting/voice core, required courses:

THEATRE 131: Acting I (3 credits)

THEATRE 190: First Year Applied Musical Theatre Voice (1 credit)

THEATRE 231: Acting II (3 credits)

THEATRE 233: Voice for the Actor I (3 credits)

THEATRE 289: Second Year Applied Musical Theatre Voice I (1 credit)

THEATRE 290: Second Year Applied Musical Theatre Voice II (1 credit)

Dance core, required courses:

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

THEATRE 228: Jazz Dance II (2 credits)

THEATRE 261: Tap Dance II (1 credit)

Dance elective, 1 credit required:

THEATRE 137: Ballet I (1 credit)

THEATRE 141: Period Dance Styles (1 credit)

THEATRE 142: American Musical Theatre Dance (1 credit)

Technical theatre core, required courses:

THEATRE 221: Stagecraft (4 credits)

THEATRE 222: Costume Technology (4 credits)

## Upper-Level Courses, (29 credits)

Acting/Voice/Directing, required courses:

THEATRE 305: Audition Techniques for the Actor (3 credits)

THEATRE 351: Directing I (3 credits)

THEATRE 389: Third Year Applied Musical Theatre Voice I (1 credit)

THEATRE 390: Third Year Applied Musical Theatre Voice II (1 credit)

THEATRE 489: Fourth Year Applied Musical Theatre Voice I (1 credit)

THEATRE 490: Fourth Year Applied Musical Theatre Voice II (1 credit)

Dance, required courses:

THEATRE 328: Jazz Dance III (2 credits)

THEATRE 361: Tap Dance III (1 credit)

THEATRE 440: Choreography (3 credits)

Theatre History/literature 9 credits required:

THEATRE 311: Theatre History III: 20th Century and Contemporary (3 credits)

MUSIC 364: Musical Theatre History (3 credits)

Choose one:

THEATRE 309: Theatre History I: Greek to Elizabethan (3 credits)

THEATRE 310: Theatre History II: 17th Century to Realism (3 credits)

Shop practicum, 4 credits required:

THEATRE 338: Production Practicum: Scene Shop (1 credit) (may be repeated)

THEATRE 339: Production Practicum: Costume Shop (1 credit) (may be repeated)

## Theatre Studies

Supporting Courses, (23 credits):

Required courses:

THEATRE 131: Acting I (3 credits)

THEATRE 220: Stage Management (3 credits)

THEATRE 221: Stagecraft (4 credits)

THEATRE 222: Costume Technology (4 credits)

THEATRE 231: Acting II (3 credits)

Dance core, 3 credits required:

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 137: Ballet I (1 credit)

THEATRE 141: Period Dance Styles (1 credit)

THEATRE 145: Modern Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

Elective, 3 credits required:

ARTS MGT 256: Understanding the Arts (3 credits)

THEATRE 219: UWGB Meets NYC: New York Theatre Trip (1 credit)

THEATRE 223: Computer Applications for Theatre (3 credits)

THEATRE 224: Introduction to Theatre Design (3 credits)

THEATRE 233: Voice for the Actor I (3 credits)

THEATRE 298: Independent Study, 1-4 credits

Upper-Level Courses, (27 credits)

History/literature, 3 courses required:

THEATRE 309: Theatre History I: Greek to Elizabethan (3 credits)

THEATRE 310: Theatre History II: 17th Century to Realism (3 credits)

THEATRE 311: Theatre History III: 20th Century and Contemporary (3 credits)

Directing, required course:

THEATRE 351: Directing I (3 credits)

Shop practicum, 4 credits required:

THEATRE 338: Production Practicum: Scene Shop (1 credit) (may be repeated)

THEATRE 339: Production Practicum: Costume Shop (1 credit) (may be repeated)

Theatre practicum, 2 courses required:

THEATRE 335: Production Practicum: Crews (1 credit)

THEATRE 336: Production Practicum: Performance (1 credit)

THEATRE 338: Production Practicum: Scene Shop (1 credit)

THEATRE 339: Production Practicum: Costume Shop (1 credit)

Design/technical theatre, one course required:

THEATRE 323: Stage Lighting (3 credits)

