



AY 2009 – 2010
Program Review

Theatre

**Program Review
Department of Theatre
Mesa State College**

Submitted September 15, 2009
Prepared by Theatre Department Faculty
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A. OVERVIEW AND BRIEF HISTORY OF THE PROGRAM

The Department of Theatre at Mesa State College was formed over fifty years ago by William S. Robinson. As a first-year faculty member Robinson convinced the administration of the then-Mesa Junior College to allow him to mount productions in Houston Hall, the campus's primary academic building. Over the next decade, Robinson created a complete course of study in theatre emphasizing the practical aspects of the art form—acting, directing, musical theatre, design, and technical theatre. The Department's production wing was established as an auxiliary, funded exclusively by box office revenue and student fees. Courses were developed to couple academic learning with the process of putting on productions; to this day, the Department's focus remains firmly upon this "pre-professional" approach that seeks to equip students with marketable skills upon their graduation and that prepares students for professional careers or graduate study.

The Department moved from Houston Hall to the Walter Walker Fine Arts Center in 1969 and developed a full baccalaureate program as the College grew from two-year to four-year status (thereby becoming Mesa College, and, in 1987, Mesa State College). During these years, the Department offered emphases in Theatre, Music Theatre, and Technical Theatre/Design. Structurally, the Department was housed in a larger Fine and Performing Arts unit (which included the Departments of Music and Art) within the School of Humanities and Social Sciences. Also, the Department has traditionally been home to the College's Speech minor and its faculty. In 2000, the Fine and Performing Arts division was dissolved and the Department of Theatre gained its current status as an autonomous academic unit. Additionally, the College's current administration restructured the institution's administrative model in 2004 by eliminating deans and the school structure. This led to a transformation at the departmental level, with presidentially-appointed department heads replacing the faculty-elected chairs of the previous model. Currently, heads serve dually as dean-level administrators and faculty members. Also in 2004, the Department added a concentration in dance; currently, then, the Department offers the Bachelor of Arts in Theatre with concentrations in Acting/Directing, Dance, Music Theatre, and Technical Theatre/Design along with minors in Theatre, Dance, and Speech. Major curricular restructuring of the Dance and Theatre programs was implemented in 2007 and 2008, respectively, and sought to provide a more cohesive training program while looking toward accreditation through the National Association of Schools of Theatre in the coming years. The Department offers a wide array of courses in acting, directing, dance, musical theatre, design, production, literature, history, and theory.

At present, the Department of Theatre employs four tenured faculty (three professors and one associate professor), three tenure-track faculty (all assistant professors), three full-time temporary (or .8) faculty (two in Speech and one serving Music Theatre), two staff (a technical director on a 3/4 -time contract and the publicist/box office manager on a full-time contract), and an administrative assistant (shared with the Department of Music). Theatre faculty are expected to carry full academic teaching loads commensurate with the requirements set forth by the College's Professional Staff Handbook, as well as contributing to the Department's producing activities as directors, designers, and choreographers.

The Department currently offers a rigorous production schedule that consists of four mainstage theatre productions (two musicals and two plays), two repertory dance concerts, three to four lab productions (generally student-directed) in its experimental theatre, and 20 to 30 student-directed class projects. In keeping with its origins, the Department's curriculum continues to maintain an appropriate balance between both the practical aspects of the theatrical craft and the requisite academic knowledge expected of a broad-based liberal arts education in keeping with the role and mission of the institution.

B. PROGRAM GOALS, OBJECTIVES, AND RELATIONSHIP TO THE ROLE AND MISSION OF MESA STATE COLLEGE

Mission Statement

The Department of Theatre Arts at Mesa State College is committed to providing undergraduate training in the areas of Acting/Directing, Music Theatre, Technical Theatre/ Design and Dance. We are dedicated to promoting a learning environment that encourages the creative and intellectual participation of all individuals.

Core Values

Versatility: We attempt to create artists who possess skills in a variety of areas in order to prepare them to compete successfully in the profession and/or further academic pursuits.

Collaboration: We believe the theatre is the quintessential collaborative art, and as such we prize the unique voice of each artist and pursue a collective approach to all that we do and teach. We champion the contributions of both the individual and the team.

Personal Growth: We foster curiosity, invention and bravery. Our emphasis is on students' journey and discovery and we offer an environment in which artists can take advantage of a vast array of opportunities to maximize their personal development.

Professionalism: We believe in the importance of professional training and conduct, and to this end offer a faculty and staff with true professional credentials. We also believe in the value of collegiality among students, faculty, and staff alike.

Dedication: We expect a high level of commitment from our faculty, staff, and students. We actively promote the value of dedication and work ethic being primary predictors of success, both in the present and in the future.

Diversity: By offering a wide range of training and performance styles and by promoting the theatre as a laboratory for all humanity, we joyfully embrace the differences that enrich our society and enhance our artistry.

Community: We believe that the theatre is a primary source of culture in a given community, and therefore we reach out to the widest possible audience with our work. We seek to celebrate the animating exchange of ideas with diverse audiences on campus, throughout our region, and beyond.

Objectives

Through our carefully designed curriculum we challenge and inspire our students to become dynamic and innovative practitioners and arts leaders of the future.

This occurs through:

- Group learning in a nurturing class environment which encourages self-discovery and personal responsibility
- Individualized mentoring with a dedicated faculty of professional theatre artists
- Providing a broad variety of practical hands-on production opportunities

Relationship to the Role and Mission of Mesa State College

The College's mission statement reads:

Mesa State College serves the citizens of Colorado, in general, with a specific emphasis on increasing college participation by residents in its 14-county region in Western Colorado. Mesa State College's mission, established by the Colorado Legislature, is contained in Colorado Revised Statutes (C.R.S.) 23-53-101:

"There is hereby established a College at Grand Junction, Colorado, to be known as Mesa State College, which shall be a general baccalaureate and specialized graduate institution with moderately selective admissions. Mesa State College shall offer liberal arts and sciences programs and a limited number of professional, technical, and graduate programs. Mesa State College shall also maintain a community college role and mission, including vocational and technical programs. Mesa State College shall receive resident credit for two-year course offerings in its commission-approved service area."

In accomplishing its mission, the commission-approved (CDHE) service areas are:

- For its role as a baccalaureate and graduate institution - the entire State of Colorado.

The Department of Theatre's commitment to a broad-based liberal arts and preprofessional training program represents a healthy synergy with the College's role and mission, evidenced in several primary ways. We maintain an emphasis upon teaching as the fundamental role of the faculty member. We provide service to the institution by offering a variety of General Education courses in fulfillment of Colorado Department of Higher Education (CDHE) mandates. Additionally, our academic and production activities enrich the campus community and community at large in innumerable ways, serving as the primary theatre and dance center in Western Colorado.

C. ANALYSIS OF PROGRAMMATIC NEED

In addition to its fulfillment of Mesa State College's role and mission, the Department of Theatre serves a valuable function as a public arts venue in the Grand Junction community and beyond. Clearly, the College benefits both economically and in terms of public visibility from the myriad events produced each year by the Department. Over 14,000 individuals attend its productions annually; it counts several hundred active donors among its supporters. From these production activities, the observer can clearly infer a need for the Department of Theatre on and off the campus.

In terms of institutional effectiveness, it should be noted that the Department was labeled a "Program of Promise" by the 2008-2009 campus-wide Academic Program Quality, Priorities, and Productivity study. This designation was given to a select number of programs on campus that demonstrated high levels of effectiveness and were deemed central to the institution's well-being. In fact, the distinction also carried with it language that defined Programs of Promise as those that "would benefit from additional resources."

The Department has demonstrated a commitment to growth, and the appendices from Institutional Research illustrate this in terms of the number of majors in the four concentrations. It is clear, however, that the unit needs to continue to ensure that its majors are graduating in an appropriate amount of time at the institution, that the retention of underclass majors becomes more of a priority, and that plans are enacted to reduce the high discrepancy between lower-division and upper-division credit hour production. A decrease in lower-division enrollments over the past four academic years is directly attributable to the decline in students in Speech courses, as they are opting for courses guaranteed to transfer to other state institutions instead. The course redesign of The Living Arts (FINE 101) and Dance Appreciation (DANC 115) have helped to level this, though not fully.

Finally, it should be noted that the Department does maintain an active service role within the institution, both instructionally and otherwise. The unit offers many General Education courses, as do most on campus, but also partners with other departments in a very consistent and effective way. Frequently, the Department volunteers its time, resources, and staff to assist with campus events from fundraisers to community service activities. Off campus, faculty members are active in many community organizations including the Grand Junction Commission on Arts and Culture, School District #51, and the Grand Junction Symphony Orchestra.

D. NARRATIVE SUMMARY OF RESOURCES

D i. UNIQUE CHARACTERISTICS OF THE PROGRAM INFLUENCING THE NEED FOR RESOURCES

One of the most distinguishing features of the Theatre Arts Department is the explosive growth experienced over the last five years. Due to several factors, enrollment in most concentrations has easily tripled over this short span of time. Growth has happened not only in numbers of majors but also in the Program's regional and national reputation and the skill level of the student that Theatre is able to attract.

There have been tremendous institutional commitments of funds and resources to help ameliorate the classroom shortages and fund expansion of the performance facilities. However, there is an area that is straining under the weight of unprecedented growth coupled with the business of running a major Performing Arts Facility. The need for more personnel has never been greater. There are many classes that routinely enroll double the recommended number for effective teaching of the subject matter. This is a danger to our reputation as a college that has desirable student/professor classroom ratios and to the current raised reputation the Department enjoys. Additionally, as the Department's vision includes the implementation of the Bachelor of Fine Arts, increased faculty resources are necessary in order to deliver such a program's more expansive curriculum.

The need for personnel manifests itself in another unique characteristic of the program; the "business" of operating the major Performing Arts facility in the Grand Valley, the Moss Performing Arts Center. Running a successful business is imperative to the Program, as box office receipts must fund 50% of our production costs. Without "lab" work, without productions, and without student personnel, the Department's ability to maintain its aggressive production schedule would be jeopardized. The MPAC is also available to the general public to rent and produce events and this is happening with increasing frequency. These events invariably must be staffed with departmental faculty, staff or students. Our students are engaged in various jobs as a class requirement, work-study or "Student Assist" assignment. The allotment of monies available for student employment has not kept pace with the unit's growth.