THEATRE 325: Stage Makeup (3 credits)

THEATRE 421: Scene Painting (3 credits)

THEATRE 422: Costume Crafts (3 credits)

THEATRE 426: Sound for Theatre (3 credits)

Electives, 6 credits required:

Choose from any 300- or 400-level THEATRE courses

# Theatre: Requirements for the Minor

## Disciplinary - Dance

### Supporting Courses, (14 credits):

Theatre/dance, required courses:

THEATRE 110: Introduction to Theatre Arts (3 credits)

THEATRE 128: Jazz Dance I (1 credit)

THEATRE 137: Ballet I (1 credit)

THEATRE 141: Period Dance Styles (1 credit)

THEATRE 142: American Musical Theatre Dance (1 credit)

THEATRE 145: Modern Dance I (1 credit)

THEATRE 161: Tap Dance I (1 credit)

THEATRE 228: Jazz Dance II (2 credits)

Electives, 3 credits required:

THEATRE 131: Acting I (3 credits)

THEATRE 220: Stage Management (3 credits)

THEATRE 261: Tap Dance II (1 credit)

### Upper-Level Courses, (9 credits)

Required course:

THEATRE 340: Dance History (3 credits)

THEATRE 440: Choreography (3 credits)

Electives, 3 credits required:

THEATRE 323: Stage Lighting (3 credits)

THEATRE 325: Stage Makeup (3 credits)

THEATRE 328: Jazz Dance III (2 credits)

THEATRE 335: Production Practicum: Crews (1 credit)

THEATRE 336: Production Practicum: Performance (1 credit)

THEATRE 338: Production Practicum: Scene Shop (1 credit)

THEATRE 339: Production Practicum: Costume Shop (1 credit)

THEATRE 361: Tap Dance III (1 credit)

## Interdisciplinary - Theatre Studies

### Supporting Courses, (11 credits)

Acting and technical, required courses:

THEATRE 131: Acting I (3 credits)

THEATRE 221: Stagecraft (4 credits)

THEATRE 222: Costume Technology (4 credits)

### Upper-Level Courses, (13 credits)

Directing, required course:

THEATRE 351: Directing I (3 credits)

Theatre Practicum, (4 credits):

Required:

THEATRE 338: Production Practicum: Scene Shop (1 credit)

THEATRE 339: Production Practicum: Costume Shop (1 credit)

Choose two of these:

THEATRE 335: Production Practicum: Crews (1 credit)

THEATRE 336: Production Practicum: Performance (1 credit)

THEATRE 338: Production Practicum: Scene Shop (1 credit)

THEATRE 339: Production Practicum: Costume Shop (1 credit)

Electives, 6 credits required:

Choose from any 300- or 400-level THEATRE courses



UNIVERSITY of WISCONSIN  
**GREEN BAY**

February 6, 2007

To: Sue Hammersmith, Provost and Vice Chancellor for Academic Affairs

From: Mark Everingham<sup>mk</sup>, Academic Affairs Council chair

Re: Theatre Program Review Self-Study Report 2006

The Academic Affairs Council completed its evaluation of the Theatre Program Review Self-Study Report submitted in 2006. In general, the outcome of the evaluation demonstrated the admirable variety of skills and knowledge that majors are expected to acquire and the impressive quality of the core curriculum and original productions. Student satisfaction has been sustained over time due to the commitment of the faculty and staff to high academic standards and rigorous practical training. Student advising and guidance with job placement in the profession are highlights.

The AAC's evaluation of the self-study report and direct interaction with the program chair revealed several factors and trends that inhibit the objectives of this valuable field of study and cultural asset to the community. A major area of critical concern pertains to resources and staffing. While we recognize budgetary constraints and resource scarcity face all programs on campus, the situation in Theatre seems particularly dire. Despite rising production and operating costs and increased student enrollment, the program has faced a stagnant budget and lost faculty and staff support in dance, costume design, scene shop, and an events coordinator. This trend has undermined the capacity of existing faculty and staff to develop key student skills, to address substantial technical requirements, and to attend to promotion, marketing, and community relations.

The recent changes at the Weidner Center and the new campus ticketing system exacerbated budgetary constraints on a program that depends heavily on covering costs through public attendance at on-campus productions. The new management approach at the Weidner Center produced more budgetary shortfall in support of sophisticated and challenging productions, student jobs and internships, laboratory experiences, and overall promotion of performances as a cultural asset in the community.

Another major area of critical concern relates to curricular planning and course periodicity. Since the program's budget is tied directly to fluctuating annual ticket sales and outside funding to make up for persistent shortfall, planning course offerings year to year is challenging. This situation makes course periodicity infrequent and irregular. Students recognized this problem in the senior survey. Consequently, independent studies increased dramatically from 10 to 144 since 2004-05. This strategy is an attempt to compensate for the periodicity problem, but it ends up putting further strain on faculty and altering instruction.

Given these circumstances surrounding an excellent program, a number of recommendations emerged from the AAC's interaction with the chair of the Theatre program:

1. Alternatives to raising ticket prices for performances need to be explored. One viable alternative is to dedicate a portion of student fees to the Theatre annual budget.
2. A new permanent staff position for program development is necessary to pursue extramural funding opportunities in the region and nationally.
3. The University Advancement office should provide key assistance in the identification of potential donors in the community and in the region.
4. Collaborations on curricular offerings with other units and programs on campus and with other UW System campuses should be explored. There are few courses offered on the history of theater, for example, despite the program's emphasis on knowledge of theatrical history and literature.
5. Collaborations on performances with other UW System campuses and area colleges and the use of the Meyer Theater could help to defray production costs.
6. A greater degree of control over budget allocation within Communication and the Arts would help address budgetary constraints.

Cc:

✓ Laura Riddle, Theatre chair  
Curt Heuer, Communication and the Arts chair  
Tim Sewall, Associate Provost for Academic Affairs  
Fergus Hughes, Interim Dean of Liberal Arts and Sciences  
Pat Przybelski, Program Associate, Secretary of the Faculty

UNIVERSITY of WISCONSIN  
GREEN BAY

Date: June 19, 2007

To: Laura Riddle  
Chairperson of Theatre

From: Fergus Hughes *FH*  
Interim Dean of Liberal Arts and Sciences

Re: Theatre Program Review

The University of Wisconsin-Green Bay is fortunate to have a truly exceptional Theatre program, in terms of its curriculum, the quality of faculty and students, and the extent of external recognition it has received. The faculty and students in the program work closely together and there appears to be a great deal of mutual appreciation and respect. In fact, an examination of the self-study document leaves the impression that Theatre at the University of Wisconsin-Green Bay is more like an extended family than a traditional academic department.

The curriculum has two basic emphases. The academic aspect focuses on the history and theory of Theatre and concepts of performance. The production aspect is the practical and applied component. All Theatre majors are required to take courses in acting, dance, costume design, stagecraft, and directing. Students may choose an emphasis in Performance, Musical Theatre, or Design and Technology. Students agree that the requirements of the major are both clear and reasonable. Finally, the teaching approach of the faculty is collaborative, and there is a good deal of opportunity for student-produced work. Individual meetings are arranged with students to discuss their progress through the program.

Graduating seniors rate the quality of teaching in Theatre as better than the university norm, with 74% giving the teaching a grade of "A", compared to the university norm of 42%. Theatre students are particularly appreciative of the quality of advising they receive. In both the Graduating Senior Survey and the Alumni Survey, advising in the Theatre program is rated significantly higher than is advising in the university as a whole. Seventy-nine percent of graduating seniors would give a grade of "A" to the quality of the advising, compared to only 38% of students in all University of Wisconsin-Green Bay majors. This is remarkable when one considers that Theatre has approximately 80 student majors and 30 student minors.

External recognition of the quality of the program is abundant. As only one but a highly significant example, the program was invited to enter three productions in the American College Theatre Festival (Region 3). The entries were in 2002, 2004, and 2006, and this is a remarkable achievement for a university of our size. Furthermore, at each of those festivals, the University of

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Wisconsin-Green Bay production was awarded *The Golden Hand Truck* for technical excellence, and students won awards for lighting, sound, and scenic design.