The demands of the Department's production activities mean that it incurs additional expenses that many programs do not have—essentially, everything that is required to produce a successful show. From advertising to printing to building the set and costumes to rights and royalties, the costs of producing a show continue to increase as schools across the country have been forced to make budget cuts. The success of the program is directly tied to the quality of its productions.

Mesa State College is geographically remote, which results in both positive and negative effects for most departments. Running a successful business means being able to choose from a variety of products at the least expensive cost. This only adds to the cost of productions as we have to go outside the area to find the least expensive item (read additional research time here) and incur shipping costs in the process. This is just one example of a negative impact. The distance of Grand Junction from major arts and cultural centers results in a need to travel to such areas with students and faculty, although once again the fiscal base for high-cost activities such as this is not present. The nearest city to see varied and important theatre artists at work is Denver, 250 miles away. Bringing in guest artists has become something Theatre cannot afford to do for awhile, but we cannot afford not to if we want to maintain our current reputation and talent pool. Recruiting becomes vitally important when you are removed from an urban talent base. Faculty have been forced to use their minimal allotted travel

monies in order to have a presence at conferences for recruiting purposes as opposed to professional development for which it was intended (\$600 per person).

The growth of the program's reputation also comes with a corresponding growth in the need for resources to attend regional, national, and international conferences. Our productions are of such high quality that there is a growing departmental interest in touring some shows to major conferences, and to stage them in New York to create employment possibilities for upperclassmen. Thanks to the new performance areas and an increasingly talented body of majors, there are more opportunities than ever for students to create original work and actually contribute to the professional world while still at Mesa. A physical presence in a major theatrical hub of a small, rotating contingent of upperclassmen living in a program-subsidized apartment would ensure our talented students had the best possible chance for success. Some of the most important conferences and expositions happen overseas. The College's recent emphasis upon study abroad programs through the International Student Exchange Program (ISEP) affords an opportunity to use existing institutional structures in order to achieve many of these aims. More resources are needed to get students and faculty to places where they can learn and be inspired by quality theatre work. It is imperative to students' education, to the continued development of faculty skills, and to the continued growth of the program.

Unique to any program in theatre are the long hours both our students, staff and faculty keep. This substantially increases the need for security in our facility. Faculty has been trying for years to work with the campus locksmith to get card keys for many of our doors to protect valuable items from vandalism/theft. MPAC's location and demographics invites this sort of activity and every year we have thousands of dollars of equipment stolen because Theatre still has no card keys. This late night activity also necessitates somewhere safe for students, faculty and patrons to park. Mesa State currently offers one tiny reserved lot directly across from the theatre and this remains a consistent strong complaint from our patrons, faculty and students. This actually functions as a deterrent to keep patrons from coming to productions.

D. ii. FACULTY AND STAFF

Richard R. Cowden, Associate Professor of Theatre Arts, Head of Theatre Arts, Tenured

M.F.A., Ohio University

B.A., Mesa State College

Program Production Manager

Director Main Stage Productions and Experimental Theatre

Advisor, MET Student Directed Productions

Teaching Areas: Acting I: Beginning Acting, Styles in Acting, Stage Dialects, Directing II, Drama Performance, Introduction to Dramatic Literature, Playwriting I, Speechmaking, Improvisation, Grotowski, Voice and Diction, The Living Arts (online), Theatre History I and II (online)

David M Cox, Professor of Theatre Arts, Tenured

M.F.A., University of Utah

B.A., Mesa State College

Scenographer, Main Stage and Experimental Theatre Productions

Advisor, MET Student Designers

Teaching Areas: Advanced Lighting, Play Production, Scene Design, Senior Tech/Design Capstone, Stage Management, Technical Performance, Theatre Practice: Beginning Lighting, Theatre Practice: Construction/Painting/Design

Jeremy R Franklin, Lecturer of Music Theatre, Non-Tenure-Track

B.M., Ouachita Baptist University

Director/Musical Director, Main Stage Productions

Advisor, MET Student Directed Productions

Teaching Areas: Theatre Appreciation, Voice and Diction, Performance Seminar, Acting I: Beginning Acting, Music Theatre History and Literature, Stage Management, Music Theatre Technique, Music Theatre Ensemble, Music Theatre Repertoire

Jeanine A. Howe, Assistant Professor of Theatre Arts, Tenure-Track

M.F.A., Carnegie-Mellon University

B.F.A., Otterbein College

Director, Main Stage Productions and Experimental Theatre

Advisor, MET Student Directed Productions

Teaching Areas: American Drama, Acting I: Beginning Acting, Stage Movement, Contemporary Drama, Drama Performance, Performing Arts Management, Script Analysis, Methods of Teaching Drama and Speech, Theatre Appreciation, World Drama, Theatre History I and II, Introduction to Dramatic Literature, Michael Chekhov Acting Technique, Auditions

Peter Ivanov, Professor of Theatre Arts, Tenured

A.A., Manatee Community College

B.A., Western Illinois University

M.F.A., Florida State University

Director, Main Stage Productions and Experimental Theatre

Advisor, MET Student Directed Productions

Teaching Areas: Acting I: Beginning Acting, Stage Combat, The Meisner Approach, Styles in Acting, Auditions, Elizabethan Acting, Drama Performance, Directing I, Theatre Appreciation, Acting for the Camera, World's Greatest Films

Matthew Lindstrom, Assistant Professor of Dance, Tenure-Track

B.S. Ed, State University of New York, Geneseo

M.F.A., University of Iowa

Choreographer, Main Stage Musicals

Choreographer/Director, Dance Concerts

Teaching Areas: Modern, Improvisation, Jazz, Dance Composition, Music for Dancers, The Healthy Dancer, Music Theatre Ensemble, Choreography Practicum, Dance Capstone, Dance Pedagogy, Repertory Dance

Melonie A. Buchanan Murray, Assistant Professor of Dance, Tenure-Track

M.F.A., in Dance, University of California, Irvine

B.F.A., in Ballet, Friends University, Wichita, Kansas

Choreographer of Main Stage Musicals

Choreographer/Director of Dance Concerts

Teaching Areas: Ballet, Tap, Jazz, Dance Composition, Dance Appreciation (online and live), Dance History and Philosophy I and II, Dance Pedagogy, Repertory Dance, The Healthy Dancer, Choreography Practicum, Dance Capstone

Heather Waggoner, Professor of Theatre Arts, Tenured

A.A. and B.A., Indiana University, Indianapolis

M.F.A., (Costume Design Technology), Illinois State University

Costume Design, Main Stage and Experimental Theatre Productions

Advisor, MET Student Costume Designers

Teaching areas: Costume Construction I and II, History of Costumes, Make Up, Masks, Puppetry, Play Production, Technical Performance, Tech/Design Capstone, Theatre Appreciation, The Living Arts

Paula Casey, Lecturer of Speech, Non-Tenure-Track

B.S. and M.A., Northern Arizona University

Teaching Areas: Argumentation and Debate, Interpersonal Communications, Speechmaking

Sandra Woodworth, Lecturer of Speech, Speech Program Coordinator, Non-Tenure-Track

BA, M.A., Fort Hays State University

PhD. Speech Communications, Belmont University

Teaching Areas: Communication and Conflict, Communication and Leadership, Communication: Culture, Diversity and Gender, Interpersonal Communication, Persuasion, Nonverbal Communication, Speechmaking

Support Staff

Jessica Cowden

Music, Theatre, and Dance Publicity Coordinator
Box Office Manager

Ronald Standing

Theatre Technical Director

Lyn Ross

Administrative Assistant, Music and Theatre Arts Departments

D. iii. PHYSICAL FACILITIES

The Walter Walker Fine Arts Center (constructed in 1969) was originally conceived as a multipurpose/cultural facility for what was then Mesa Junior College. At that time, the facility housed the academic and performance venues for the Fine and Performing Arts (Art, Music, Theatre and Speech). Designed for low enrollment class numbers, in an open space concept (popular at the time), the facility satisfactorily met the needs of that program. In 1974 Mesa State College was formed. With the awarding of baccalaureate degrees, the Fine and Performing Arts began to experience growth pains.

With the addition of new faculty and staff (to accommodate growing curriculum and majors), a number of small classrooms and practice rooms were subdivided or reassigned as new office spaces, thus reducing departmental classrooms and necessitating moving said classes to other campus locations. The remaining (4), open spaced classrooms became increasingly undesirable to instructors and students alike, as sound filtering was impossible from adjacent activities. With capital construction funds for a maintenance project during the 1986-1987 fiscal year, repair and replacement of settled floors, a deteriorated roof and walls for two of those classroom spaces were completed.

The "1992 Plan" project or "G3 – Walter Walker Fine Arts Center – Expansion and Renovation" began the process of identifying possible addition of performance venues to the complex. By 1995, while the plan established a viable need for a new art building, additional music, theatre and speech classrooms, lab spaces, storage and performance venues, the project was put on hold for funding difficulties. In 1994 a new Dance Studio was completed in the Saunders Field House. In 1998 the William S Robinson Theatre necessitated a major rigging renovation to correct failing safety standards. During this year the costume shop and the (Houston basement) storage morgue were relocated to a store front on North Avenue.

In 2000, Semple Brown Architects was awarded the contract to a three phase project for new and renovation construction to the Walter Walker Fine Arts Center. Said project included: (1) Phase I: construction of a New Art Building, (2) Phase II: New Music Recital Hall (299 seats) and Black Box Theatre (150 seats), as well as Music and Theatre classrooms, and (3) Phase III: Minor remodeling and code updating of the south wing lobby, theatre (reducing seating capacity from 650 to 634) and restrooms. Upon the project completion in 2004, the building was renamed The Moss Performing Arts Center. The Mesa Experimental Theatre (Black Box) is currently used as a green room area during productions (as there is no place to warm-up or congregate during the show). The MET is also used for the "Play With Your Food" dinner theatre series and fundraising events.

In 2004 the costume shop and storage morgue were again relocated to the old Episcopal Church (now Development Center) on North Avenue. Said move reduced the usable square footage by 1000sf. In 2008, Chamberlin Architects were awarded the contract to begin a Phase IV, new three story addition to the south end of MPAC. The first floor would house a new scene shop. The second floor would accommodate costume and morgue spaces (reducing the present square footage by another 1000sf). The third floor would house a new (relocated) Dance Studio. Faculty feels this will become one of the College's signature architectural landmarks. With the project completion on September 15th, 2009, all concentrations of the Theatre Arts major will be housed under one roof.