Theatre has done an excellent job of assessing its five learning outcomes, using different methods depending on the competency involved. For example, student knowledge of theatre literature and history is assessed with a comprehensive written exam, skill at acting, directing, costume design, and stagecraft is assessed in a performance final juried by the faculty in the program, and production skills are assessed in the Theatre Practicum course. Students prepare an audition for a jury composed of faculty and guests in order to demonstrate their performance skills. The key component in all these forms of assessment is that all faculty members in the unit are involved in the assessment of all students, and external reviewers are often involved as well.

I agree completely with the Theatre faculty that permanent full-time positions are needed for a Scene Shop Supervisor and a Costume Shop Supervisor. In both 2006-2007 and 2007-2008 I have managed to provide a part-time Scene Shop Supervisor, but this was done with an unorthodox funding mechanism. The salary for a 75% employee is paid from the Liberal Arts and Sciences additional instruction budget, but chargebacks are made to the LAS budget when that employee works to support traveling performances at the Weidner Center. The FTE for the position is borrowed from vacant lines. This is a very temporary solution, and permanent funding and a permanent FTE must be found to provide this vital function for the Theatre program.

While this was not contained in the Self-Study Report, the Theatre faculty submitted on March 20<sup>th</sup> of 2007 a proposal to establish Theatre as a separate budgetary unit. The proposal was then submitted for comment to the entire Communication and the Arts, and I received those comments on April 25<sup>th</sup> of 2007. The Theatre proposal for separation from Communication and the Arts was based primarily on the arguments that (a) Theatre is by nature an interdisciplinary program, and (b) Theatre would be more successful in recruiting students to the University of Wisconsin-Green Bay if it were a stand-alone unit. The reaction from Communication and the Arts was that (a) Theatre is no more interdisciplinary than Music or Art, (b) the separation of Theatre from Music and Art would suggest that the Arts at this university are fragmented and would erode the spirit of interdisciplinarity rather than expand it.

The Theatre faculty may respond in writing to the specific concerns raised by Communication and the Arts. At this point, however, I do not believe that the case for establishing a separate budgetary unit in Theatre has been made convincingly. Theatre is indeed interdisciplinary, involving acting, direction, history, psychology, costume and set design, and a variety of technical skills. However, many so-called disciplines are actually quite interdisciplinary as well, and I don't believe that Theatre is any more interdisciplinary than Psychology, English, History, Music, or Art. In addition, I do not believe that Theatre loses visibility by being a part of a larger interdisciplinary unit. In fact, as I discussed above, Theatre has achieved a high degree of visibility and even national recognition for the quality of its work even though it is not a free-standing entity on our campus.

The Theatre faculty seem to be concerned that resources may not be allocated fairly while Theatre is one of three disciplines in a larger budgetary unit, and believe that Theatre would

benefit from having its own separate budget. However, if Theatre were a separate unit, there is no guarantee that its budget would increase. In fact, the greater likelihood is that the Theatre budget would simply be separated from the Communication and the Arts budget but would not increase in size. The current budget structure in Communication and the Arts is that Music, Theatre and Arts have separate budget lines. Changes to the existing lines, such as by moving Supplies and Expense funds from one area to another, would have to be requested in the Fall of the year when the LAS budget was being prepared. These changes would not occur unless the Dean approved the request from the budgetary unit and submitted the changes in his or her operating budget. It is true that requests for positions come through the budgetary units, and are approved by the unit executive committees. However, every discipline has an opportunity to describe its staffing needs when it produces its self-study reports, and, while budgetary unit executive committees may prioritize staffing requests, they do not systematically refuse requests from individual disciplines. If they were to do so, the discipline chair would have an opportunity to discuss the matter with the Dean.