D.iv. INSTRUCTIONAL EQUIPMENT AND USES

Design studio: 5 PC's and monitors connected to the school network internet and wired to a HP color printer to which faculty have access from their offices and students can access for b/w printing. Three of these computers are loaded with Sony Sound Forge for audio editing and have been used as such for "Music for Dancers" class. There is 1 white board on the east wall and a conference table with seating for 12. A 36" TV and 25" TV with are loaded onto carts and stored in this room for use in all classrooms. The DVD player and VCR player have been stolen.

Costume shop: Part of the new MPAC expansion, there are 9 sewing machines and a variety of seamstress tools. There is no place or equipment for dying projects. The MPAC does contain a laundry room with washer and dryer (no outside vent) and room for 3 costume racks. The Laundry Area is also used for storing Drama Society Punch and Cookie Supplies.

Make Up/Dressing Rooms: These rooms contain seating for 20 students with wall length mirrors and bright lighting. There is a washroom with two sinks, 2 toilets and 1 shower stall adjacent to each room.

Mesa Experimental Theatre: This convertible performance classroom space holds 150 students. It contains a portable media center kept locked a cabinet. When rolled out it contains a networked enabled computer, video projector, DVD/VCR unit, and sound board. A 70" pull down screen is permanently hung on the back wall. A lighting board is located on the second level with limited lighting instruments dead hung over the space. During MET productions, the Sound Board and lighting equipment is borrowed from the Robinson Theatre.

William S. Robinson Theatre: The main theater for the department contains a networked enable computer, located in the back of the house in the sectioned off sound room. The Light board, spot lights (one old and one new) and additional furniture are stored on the second level of the theater. 3 late model video projectors are dead hung from the front of house and very difficult to access. The facility houses a limited number of automated lights including 8 technobeams, 1 SEA changer, and zero scollers. Backstage houses the small scene shop containing a table saw, crossover saw, and small machinery/tools used in set construction. In addition to the shop there is an open storage space used to house the larger pieces of scenery during the run of a show. Prop and Furniture storage is currently in the basement of Houston Hall. These rooms are small, damp, and unsuitable for saving much necessitating dismantling of almost every element of scenery during strike. The Robinson also has a counter-weight system stage right but very little wing space on that side.

Acting Movement Room: This room is smart enabled. It also contains a sound board. The north wall has mounted mirrors. 15 folding chairs, a broken couch and dining room table also occupy the space. Two swing doors on the south wall are used as additional storage although at this time they are blocked by furniture. Currently, so many people use this room, that faculty find it difficult to use the smart equipment. One faculty member or student will reroute the sound or detach the cables from the DVD/VCR player, for example, making it impossible the next faculty member to use the equipment properly.

Room 166: Currently under construction. This space was used as a lecture classroom. It contained smart capabilities (computer connected to network, video projector), pull down 70" screen. This space was also used as a dressing area for shows. It will be revamped, slightly smaller, and made more user-friendly.

Dance Studio: The third floor of the MPAC expansion, this space will be a smart enabled classroom. At this time, state-of-the-art audio equipment is being procured as well. It also includes wall mounted barres, 4 portable aluminum bars. There are no soft mats for any kind of body work at this point.

Technology Summary: Videos, YouTube postings, podcasts, audio editing, design and construction, full scale productions and MET shows, On-line activities, use of student laptops, A portable stereo device including ipod docking, printing capabilities and student presentations comprise the facilities usage of technology. At the moment, faculty only have one smart classroom in continual usage and limited means of using a TV cart with DVD/VCR player.

D.v. LIBRARY RESOURCES

The library resources are currently insufficient, but over the last five years faculty and library staff have been using all their allotted funds toward rectifying this situation. Essentially we are making up for lost time as opposed to moving ahead. While recent budget cuts have reduced the ability of the library to acquire material, our library liaison has been working diligently with faculty to update the collection. Over the last five years, faculty have created a reading list for the students from which the library is working to acquire titles. The library now stocks all Tony and Pulitzer Prize winning plays. Approximately 75% of our budget allotted over the last six years has gone to the Dance concentration as this was agreed upon as lacking the most. The library (this year) has purchased the journal Drama Criticism (online and hard copy). For each play or playwright featured, a full range of critical opinion is presented along with a biographical sketch and a chronological list of the writer's major works.

Faculty are often forced to provide their own materials (DVD's, Videos, Magazines, Journals, etc.) in order to keep their classes current. The addition of Prospector and other interlibrary loan systems has made it easier for students to acquire plays from elsewhere. The Theatre Department would like to commend the Library staff for their diligent support in both student and faculty research projects.

D.vi. UNIQUE SOURCES OF REVENUE AND EXPENDITURES

The Department is uniquely structured within the institution at large, given its dual mission as both an academic and production unit. As referenced in this review's introduction, the production unit has functioned since its outset as an enterprise under the auspices of the College—that is, the unit is responsible for the development and maintenance of non-general fund sources of monetary support. Specifically, the unit gains its funding from three primary sources:

- Box office revenue
- Student tuition support (formerly a diversion of a percentage of student fees)
- Auxiliary revenue

Box office revenue comprises approximately 40 percent of the production unit's budget each academic season, and varies depending upon a number of factors. The unit has long suffered from having to offer very short production runs due to the increased strain placed on its primary performance venue (Robinson Theatre) as both the Theatre and Music departments have undergone significant growth since Theatre's last program review. The construction of new facilities, including both the Mesa Experimental Theatre (Black Box) and the newly-completed Moss Performing Arts Center expansion (including new scene construction areas, costume storage and construction shop, and dance studio) have allowed the unit to increase the number of performances per year by nearly 50 percent. However, the box office success is also dependent largely upon several external factors, including a) competition within the community by other performing arts organizations; b) the marketability of particular productions, chosen also within the context of the Department's stated mission to offer a wide variety of styles of theatre to both its students and its patrons; and c) the general economic climate.

Student tuition support is generally allocated by the College administration to match the expectation of box office revenue for a given academic season, thereby also constituting approximately 40 percent of the production unit's operating budget. This approach, though, is not without its challenges. The budget office bases its expectation of a particular season's box office revenue upon the revenue generated by the previous season, regardless of any of the external factors mentioned in the previous paragraph. Therefore, if ticket receipts suffer for any of those reasons, tuition support will be reduced proportionately—resulting in a “ratcheting down” effect upon the unit's operating funds. It should be noted, though, that the department is uniquely positioned to be able to re-generate box office revenue at its discretion and has no cap placed upon this by any other unit within the administration.

Auxiliary revenue, comprising approximately 10 percent of the budget, is primarily generated by the rental of both the unit's equipment and facilities. Over the past three fiscal years, the Department has increased this revenue stream by partnering with several community organizations in order to rent the Robinson Theatre to them on a consistent, ongoing basis. Additionally, the technical/design faculty have been conscientious about offering their equipment/stock for rentals to external organizations. One additional source of auxiliary revenue, albeit from the Foundation side of the equation, has been the development of private and corporate sponsors for the unit's mainstage productions. These sponsorships generate \$2500 apiece, thereby injecting \$10,000 into the unit's Foundation account each year. Invariably, these funds go to offset increasing costs rather than to new initiatives, materials, personnel, or equipment (see below).

As previously stated in this review, the Department is structured with both an academic and production budget. To be more specific, the academic budget (Banner org 1220) is fairly typical in its expenditure patterns and is used to fund general educational activities, faculty salaries and benefits, and other academic functions. The Department also maintains production budgets for both Drama (Banner org 3550) and Dance (Banner org 3570). These budgets, however, are used for myriad other purposes besides those mentioned in association with the academic funds, including:

- Supplies (materials and general equipment)
- Printing
- Marketing and advertising
- Rights and royalties
- Part-time personnel
- Student employees
- Equipment rental

The dramatic increase in the cost of obtaining performance rights to the Department's productions, coupled with similar increases in the costs of equipment and materials, have placed significant strain upon the unit's personnel as they try to continue to expand its schedule of performances amidst stagnant or shrinking resource pools. Hence, the unit has placed additional emphasis upon the re-use of materials, soliciting donations of equipment or materials from the community, and cost-cutting. One area in which this is evident is in the faculty's decision to adopt pre-recorded orchestrations for many of its musical productions, which has halved the costs associated with hiring a professional live orchestra.

E. EFFECTIVENESS

E.i. ACCREDITATIONS BY REGIONAL, NATIONAL OR PROFESSIONAL ORGANIZATIONS

At this time, the Department of Theatre holds no accreditation external to the institution. However, it is the desire of its faculty to proceed with a self study and accreditation application to the National Association of Schools of Theatre (NAST) in the fall of 2011, pending implementation of the dual-delivery Bachelor of Arts/Bachelor of Arts model.

E.ii. CHANGES SINCE THE MOST RECENT PROGRAM REVIEW

It has been a full ten academic years since the Department's last program review and during this time the face of the unit has changed significantly along with the institution itself. The 1999 academic year saw a program with three concentrations and approximately 40 declared majors operating within a single performance facility. Since that time, several key developments have both benefitted the Department and created a new set of challenges during a time of unprecedented growth and shrinking resources:

- The expansion of Walter Walker Fine Arts Center into the Moss Performing Arts Center, including the construction of the Mesa Experimental Theatre
- Institutional administrative restructuring resulting in shift from faculty-elected department chair to presidentially-appointed department head
- The addition of Dance as a concentration within the Bachelor of Arts in Theatre
- Major curricular restructuring in both Dance and the three Theatre concentrations
- A new tenure-track faculty position in Dance
- A new full-time temporary position in Music Theatre
- The integration of publicity and box office functioning with the Department of Music, thereby allowing the marketing of the Moss Performing Arts Center as a unified cultural and artistic hub
- Growth in number of majors from 40 to over 100
- The development of a student lab production series in the Mesa Experimental Theatre
- The expansion of the Moss Performing Arts Center including new scenic shop space, costume shop/construction studio, and dance studio

E.iii. ASSESSMENT OF STUDENT ACHIEVEMENT (see Appendix, Table 10, v for assessment documents)

To keep in alignment with mandatory institutional assessment requirements, the Department of Theatre has implemented several mechanisms that have been used as models for other departments. The following is an overview of the Department's assessment plan:

Intended Educational (Student) Outcomes

Outcome #1. Students in Theatre Arts will demonstrate knowledge of the history, literature and function of the theatre, including works from various periods, styles and cultures.