In summary, Theatre at the University of Wisconsin-Green Bay is an extremely high quality program with an excellent and dedicated faculty and staff and a body of talented and committed students. The teaching and advising in the program are exceptional, and the quality of the productions has received regional and national acclaim. However, Theatre suffers from a lack of adequate resources, particularly in the area of staffing, and desperately needs a permanent Scene Shop Supervisor and Costume Shop Supervisor. Finally, I do not see an advantage to changing the status of Theatre to an independent budgetary unit. Such a move would not guarantee additional resources and could result in a fragmentation of the Arts within the university.

cc: Mark Everingham, Chairperson of the Academic Affairs Council  
Associate Provost Tim Sewall  
✓ Curt Heuer, Chairperson of Communication and the Arts



## **THEATRE AND DANCE PROGRAM REVIEW 2013**

### ***Student Learning Outcomes and Assessment***

Assessment of learning outcomes is performed every semester in the methods indicated below. For the 2013-2014 Annual Update, Theatre has chosen to focus on Learning Outcome #4. The Unit Chair, assisted by other faculty members, will be responsible for collecting specific data on graduate placement and accomplishments. We are focusing this collection of data on students who graduated between 1998 and 2013. While technician frequently find job placement quickly, performers are more likely to require a number of years before accumulating significant accomplishments.

Past tracking of accomplishments led to a section featured on our University web page featuring alumni accomplishments. This information has not been updated due to faculty workload as opposed to lack of accomplishments. The information gathered is expected to provide a stronger network of alumni, continued relationships with the program and excellent material for recruitment.

#### **Learning Outcome #1**

**Theatre Majors will demonstrate knowledge of theatrical history and literature from Ancient Greek to present.**

All Theatre Majors are required to pass a rigorous series of upper level Theatre History and Literature courses. Students are then able to correctly distinguish key playwrights, plays, and movements in Theatre History as well as make connections in their progression and influences on future works and their relationship to society as a whole.

The required and recommended theatre reading lists are regularly updated to insure inclusivity of essential literature, both historic and contemporary, and gender and ethnic diversity. Production Season selection is done annually and allows a first-hand experience with the actualization of theatrical literature. Our program commitment to producing a “classic” in each season gives students a more comprehensive understanding of selected literature that was written to be performed. Likewise, our commitment to the production of new plays is a powerful tool in recognizing the connections between art and society.

The History of Musical Theatre is required of majors with a Musical Theatre emphasis. The addition of Dr. Courtney Sherman to the Music faculty with credits allocated to Musical Theatre has provided improved consistency to the course, teaching it with a rigor we consider to be comparable to the rigor and depth of the rest of the Theatre History and Literature sequence.

Assessment of Learning Outcome #1 is embedded in the requirement that Theatre majors pass each of these courses. With some majors earning a grade of “D” and technically meeting the requirement, we are not satisfied that this is a high enough standard. The

Theatre faculty has discussed this and recommends moving towards a requirement of achieving a grade of no less than “C” in any required course in the major. While we believe this to be a reasonable requirement the low periodicity of the Theatre History and Literature sequence- each is taught once in every four semesters- is likely to create circumstances in which a student would be unable to graduate in a timely manner. The instructor has made every effort to be accommodating in these circumstances but this places a burden on the instructor. The options for appropriate course substitution are minimal.

### Learning Outcome #2

**Theatre Majors will have a strong background in the fundamental skills of acting, stagecraft, costume, design and direction.**

The required study across all areas of theatre has clearly nurtured a respect for the collaborative nature of theatre and the skills required in the specific theatrical disciplines. A high value is placed on the ability of students to reach beyond a single defined area of interest or specialization. A named scholarship is devoted to specifically recognizing a student’s ability to achieve excellence in 2 separate areas of specialization.

Introductory courses required of all majors are constantly monitored to provide instruction to a wide variety of skill and interest levels without diluting content. Course content is regularly updated to assure that methods and skills introduced are in line with current professional practice. Class sizes are monitored and evaluated to assure appropriate teacher/student ratios are achieved and safety standards are met.

Assessment: The Stagecraft Lab component was regularly too large for safe and appropriate attention to individual student learning. The weekly Lab session has been officially reconfigured to address this issue. Finals for many classes are practical presentations attended by all members of the Theatre faculty. We intend to raise the required final grade on all classes in the major to a “C.” This will provide slightly less difficulty for a student in need of repeating a course as these core classes are taught every year.

We have recognized a need to require students to take the core classes prior to their final year. While this has been attempted through academic advising, an official requirement to complete the core classes prior to the Senior or final year should prove more effective.