Outcome #2. Students will develop specialized skills in theatre and dance.

Outcome #3. Students will be able to collaborate effectively, while completing assignments as cast or crew on several production, encompassing a variety of performance genres and styles.

Entrance/Exit Exams: While not a new initiative in the last three years, the content has been streamlined and sections have been made more appropriate to concentrations and what is being taught in them. Faculty has discovered we need to examine them further to make sure they are in alignment with our newly retooled curriculum. In addition, the relatively low level of content knowledge that students enter with suggests a need to spend more dedicated time in lower division courses to provide a stronger framework of fundamentals, thus allowing students to "bridge" to higher level concepts with less difficulty.

Comprehensive Essay: An essay is assigned in THEA 472, 445 and 446. Results are reported to the entire faculty along with suggestions for improvement in the curriculum. Students have demonstrated significant content knowledge and solid research skills. However, a disconnect exists between this knowledge and the student's ability to communicate it. Short of taking class time to reinforce composition skills, which faculty members are unanimously opposed to, faculty are unsure how to make progress in this area.

Audition Assessments: This is assessed by the incorporation of prepared monologues into the department's auditions each semester. These monologues are scored by a group of faculty members using a rubric. When compared with class projects, the student auditions have reflected a significantly lower level of overall success. Faculty took this into consideration when doing a curriculum overhaul in 2007-2008. Faculty moved the Audition class from the Advanced Acting Category to Spring Semester of students Freshmen year. Faculty also felt strongly that every acting course should have some component that more closely resembles an audition environment. 2008-2009 was the first year that Auditions had been taught at the Freshman level. Faculty feel that more years of empirical data are needed to assess if these changes have had significant impact.

Sophomore Reviews: Each year the scores have been consistently above average to average. Each concentration conducts their own. Every year Theatre has some students that are excelling to their maximum potential and some that need improvement. The Sophomore Reviews have provided an excellent opportunity for faculty and students to engage in a face-to-face, honest appraisal of the student's accomplishments, goals, and needs for improvement halfway through their undergraduate careers. Faculty feel that more years of empirical data needs to be collected in order to fully develop this

program and ensure that it does, indeed, help to prepare students for success at the upper division levels.

Design Student Projects: These projects are evaluated by the faculty member in the student's area of specialty and results are reported to the entire faculty. Technical/Design faculty feels the data has shown a significant improvement over past years, though adequate data from the past is obviously not available. They feel that preparing students with a broader framework of fundamentals at the 100 and 200 level will assist those students, albeit in the minority, who get a lower score.

Dance Pieces: Dance pieces are evaluated by the dance faculty. Results are reported to the entire faculty. The assessment data collected led to 2006-7 curricular overhaul of the program in which the various dance styles are more consistently and clearly taught and students have a much stronger base before moving to higher levels.

Production Cast and Crew Review by Faculty: This is the one area where faculty feels adamantly that our students distinguish themselves. They are passionate, committed, and energetic and it is faculty's belief that this is quite simply an exemplary component of it. Therefore, the faculty does not recommend any significant changes at this time.

Alumni Survey: Faculty had developed an alumni survey regarding the department's learning goals. Due to the College's policy on pooling department alumni and doing their own survey, Theatre has chosen not to use their own at this time.

General Education Assessments: These vary according to class and chosen objectives. As most of these are lower division classes, faculty finds the student content knowledge is generally satisfactory, however the writing skills need improvement.

Program Assessment Plan: The Department Head has amassed this plan from assessment data acquired during that school year. Faculty is proud of what they have instituted for assessment purposes, but they also feel we need more years of data before making any recommendations beyond changes already discussed.

E.iv. FACULTY SUCCESS DATA

One of the most striking aspects of the faculty in the Department Theatre is their connection to their respective professions. Typically, faculty in theatre-related disciplines at major universities have contracts structured to allow them to spend part of their time on campus engaged in instructional duties and part off campus engaged in professional activities. At institutions comparable to Mesa State, where faculty are evaluated primarily upon the basis of their teaching and are generally expected to maintain a full academic load, it is exceedingly rare and difficult for them to maintain currency in their disciplines from a professional perspective. MSC Theatre Arts faculty, however, successfully negotiate their high workload demands on campus with a diverse range of professional activities beyond the institution. The high degree of interconnectedness between the institution's four evaluative categories (teaching, scholarship/creative activities, service, and advising) makes it difficult to compartmentalize faculty achievements in these respective areas. Rather, this review details individual faculty members and the accomplishments of each across the evaluative spectrum. Thus, faculty accomplishments within the Department of Theatre are many. Some highlights over the past several years:

1. **Department Head and Associate Professor Richard Cowden** was the 2008 recipient of the Distinguished Faculty Award for excellence in teaching, scholarship/creative activities, service, and advising. He is also a 2007 graduate of the Association for Theatre in Higher Education Leadership Institute's Leadership Development Program and is currently pursuing a PhD in Higher Education Leadership. He also attended the 2007 Redesign Alliance of the National Center for Academic Transformation, which led him to become a leader in course redesign incorporating technology into non-traditional delivery systems (subsequently redesigning three courses for purely online delivery). His paper *Shared Governance: Definitions, Challenges, and Opportunities* was selected for presentation at the 2009 Hawaii Conference on Education. In addition, he currently leads a team of faculty, staff, and students as the director of the "Beau Vine" web series which airs on MavZone weekly. He also serves as a director of mainstage and experimental theatre productions at least once each academic year.
2. **Professor of Theatre David Cox** was approved for a sabbatical for Spring 2008, during which he archived over 25 years of MSC Theatre photographs for future display and student purposes. In addition, he continues to serve as a primary liaison and pro bono consultant to community/regional producing groups seeking assistance with technical theatre or design issues. Cox does the set design for over 80 percent of all theatrical productions, and under his stewardship the Technical Theatre/Design program is recognized as the top program of its kind in Colorado.
3. **Lecturer of Music Theatre Jeremy Franklin** has assumed the chair of the important Music Theatre Committee, the charge of which is to coordinate productions and curriculum between Music, Theatre and Dance components. He serves as a resident director or musical director for all MSC musical theatre productions, and also as an advisor to the Drama Society. He organized a trip for 15 theatre students to New York in June of 2008 as part of his work in this capacity. Professionally, Franklin remains active, directing and writing productions for cruise ships via PGT Entertainment, which sees him travel to locations such as New York, the Bahamas, and Florida.

4. **Assistant Professor of Theatre Jeanine Howe** directed and co-produced the original play *My Name is Not Eve*, a work dealing with domestic violence. Realizing the importance of the subject to the community, she also organized partnerships with various groups from Hilltop's Latimer House to the Grand Junction Police Department ; the groups held a panel discussion and a series of talk-backs designed to increase awareness of domestic violence. Howe has also been a regular attendee and workshop presenter at the Rocky Mountain Theatre Association's annual conference. She also directs at least one mainstage production each academic year, and was a recipient of an Exemplary Faculty Award in AY 07.
5. During the summer of 2007 **Professor of Theatre Peter Ivanov** co-wrote, directed, and produced an original musical pastiche called "The Happy Valley Show". This production was done as part of the city of Grand Junction's 125 Anniversary Celebration and was staged at the Far East Convention Center. He hired with his own personal funds the entire staff and actors from our Theatre Department, giving some their first professional job. The production was a critical hit and ran for a month. Ivanov was also the faculty coach for the students who competed successfully at the Kennedy Center American College Theatre Festival in Laramie, Wyoming in January 2008. Ivanov also directs at least one of the department's mainstage productions each academic year as well as serving as the resident expert in stage combat.
6. **Assistant Professor of Dance Matthew Lindstrom** performed 4 shows at the Joyce Soho in NYC in July 2008 with Kayle + Company, completed a dance residency and performance at the University of Wisconsin-LaCrosse, and was featured by the Aspen Dance Connection's Emergent Choreographers Showcase. Additionally, Lindstrom was elected to the board of directors of the American College Dance Festival's northwest region. Lindstrom's choreography is regularly featured in Mesa Repertory Dance concerts each semester, as well as in mainstage musical theatre productions.
7. **Assistant Professor of Dance Melonie Buchanan Murray**, along with Department Head Richard Cowden, arranged for and produced a collaborative dance concert featuring the Aspen Dance Connection (ADC) in January 2008 and 2009. Buchanan Murray has also been invited to choreograph for the ADC's 2008 *Language of Light* concert. She was also the recipient of an Exemplary Faculty Award in AY 07 for her work in singlehandedly reorganizing the Dance curriculum. Her choreography is also featured each semester in Mesa Repertory Dance concerts and in mainstage musicals.
8. **Professor of Theatre Heather Waggoner** received a 2006 Outstanding Teacher Award from the Grand Junction Chamber of Commerce. She designs and builds costumes for each mainstage production as well as supervising student designers for productions in the Mesa Experimental Theatre. She also has served several seasons as Director of Costumes for the West Virginia Public Theatre during the summer, designing and supervising construction for 9 productions in a 7-week period.

E.v. STUDENT SUCCESS DATA

Students in Theatre Arts at Mesa State, both current and former, have seen remarkable success. We believe this is directly attributable to our philosophy that stresses active participation and opportunity on or back stage from the outset of undergraduate study. The Department's stated desire to encourage students to a) join the professional theatre immediately upon graduation; b) seek graduate training; or c) use entrepreneurial skills to create opportunities for themselves has been met by students who have accomplished the following:

1. Eight students participated in the Irene Ryan Acting Competition at the Kennedy Center American College Theatre Festival Region VI conference in Laramie, Wyoming in January 2008. Two students were chosen finalists among over 300 competing two-person teams and ultimately finished second in the competition, thereby becoming the first alternates to the national contest.
2. Six other students were awarded KCACTF Meritorious Achievement certificates, indicating superlative success in the areas of lighting design, scenic design, stage management, and sound design in MSC mainstage theatre productions.
3. Several recent alumni have achieved rapid success in the professional theatre. Students from the last four graduating classes have directed and starred in *Angels in America* at the Seattle Repertory Theatre, been featured off-Broadway, been cast in European and American major touring productions, and secured internships and employment at major regional theatres such as the Utah and Oregon Shakespeare Festivals. The number of MSC Theatre alumni currently working in the professional theatre nationwide appears to be at an all-time high.
4. Alumni have also been active in the film and television industry. Several students have appeared on network/cable television programs, and one recently signed an option to write and produce an original series on the Sci-Fi Channel.
5. Students produced *The Vagina Monologues* in February 2008 and raised over \$4,000 for Hilltop's Latimer House and the national V-Day organization to prevent violence against women.
6. Current students continue to serve as key personnel in all MSC theatrical productions. Productions feature all-student casts and crews, and students function as lighting, sound, and scenic designers as well.
7. Both the Drama Society and Dance Society organize week-long trips to New York City, where they view professional productions and learned from top professional performers. Both organizations also actively promote independent productions, and the Dance Society has developed a student-produced recital series each semester.
8. Recent graduates have been accepted into graduate training programs at institutions such as Pace University (Actors Studio, as featured on Bravo TV) and DePaul University.
9. Students (current and alumni) continue to perform with local theatre and dance companies, including Two Chairs Theatre Company, the Grand Junction Symphony Orchestra, and others.

F. STRENGTHS IDENTIFIED BY THE REVIEW

The Theatre program offers four intensive pre-professional training concentrations within a Liberal Arts curriculum as well as minors in Theatre, Dance and Speech. Theatre has many double majors within the theatre and others from outside Theatre that wish to pursue a minor. Theatre fulfills the College's mission of being a provider to the 14 county region and beyond in their classes offered, productions created (several world and regional premieres), diversity of productions chosen, options and opportunities offered to students, unique curriculum and faculty backgrounds. As over 14,000 people attend theatre and dance events each year, the program is one of the most visible assets MSC has on campus.

One of the obvious strengths of the program is that faculty are extremely gifted at doing a lot with a little. Given, financially, that the unit is more of a commercial entity, Theatre is forced to be more creative than other theatre departments around the country. We continue to do excellent productions (ranked first in the state in Technical Theatre, second overall by Denver Post in 2004) even with the stagnant and shrinking economy. This is due to the hard work and determination of faculty, staff and students. Faculty teaching evaluation rankings continue to be among the highest on campus. Faculty teaching, scholarship, service, and advising are consistently excellent. Their professional backgrounds enable them to offer a number of courses that would be unusual in most comparable state undergraduate theatre programs.

Faculty work load data listed in the appendices of this review does not fully reflect the amount of work they do. Given that 8 faculty and two staff produce 4 offerings per year in the Robinson Theatre, along with 4-6 supervised student productions in the MET, facilitate sets of one-acts at the end of each semester (culminating activity of Directing I and II) in the MET, produce one Dance Concert each semester in the Robinson, supervise a Dance Society concert in the MET each semester, advise clubs, teach overloads, advise students, recruit for their concentrations, and supervise student travel it is indeed remarkable that the unit functions as effectively as it does. The quality and number of activities we make available to our students is outstanding given the number of faculty in the Department.

The growth, expansion, and change that has occurred over the last few years—adding both the Mesa Experimental Theatre, the new addition to the Moss Center (costume shop, dance studio, and scene shop), adding the Dance Concentration Major, changing our title, etc, enabled us to almost triple our numbers of students in most concentrations, increase our Regional and National reputation, and attract more talented students. Several years ago faculty overhauled their entire curriculum to more clearly align with NAST accreditation guidelines (which, as previously stated, the Department plans to pursue in coming years). The Department is also working toward adding a BFA option to their program. To maintain this quality level and raise it further (which is one of our stated goals), Theatre needs more resources allocated.

Over the last five years faculty has actually expanded the program to increase the number of options and opportunities provided to students. Faculty is proud of their students as most have met these challenges with vitality and vision. Some examples of this are: starting a Film Club; retooling Drama Society; creating an Improvisational Troupe; continued involvement with ACDFA; re-establishing relationship with ACTF (two alternates in Regional Irene Ryan competitions since we returned); College Scholarship Competition involvement; setting up a Dialects Learning group; pre-audition rehearsals; set up a Playwriting Group; trips to NYC/Oregon Shakespeare Festival/Iceland/Las Vegas/Denver/Prague/Puerto Rico/Chicago; college student directed production of *The Vagina Monologues* each year; calling in favors to other colleagues in the business to get them here to do workshops (for very little pay—same for guest artists), etc. While the number of activities for the student is endless, it allows them to be involved in several artistic areas at the undergraduate level. This approach provides them with the knowledge they need to make clearer and more intelligent career choices in the future. As the number

of performance careers in theatre and dance is very limited this allows them to explore skill-sets in some other arenas; thus providing them something to fall back on or use as part-time work while they are looking for jobs in the arts.

In other areas discussed in this section, faculty finds a mixed equation. To stay healthy as a program, the Department must maintain its regional and national reputation in order to continue to attract students of a certain level of talent. Too many resources, necessarily, go towards rectifying past oversights. This creates an environment in which the collective vision established for the program cannot be realized, and in which the faculty and staff spend a disproportionate amount of energy looking backwards. Rather, the Department envisions a future in which revenue/funding are equal to the unit's desire to innovate and it can capitalize upon its tremendous strengths in order to pursue the goals detailed in Section H of this review.

G. AREAS NEEDING STRENGTHENING

As this review is as comprehensive as possible, consisting of both numerical and anecdotal data, it has revealed a number of areas in which the Department of Theatre might consider adding, subtracting, or reallocating its available resources in order to further strengthen particular areas or to reprioritize its activities. Certainly, it is not the purpose of this review to hold the institution wholly accountable for each and every facet of the program that underachieves. Rather, the Department understands the wisdom of looking into its already existing fiscal, personnel, curricular, and other structures in order to move forward with greater effectiveness and efficiency.

Upon review of the Department's institutional research data which details credit hour production, faculty workload, retention, graduation rates, and enrollment trends, several items become clear relative to the unit's strengths and weaknesses. First, it should be stated that the most fundamental of these needs has already been identified and steps taken to address it—that being a steadily growing number of majors coupled with inconsistent graduation rates. Specifically, the data reveals that while the number of enrolled majors has kept a steady increase over the period of time since the last program review, the number of graduates has not necessarily seen correlated growth. Some years, graduate numbers are in line with the expected size of the number of majors for that class, while some years this has not been the case. Study within the Department revealed that the curriculum itself may have had much to do with this. Many students were not progressing in a linear fashion through the program, and therefore were enrolling in upper-division coursework while freshmen and sophomores. Conversely, junior- and senior-level students were taking lower-division courses they should have taken as lowerclassmen. In fact, attrition rates among upperclassmen were higher than was acceptable, as students would opt out of General Education coursework entirely until their junior or senior years, then become frustrated with a lack of major coursework in their schedules and choose to leave the institution prior to graduation.

In 2007, faculty began to develop a plan for combating this trend, and as a result a significant restructuring of the Department's curriculum was initiated. The end result of this is that several courses have been reassigned to the lower division and a much more cohesive framework of freshman- and sophomore-level required coursework has been instituted. The goal is to require lower-division students to complete a series of mandatory coursework, along with judicious advisement regarding the completion of the General Education sequence as close to the end of the sophomore year as possible, prior to moving in any way to upper-division classes. It is the Department's feeling that developing such "cohorts" among each incoming class will encourage students to move through the program in a significantly more ordered fashion, thereby more closely correlating the number of incoming majors with the number of outgoing graduates for a particular class. As the restructured curricula for Dance was implemented in 2007 and for Theatre in 2008 (obviously, neither of those cohorts have progressed to graduation to date), data for this effort is not yet available.

Another significant opportunity for strengthening the program exists within the discrepancy between lower-division and upper-division credit hour production among faculty; this has several contributing factors and a great deal to do not only with the academic side of Theatre's activities, but with the production side as well. The Department has noticed an alarming stagnancy in the number of majors enrolling in the Technical Theatre/Design program over the past five academic years, which results in an obvious lack of credit hour production in courses specific to that concentration. This is manifest in what appear to be workload discrepancies between some faculty—specifically, low FTES/FTEF ratios among the two senior faculty members responsible for the Tech/Design area. In some

cases these faculty members teach courses required for the concentration to very few students at a time, given the low numbers of majors in that program.

This situation, however, has repercussions throughout the Department besides the issues with inflated costs resulting from senior faculty with low credit hour production. In addition, the low number of majors within the Tech/Design concentration has far-reaching impact upon the Department's production activities. Indeed, the faculty members in this area suffer an enormous workload strain as they simply do not have access to the student labor resource that should exist within the concentration. A decided lack of Tech/Design students working every afternoon backstage or in the costume area results in faculty being forced to make a highly undesirable choice: either scale back their production value or assume the additional work burden necessary to keep it at the level to which the Department's various stakeholders have become accustomed. Clearly, they have chosen the latter option—which threatens burnout among those highly valued team members at a critical time.

The Department feels strongly that this need must be addressed in several ways. First, the faculty within the concentration agrees that additional recruiting efforts must be undertaken in order to identify prospective Technical Theatre/Design students at the high school level and at the state's community colleges. This, however, cannot happen unless the unit reallocates funding to support faculty recruitment travel, or unless the institution offers more financial support in this area. It is noted in another section of this review that there is no institutional allocation dedicated to departmental recruiting, and the low level of travel funding per faculty member, ostensibly for professional development, is already redirected towards recruitment efforts.

It should be noted that another component of this issue is the lack of certain instructional equipment and technology in the Technical Theatre/Design concentration. For instance, the Department does not offer sound courses at all (a significant recruitment draw for potential students) due to the lack of dedicated and cohesive sound production and editing equipment. In lighting and set design, the unit is many years behind the industry standard because it cannot teach courses in computer-aided design, again because of a lack of software to support this endeavor. Additional institutional support is essential if this need is to be met, and it is a considerable obstacle to overcome in terms of recruiting highly-qualified students to the concentration.

Additionally, the faculty as a whole must increase the quantity and quality of communication with incoming students in the Tech/Design concentration, as many who appear on the roll of majors at the outset of a given academic year do not find their way into the program. Finally, the Department needs to recruit from within itself. A number of majors within performance concentrations demonstrate a high level of aptitude in the technical areas, even when not displaying similar potential in their own concentrations. Faculty should utilize existing assessment means (specifically, in this case, the sophomore review process) to encourage such students to pursue the Tech/Design concentration, exclusively or as a double major. There is consensus, though, that unless the unit is given additional recruitment funding any efforts among students already on campus will not succeed in remedying this important need.