In the Musical Theatre emphasis, students are required to take 7 semesters of Applied Musical Theatre Voice. The final for these courses was formerly done in a music “jury” setting. Recognizing the particular demands of musical theatre to integrate acting and movement with singing, the final each semester has been redesigned to have an open performance setting that has proven highly satisfactory to instructors and students.

### Learning Outcome #3

**Theatre Majors will have a working knowledge of techniques associated with theatrical process and production and will have the ability to critically analyze theatrical productions.**



Each semester, students will be enrolled in Theatre Practicum. Each production presents unique opportunities and challenges and cast and production assignments are made to appropriately challenge students. A faculty member responsible for evaluation directly supervises students in each project. Formal post-production sessions will be used to evaluate both process and product. Student comments in post-production forums indicate a strong ability to evaluate quality and identify problems. Mainstage productions will additionally receive formal evaluation by regional representatives of the American College Theatre Festival.

Students have excelled in high quality completion of production assignments. Variety in production positions assures that students are exposed to as much of the entire production process as possible. Underclassmen regularly request specific production challenges and regular feedback throughout the production process. After evaluation by the Theatre faculty, students are given positions of leadership and design or assistant design opportunities on Mainstage productions.

A formal Studio season gives students additional avenues for creative production work with appropriate faculty supervision.

Whenever possible, additional audience opportunities are provided for a broader range of theatrical experiences. In addition to opportunities to see professional touring productions at the Weidner Center for the Performing Arts, the Theatre Program offers a for-credit week long theatre trip to Broadway in alternate years during Spring Break. Additionally, students are provided the opportunity to attend the Kennedy Center/American College Theatre Festival's regional festival, which provides ample opportunities to view a wide variety of productions followed by response sessions from professional guest artists. Student trips to Milwaukee and Chicago are sponsored by Alternate Theatre, the University's student theatre organization.

Assessment: The Kennedy Center/ American College Theatre Festival has provided a consistent method of quality review of student production work. We have typically entered two productions as Associate or Participating entries every academic year, attempting to provide feedback in all production areas, specifically to student work. Participating entries are considered for invitation to the Region Theatre Festival.

In this Program Review cycle, UW-Green Bay Theatre had 2 productions invited to perform at the festival. This in itself speaks to the quality of the program's production quality. In preparing a show for festival travel over winter break, students have the unique opportunity to put into practice skills frequently observed in the touring productions that come to the Weidner Center. The festival has specific requirements and limitations making it necessary to alter the technical elements for a new venue. Performances must also be adapted to prepare for a larger space than where the production was originally performed.

Students are given leadership positions in this process and without exception rise to the occasion. A student tour manager is designated in addition to each technical area. In both instances, UW-Green Bay Theatre was awarded the only honor given to an invited

production- the Golden Hand Truck. We are particularly proud of this honor as it reflects on the successful execution of the production by every member of the company.

#### Learning Outcome #4

**Graduating Majors will be qualified for entry-level work in educational, community and professional theatrical endeavors and for entry into graduate study in theatre.**

As a part of the Audition Techniques class, a capstone class required for the performance and musical theatre emphases, students prepare a number of audition selections and an actor's resume. Annual returning student scholarship auditions and portfolio reviews assure that students maintain current resumes and develop presentation skills. Students are encouraged to seek internship and summer job opportunities as upper classmen and to develop professional~~personal~~ relationships with regional companies.

UW-Green Bay Theatre graduates have successfully procured professional internships, employment, and placement in prestigious graduate schools. Students with an emphasis in Design/Technical Theatre have found plentiful and challenging employment opportunities in the entertainment industry. Our student stage managers have excelled in professional internships and employment with prominent companies. Performance students have been very successful in the early stages of their careers, being cast in projects ranging from stage to television and feature film.

Assessment: While many Theatre and Dance classes have performance finals observed by the members of the Theatre Faculty, the true assessment of Learning Outcome #4 more often occurs after graduation. Current students do get summer internships and paid work prior to graduation in the entertainment industry. Some students keep in touch and we hear of their successes or get requests for recommendations while others move many times and are not in touch. We need to do a better job of seeking out connections with alums as their successes speak volumes of the quality of their training and serve as strong recruitment material.