The third critical area of need, though not as clearly demonstrated through a glance at data from Institutional Research, lies in the area of student funding. As costs of tuition have risen at the College during recent years, the level of funding offered by the Department has remained stagnant. The Department funds its students in two primary ways—through scholarships and employment. The level of funding within departmental scholarships, at times highly dependent upon external economic factors, has been level for the past several years. Whereas a \$700.00 scholarship per semester paid the majority of a student's in-state tuition just six years ago, this level of award seems almost insignificant today. This situation is exacerbated by the fact that a \$300,000 fundraising campaign has been undertaken to complete the Moss Performing Arts Center expansion, thereby diverting gifts to the Department's

Foundation accounts away from scholarships and towards physical facility construction. It seems clear that the Department must partner with the Office of Development in order to increase scholarship levels within the Foundation. One area in which the Department has succeeded in circumventing some degree of this issue is by working closely with the Office of Financial Aid in order to recruit students with high academic achievement with the aim of offering them institutional awards. A good number of majors within the Department are now recipients of such awards.

Student employment is the second area in which the Department notices a significant need in terms of supporting its majors. While a number of students do maintain either Federal or Colorado Work-Study, many do not and discover a need to seek employment during their college years. While this in itself is quite typical of many undergraduates across campus, Theatre students simply do not have the flexibility in their daily schedules to accommodate traditional off-campus employment. Traditionally, this has been a win-win situation for the student in such a situation and the Department itself, which is able to put students on the student assistant program and utilize them in various production areas. As the minimum wage has increased, coupled with growth in the Department, the budget for student assistants has remained flat. It is imperative that the Department seek additional institutional support for student employment, lest students find themselves unable to continue in its production activities as they secure off-campus jobs.

Another area that needs strengthening is the Department's collection and reporting of assessment data. This has typically been overseen by the department head, with varying degrees of success. Faculty need to be held more accountable for gathering and coordinating assessment plans and results and turning them over according to deadline, but centralizing the effort in the Performing Arts Office would assuredly streamline the procedure. Plans are currently underway to locate all assessment files in the main office under the supervision of the Department's administrative assistant, much as she does for the Department of Music.

The Speech unit has long been a solid source of FTE for the Department. In fact, during a period of significant growth in the first part of this decade, a large number of sections of Speechmaking and Interpersonal Communication were added in order to absorb some of the demands placed upon the institution's General Education courses. Several years later, though, both of these courses were denied the status of "guaranteed transfer" to other state institutions and, consequently, their enrollments declined. Concurrent to this decline has been a difficulty of the Department in locating qualified, reliable part-time faculty to deliver the General Education courses. The result has been that both full-time faculty in Speech use a disproportionate amount of their workload on lower-division delivery, thereby jeopardizing the unit's ability to effectively deliver the upper-division courses necessary for the Speech minor. Therefore, it is agreed by Speech faculty that an additional full-time position be sought in order to instruct both lower- and upper-division courses as well as assuming the responsibility of the forensics coach.

The final, and most pressing, area for improvement lies in the arena of institutional funding. The faculty of the Department feels strongly that the program's traditional funding mechanisms are no longer adequate to address the rapidly increasing costs associated with the delivery of a superlative production program such as the College has enjoyed for decades. Indeed, a 2000 site visit by a consultant for the National Association of Schools of Theatre, Dr. Harold Oakes of Brigham Young University, noted the following:

Support is minimal for the program. Production funds come from a combination of student fees and box office. However, the student fees are not consistently appropriated and must be requested and

granted each academic year. It is suggested this situation be reviewed, since this places the academic laboratory experience of the students in this program at its mercy. These funds are also used to hire part time staff...since both staff positions and production budgets are funded from soft money generated by box office sales, this tends to impact the general production program. It is recommended there be a review of this situation in light of current practice in the educational theatre field in higher education in the State of Colorado. Theatre production is the laboratory for theatre students to put into practice what is taught in the classroom, and is as necessary as the chemistry or physics laboratories are in their academic programs. These academic programs are not expected to fund their labs. The training of students should be primary in both classroom and production work.

Ten years later, the Department still finds itself "at the mercy" of box office revenue and student tuition support. Given the profound effects that a year in which box office revenue is low have upon the subsequent year's budget, the Department echoes the sentiments of Dr. Oakes. While many opportunities have come from the autonomy granted the program under its current funding structure, additional support is needed in order to stabilize the production unit and, in turn, the Department in general.

H. VISION

H.i. PROPOSALS FOR STRENGTHENING THE PROGRAM

H.ii. PROGRAM PRIORITIES REQUIRING ADDITIONAL RESOURCES

Given the above description of the areas in which departmental faculty feel that the program need strengthening, several proposals serve to guide decision making at the departmental level. They correlate closely with the previous section of this review, and include:

1. The Department would like to begin a two- to three- year process that will lead to the development of a dual-delivery Bachelor of Arts and Bachelor of Fine Arts program in all four concentrations. The rationale for this approach is that faculty have traditionally noticed a discrepancy in professional potential among the Department's students—that is, some appear to possess the necessary talent and skill set to secure professional employment in the field upon their graduation, while some simply do not. Rather than either a) allowing students to pursue a pre-professional program that in all likelihood will not lead to employment in such a difficult environment, or b) losing such students who make this realization themselves, the Department feels it would be beneficial to channel them into a more broad-based, academically-oriented Bachelor of Arts program in order to better prepare them for either graduate study or careers in K-12 education. (Part of this effort also includes developing a licensure program and a Theatre Education concentration.) Students interested in the Bachelor of Fine Arts program, on the other hand, would be required to audition for entry and then re-audition each year. It is the consensus among the faculty that this would also allow the Department to recruit more highly-qualified students, many of whom are already planning professional careers or the pursuit of professionally-based graduate studies leading to the Master of Fine Arts degree. In order to deliver an enhanced BFA curriculum, this proposal requires the unit to secure at least one additional tenure-track faculty member.
2. Following the implementation of the BA/BFA dual-delivery model, the Department plans to seek accreditation through the National Association of Schools of Theatre. This has been a long-stated vision of the Department, though many of the requirements for NAST accreditation have only recently been achieved by the unit and the institution. This effort is planned for 2011-2012.
3. With additional administrative support in both recruitment and equipment funding, the Department plans to increase its number of majors in general, and certainly within the Technical Theatre/Design concentration. Its health is key to the production activities of the Department, not to mention the well-being of faculty and staff in that area. This will also lead to a more effective workload distribution among faculty and will increase faculty FTEF/FTES.
4. The Department plans a major fundraising effort in association with the Office of Development, beginning in the spring of 2010, in order to restore an adequate level of endowment in its scholarship accounts and to develop new scholarships. It is crucial that the level of scholarship support offered to students in Theatre be increased dramatically in order to help current students handle increasing costs and to attract highly-qualified new majors.
5. As it is in the Department's best interest to maintain a solid number of active student employees, additional institutional support in the student assistant budgets is imperative.

Additionally, the unit will continue to recruit students with excellent academic profiles in order to alleviate some of the burden on the Department itself for their support.

6. The Department will begin centralizing its assessment collection in the Performing Arts Office, under the supervision of the administrative assistant.
7. A position request has already been submitted to the central administration asking for permission to hire a full-time, temporary faculty member in Speech. This individual will teach three lower-division courses per semester as well as coaching the forensics team for a one-quarter release.
8. The Department is unanimous in its recommendation that the College begin to subsidize its production activities from its general fund. Current levels and mechanisms of funding are no longer adequate to maintain a standard of excellence and a high community profile, and there is a fear that given the rapidly increasing costs of mounting plays, musicals, and concert in the coming years the Department will have to curtail some of its production activities unless additional funding can be secured. Obviously, this would be undesirable on numerous levels.

Appendix A

Program Statistics

Table 1

Undergraduate Enrollment by Major Code, 2004-2008

Department of Theatre
Mesa State College

Summer Term

Program Name with Major Code	2004	2005	2006	2007	2008
<i>Acting/Directing—3260</i>					
New Majors	0	0	0	0	0
Continuing Majors	6	8	2	6	17
Sub-Total	6	8	2	6	17
<i>Dance—3261</i>					
New Majors	0	0	0	0	1
Continuing Majors	0	0	0	2	7
Sub-Total	0	0	0	2	8
<i>Design/Technical—3262</i>					
New Majors	0	0	0	0	0
Continuing Majors	1	4	1	1	0
Sub-Total	1	4	1	1	0
<i>Musical Theatre—3263</i>					
New Majors	0	0	0	0	0
Continuing Majors	2	0	4	2	5
Sub-Total	2	0	4	2	5
All Theatre Majors					
New Majors	0	0	0	0	1
Continuing Majors	9	12	7	11	29
Grand Total	9	12	7	11	30

Fall Term

Program Name with Major Code	2004	2005	2006	2007	2008
<i>Acting/Directing—3260</i>					
New Majors	16	17	14	17	10
Continuing Majors	24	21	23	26	26
Sub-Total	40	38	37	43	36
<i>Dance—3261</i>					
New Majors	6	9	4	10	11
Continuing Majors	0	5	12	11	17
Sub-Total	6	14	16	21	28
<i>Design/Technical—3262</i>					
New Majors	7	4	8	5	7
Continuing Majors	8	10	8	10	5
Sub-Total	15	14	16	15	12
<i>Musical Theatre—3263</i>					
New Majors	10	10	5	11	9
Continuing Majors	10	8	9	9	11
Sub-Total	20	18	14	20	20
All Theatre Majors					
New Majors	39	40	31	43	37
Continuing Majors	42	44	52	56	59
Grand Total	81	84	83	99	96

Spring Term

Program Name with Major Code	2004	2005	2006	2007	2008
<i>Acting/Directing—3260</i>					
New Majors	5	2	5	4	4
Continuing Majors	33	35	33	33	36
Sub-Total	38	37	38	37	40
<i>Dance—3261</i>					
New Majors	4	5	3	6	1
Continuing Majors	5	12	13	21	21
Sub-Total	9	17	16	27	22
<i>Design/Technical—3262</i>					
New Majors	1	0	1	1	1
Continuing Majors	13	11	14	13	11
Sub-Total	14	11	15	14	12
<i>Musical Theatre—3263</i>					
New Majors	1	0	3	1	1
Continuing Majors	17	15	10	16	19
Sub-Total	18	15	13	17	20
All Theatre Majors					
New Majors	11	7	12	12	7
Continuing Majors	68	73	70	83	87
Grand Total	79	80	82	95	94

Table 2

Undergraduate Majors, 2005-2009

**Department of Theatre
Mesa State College**

Spring Term

Level	Major Code— Program Name	2005	2006	2007	2008	2009
Freshman	3260—Acting/Directing	3	10	9	2	3
	3261—Dance	1	6	1	7	3
	3262—Design/Technical	4	2	3	1	2
	3263—Music Theatre	4	2	3	0	3
	TOTAL	12	20	16	10	11
Sophomore	3260—Acting/Directing	11	8	13	12	9
	3261—Dance	2	4	4	6	7
	3262—Design/Technical	4	3	1	3	5
	3263—Music Theatre	6	5	2	8	6
	TOTAL	23	20	20	29	27
Junior	3260—Acting/Directing	5	5	5	13	8
	3261—Dance	0	3	7	3	3
	3262—Design/Technical	2	3	4	2	2
	3263—Music Theatre	3	4	0	3	7
	TOTAL	10	15	16	21	20
Senior	3260—Acting/Directing	19	14	11	10	20
	3261—Dance	6	4	4	11	9
	3262—Design/Technical	4	3	7	8	3
	3263—Music Theatre	5	4	8	6	4
	TOTAL	34	25	30	35	36
All	3260—Acting/Directing	38	37	38	37	40
	3261—Dance	9	17	16	27	22
	3262—Design/Technical	14	11	15	14	12
	3263—Music Theatre	18	15	13	17	20
	TOTAL	79	80	82	95	94

Summer Term

Level	Major Code— Program Name	2005	2006	2007	2008	2009
Freshman	3260—Acting/Directing	0	0	0	2	0
	3261—Dance	0	0	0	0	1
	3262—Design/Technical	0	0	0	0	0
	3263—Music Theatre	0	0	0	1	0
	TOTAL	0	0	0	3	1
Sophomore	3260—Acting/Directing	1	2	0	1	5
	3261—Dance	0	0	0	0	1
	3262—Design/Technical	0	2	0	0	0
	3263—Music Theatre	0	0	0	0	3
	TOTAL	1	4	0	1	9
Junior	3260—Acting/Directing	1	4	0	2	10
	3261—Dance	0	0	0	2	3
	3262—Design/Technical	0	2	1	1	0
	3263—Music Theatre	1	0	1	0	0
	TOTAL	2	6	2	5	13
Senior	3260—Acting/Directing	4	2	2	1	2
	3261—Dance	0	0	0	0	3
	3262—Design/Technical	1	0	0	0	0
	3263—Music Theatre	1	0	3	1	2
	TOTAL	6	2	5	2	7
All	3260—Acting/Directing	6	8	2	6	17
	3261—Dance	0	0	0	2	8
	3262—Design/Technical	1	4	1	1	0
	3263—Music Theatre	2	0	4	2	5
	TOTAL	9	12	7	11	30

Fall Term

Level	Major Code— Program Name	2005	2006	2007	2008	2009
Freshman	3260—Acting/Directing	15	17	13	14	6
	3261—Dance	1	5	2	8	6
	3262—Design/Technical	8	2	2	2	5
	3263—Music Theatre	7	8	3	7	8
	TOTAL	31	32	20	31	25
Sophomore	3260—Acting/Directing	5	6	8	11	7
	3261—Dance	0	6	6	2	11
	3262—Design/Technical	3	7	4	2	3
	3263—Music Theatre	7	4	2	6	6
	TOTAL	15	23	20	21	27
Junior	3260—Acting/Directing	8	6	7	7	12
	3261—Dance	1	0	6	5	2
	3262—Design/Technical	1	2	8	3	2
	3263—Music Theatre	1	4	2	1	3
	TOTAL	11	12	23	16	19
Senior	3260—Acting/Directing	12	9	9	11	11
	3261—Dance	4	3	2	6	9
	3262—Design/Technical	3	3	2	8	2
	3263—Music Theatre	5	2	7	6	3
	TOTAL	24	17	20	31	25
All	3260—Acting/Directing	40	38	37	43	36
	3261—Dance	6	14	16	21	28
	3262—Design/Technical	15	14	16	15	12
	3263—Music Theatre	20	18	14	20	20
	TOTAL	81	84	83	99	96

Table 3**Theatre Registrations and Credit Hours by Academic Year, 2005-2009****Department of Theatre
Mesa State College**

	Lower—100	Lower—200	Upper—300	Upper—400	Total
<u>AY 2005</u>					
Registrations	1897	210	300	728	2625
Credit Hours	4781	324	728	484	6317
<u>AY 2006</u>					
Registrations	1683	208	225	131	2247
Credit Hours	4268	373	496	293	5430
<u>AY 2007</u>					
Registrations	1540	223	245	179	2187
Credit Hours	3736	368	590	378	5072
<u>AY 2008</u>					
Registrations	1604	283	227	134	2248
Credit Hours	4068	586	535	324	5513
<u>AY 2009</u>					
Registrations	1724	269	258	110	2361
Credit Hours	4335	564	648	255	5802

Five Year Change in Credit Hours

	Number	Percentage
Lower—100	-446	-9.33%
Lower—200	240	74.07%
Upper—300	-80	-10.99%
Upper—400	-229	-47.31%
Total	-515	-8.15%

Table 4

Degrees Awarded by Major Code, Academic Years 2004-2008

Department of Theatre
Mesa State College

Level	Major Code— Program Name	2004	2005	2006	2007	2008
BA-Baccalaureate						
	3260— <i>Acting/Directing</i>	5	8	4	2	3
	3261— <i>Dance</i>	0	2	3	0	4
	3262— <i>Design/Technical</i>	0	2	1	2	6
	3263— <i>Music Theatre</i>	0	4	1	3	2
	TOTAL	5	16	9	7	15

Table 5

One-Year Retention Rate for First-time, Full-time Students
2004-2008

Department of Theatre
Mesa State College

Level	Major Code—Program Name	Retained or Graduated Subsequent Fall	Not Retained Subsequent Fall	TOTAL
Baccalaureate	3260— <i>Acting/Directing</i>	26 (68.4%)	12 (31.6%)	38 (100%)
	3261— <i>Dance</i>	10 (62.5%)	6 (37.5%)	16 (100%)
	3262— <i>Design/Technical</i>	4 (66.7%)	2 (33.3%)	6 (100%)
	3263— <i>Music Theatre</i>	13 (61.9%)	8 (38.1%)	21 (100%)
	TOTAL	53 (65.4%)	28 (34.6%)	81 (100%)

Table 6

**Headcount and Average Cumulative Credit Hours to Degree
for Theatre Majors Graduating Academic Year 2004-2008**

Department of Theatre
Mesa State College

Type of Entry into MSC	Headcount	Average
Began at MSC	38 (73.1%)	139.1
Transferred to MSC	14 (26.9%)	147
Total	52 (100%)	141.2

Table 7

Aggregate Faculty Workload by Appointment Status, Fall 2008

**Department of Theatre
Mesa State College**

Tenure/Tenure Track Faculty	Title	CRN	SUBJ	Course #	Section	Enroll	CrHr	StCrHr	FTEF	FTES	FTES/FTEF
Cowden, Richard	Asst. Prof./Theatre	22773	THEA	153	002	17	3	51			
		22777	THEA	331	001	28	3	84			
		22779	THEA	380	001	9	3	27			
Cowden-TOTAL					54	9	162	0.75	10.80	14.4	
Cox, David	Prof./Theatre	21074	THEA	117/217/317/417	001	39	1	39			
		21075	THEA	119/219/319/419	001	12	1	12			
		21080	THEA	243	001	11	3	33			
		22399	THEA	445	002	1	3	3			
Cox-TOTAL					63	8	87	0.67	5.80	8.70	
Howe, Jeanine	Asst. Prof./Theatre	21319	THEA	147/247/347/447	002	3	1	3			
		21717	THEA	401	001	6	3	18			
		22774	THEA	253	001	4	3	12			
		22780	THEA	401	002	4	3	12			
		23159	THEA	147/247/347/447	005	1	1	1			
Howe-TOTAL					18	11	46	0.92	3.07	3.35	
Ivanov, Peter	Prof./Theatre	21076	THEA	141	001	38	3	114			
		21649	THEA	141	002	39	3	117			
		22778	THEA	353	001	21	3	63			
		22781	THEA	381	001	15	3	45			
Ivanov-TOTAL					113	12	339	1.00	22.60	22.60	
Waggoner, Heather	Prof./Theatre	21351	THEA	142	001	12	3	36			
		21365	THEA	117/217/317/417	002	10	1	10			
		21576	THEA	119/219/319/419	002	6	1	6			
		22776	THEA	260	001	7	3	21			
Waggoner-TOTAL					35	8	73	0.67	4.87	7.30	
Buchanan, Melonie	Asst. Prof./Dance	21048	DANP	157/257/357/457	001	18	1	18			
		22043	DANC	160	001	26	1	26			
		22251	DANC	160L	001	26	1	26			
		22388	DANP	274/374	001	28	2	56			
		22389	DANP	276/476	001	25	2	50			
		22766	DANC	315	001	12	3	36			
Buchanan-TOTAL					135	10	212	0.83	14.13	16.96	
Lindstrom, Matthew	Asst. Prof./Dance	21410	DANP	397	001	2	1	2			
		21435	DANC	115	001	59	2	177			
		22044	DANC	174	001	22	1	22			
		22252	DANC	174L	001	22	1	22			
		22387	DANP	270	001	12	2	24			
		22763	DANC	169	001	25	1	25			
		22764	DANC	169L	001	24	1	24			
Lindstrom-TOTAL					166	10	296	0.83	19.73	23.68	
Grand Total Tenure/Tenure Track					584	68	1,215	5.67	81.00	14.29	

Table 7 (cont.)

0.8 Faculty	Title	CRN	SUBJ	Course #	Section	Enroll	CrHr	StCrHr	FTEF	FTES	FTES/FTEF
Franklin, Jeremy	Instructor	21077	THEA	147/247/247/447	001	13	1	13			
		21973	THEA	147/247/247/447	003	3	2	6			
		22772	THEA	153	001	19	3	57			
		22775	THEA	255	001	8	3	24			
		21073	SPCH	112	001	31	3	93			
TOTAL						74	12	193	1.00	12.87	12.87
Casey, Paula	Instructor	21069	SPCH	102	001	24	3	72			
		21070	SPCH	102	002	21	3	66			
		21201	SPCH	102	005	5	3	15			
		21817	SPCH	102	009	21	3	63			
TOTAL						72	12	216	1.00	14.40	14.40
Woodworth, Sandr	Instructor	21067	SPCH	102	003	21	3	63			
		21397	SPCH	102	006	21	3	63			
		21447	SPCH	102	008	12	3	36			
TOTAL						54	9	162	0.75	10.80	14.40
Grand Total 0.8 Faculty						200	33	571	2.75	38.07	13.84
Part-Time Faculty											
Part-Time Faculty	Title	CRN	SUBJ	Course #	Section	Enroll	CrHr	StCrHr	FTEF	FTES	FTES/FTEF
Kelley, John	Part-time	22049	DANC	180	001	17	1	17			
TOTAL						17	1	17	0.08	1/13	13.6
King, Charles	Part-time	21937	THEA	403	001	16	3	48			
TOTAL						16	3	48	0.25	3.20	12.80
Riskey, Kathleen	Part-time	22045	DANC	177	001	12	1	12			
		22253	DANC	177L	001	12	1	12			
		22391	DANP	278	001	7	2	14			
		22491	DANP	278	001	5	2	10			
TOTAL						36	6	48	0.50	2.80	11.20
Sanders, Shopbell Ann	Part-time	21388	FINE	101	001	14	3	42			
TOTAL						14	3	42	0.25	2.80	11.2
Bonnar, Jonnie	Part-time	21065	SPCH	101	001	16	3	48			
		21066	SPCH	101	002	29	3	87			
TOTAL						45	6	135	0.50	9.00	18.00
Moorland, Debbie	Part-time	21072	SPCH	102	004	15	3	45			
		22771	SPCH	203	001	5	3	15			
TOTAL						20	6	60	0.50	4.00	8.00
Moran, Michael	Part-time	21071	SPCH	102	003	17	3	51			
TOTAL						17	3	51	0.25	3.40	13.60
Grand Total Part-time Faculty						83	13	155	1.08	10.33	9.54

Table 7 (cont.)

Faculty Overloads	Title	CRN	SUBJ	Course #	Section	Enroll	CrHr	StCrHr	FTEF	FTES	FTES/FTEF
Buchanan, Melonie	Asst. Prof./Dance-Online	22762	DANC	115	002	50	3	150			
Buchanan-TOTAL						50	3	150	0.25	10.00	40.00
Cowden, Richard	Assc. Prof./Theatre-Online	22254	FINE	101	002	59	3	177			
Cowden-TOTAL						59	3	177	0.25	11.80	47.20
Lindstrom, Matthew	Asst. Prof./Dance	22765	DANC	250	001	16	2	32			
		22767	DANP	370	001	3	2	6			
Lindstrom-TOTAL						19	4	38	0.33	2.53	7.60
Woodworth, Sandr	Lecturer/Speech	22999	SPCH	305	001	5	3	15			
TOTAL						5	3	15	0.25	1.00	4.00
Grand Total Faculty Overloads						133	13	380	1.08	25.33	23.38

Table 8**Faculty Workload by Course Level, Fall 2008**

Department of Theatre
Mesa State College

	Level	Enroll	CrHr	StCrHr	FTEF	FTES	FTES/FTEF
Tenure/Tenure Track Faculty							
	100 Total	310	21	640	1.75	42.67	24.38
	200 Total	34	11	90	0.92	6.00	6.55
	300 Total	87	16	257	1.33	17.13	12.85
	400 Total	11	9	33	0.75	2.20	2.93
	Mixed Total	142	11	195	0.92	13.00	14.18
	Tenure/Tenure Track Grand Total	584	68	1,215	5.67	81.00	14.29
0.8 Faculty							
	100 Total	176	27	528	2.25	35.20	15.64
	200 Total	8	3	24	0.25	1.60	6.40
	Mixed Total	16	3	19	0.25	1.27	5.07
	0.8 Faculty Grand Total	200	33	571	2.75	38.07	13.84
Part-time Faculty							
	100 Total	132	18	314	1.50	20.93	13.96
	200 Total	5	2	15	0.25	1.00	4.00
	400 Total	16	3	48	0.25	3.20	12.80
	Mixed Total	12	2	24	0.17	1.60	9.60
	Part-time Faculty Grand Total	165	26	401	2.17	26.73	12.34
Overloads							
	100 Total	109	6	327	0.50	21.80	43.60
	200 Total	16	2	32	0.17	2.13	12.80
	300 Total	8	5	21	0.42	1.40	3.36
	Overloads Grand Total	133	13	380	1.08	25.33	23.38

Appendix B

Finance and Budget

I.ii. INSTRUCTIONAL COSTS FROM ACADEMIC YEARS 2004-2008

Table 11

**DEPARTMENT OF THEATRE
COST ANALYSIS: AY 2004**

Dept/Subj	CH Total	F03	S04	Faculty Comp	Class Comp	Dept Head Comp	Admin Comp	Academic Support	Stud Svcs Alloc	Insttit Supp Alloc	Plant Alloc	OCE	TOTAL COSTS
THEATRE/SPEECH													
DANC LOWER	630.0	81,464	1,844	304	304	12,882	304	11,812	10,793	14,597	5,809	139,810	
DANC UPPER	24.0	26,474	70	12	12	491	12	450	411	556	221	28,697	
DANP LOWER	64.0	7,261	187	31	31	1,309	31	1,200	1,096	1,483	590	13,188	
DANP UPPER	71.0	21,995	208	34	34	1,452	34	1,331	1,216	1,645	655	28,570	
FINE LOWER	135.0	14,207	395	65	65	2,761	65	2,531	2,313	3,128	1,245	26,710	
FINE UPPER	2,097.0	101,264	6,140	1,012	1,012	42,880	1,011	39,317	35,926	48,586	19,337	295,473	
SPCH LOWER	207.0	9,630	606	100	100	4,233	100	3,881	3,546	4,796	1,909	28,801	
SPCH UPPER	1,545.0	165,492	4,523	746	746	31,593	745	28,968	26,469	35,796	14,247	308,579	
THEA LOWER	515.0	54,197	1,508	249	249	10,531	248	9,656	8,823	11,932	4,749	101,893	
THEA UPPER	5,288.0	481,984	15,482	2,553	2,553	108,131	2,550	99,147	90,594	122,518	48,762	971,721	
2004 TOTALS													

**DEPARTMENT OF THEATRE
COST ANALYSIS: AY 2005**

CAMPUS/DEPT THEATRE	C	DIS	LEVEL	CH's	TL FAC COMP/VAR	VAR/CH	TL OTH COMP	TOTAL FIXED	FIXED/CH	TOTAL COSTS
MAIN	NC	DA	Lower Division	750	62,116	83	3623.4065 63	63,395	85	125,511
MAIN	NC	DA	Upper Division	81	17,905	221	391.32790 88	6,847	85	24,752
MAIN	NP	DA	Lower Division	24	6,734	281	115.94901 434.80878	2,029	85	8,762
MAIN	NP	DA	Upper Division	90	18,494	205	76 840.63032	7,607	85	26,102
MAIN	E	FIN	Lower Division	174	12,935	74	27 10073.070	14,708	85	27,643
MAIN	H	SPC	Lower Division	2,085	118,531	57	25 797.14944	176,237	85	294,768
MAIN	H	SPC	Upper Division	165	15,270	93	39 6140.4663	13,947	85	29,216
MAIN	A	THE	Lower Division	1,271	101,392	80	23 4082.3713	107,433	85	208,824
MAIN	A	THE	Upper Division	845	180,146	213	95	71,425	85	251,570
TOTALS 2005				5,485	533,523	97	26499.18	463,626	85	997,149

**DEPARTMENT OF THEATRE
COST ANALYSIS: AY 2006**

Program Theatre/Speech	Division	Credit Hrs	Total Fac Compt/Variable	VAR/CH	Total Fixed	Fixed/CH	TOTAL	TL COSTS/CH
DANC	Lower	753	73,763	98	91,914	122	165,677	220
DANP	Lower	18	8,221	457	2,197	122	10,418	579
DANP	Upper	82	23,684	289	10,009	122	33,693	411
FINE	Lower	192	33,791	176	23,436	122	57,228	298
SPCH	Lower	1,932	107,791	56	235,828	122	343,619	178
SPCH	Upper	90	14,162	157	10,986	122	25,147	279
THEA	Lower	1,116	150,925	135	136,584	122	287,510	258
THEA	Upper	601	158,983	265	73,555	122	232,538	387
2006 TOTALS		4,784	571,320	119	508,394	106	1,155,829	242

**DEPARTMENT OF THEATRE
COST ANALYSIS: AY 2007**

Program Theatre and Speech	Division	Credit Hrs	Total Variable (Fac)	VAR/CH	Total Fixed	Fixed/CH	TOTAL	TL COSTS/CH
DANC	Lower	802	53,732	67	125,438	156	179,171	223
DANC	Upper	99	9,574	97	15,484	156	25,059	253
DANP	Lower	43	8,806	205	6,725	156	15,532	361
DANP	Upper	89	17,511	197	13,920	156	31,431	353
FINE	Lower	258	13,827	54	40,353	156	54,180	210
SPCH	Lower	1,719	119,602	70	268,863	156	388,465	226
SPCH	Upper	60	14,258	238	9,384	156	23,643	394
THEA	Lower	873	128,110	147	138,959	159	267,068	306
THEA	Upper	672	179,265	267	106,965	159	286,229	426
2007 TOTALS		4,615	544,685	118	726,092	157	1,270,778	275

**DEPARTMENT OF THEATRE
COST ANALYSIS: AY 2008**

Program Theatre/Speech	Division	Credit Hrs	Total Variable (Fac)	VAR/CH	Total Fixed	Fixed/CH	TOTAL	TL COSTS/CH
DANC	Lower	792	114,442	144	132,258	167	246,700	311
DANC	Upper	63	9,103	144	10,521	167	19,624	311
DANP	Lower	255	36,847	144	42,583	167	79,430	311
DANP	Upper	148	21,386	144	24,715	167	46,101	311
FINE	Lower	126	18,207	144	21,041	167	39,248	311
SPCH	Lower	1,419	205,042	144	236,963	167	442,004	311
SPCH	Upper	42	6,069	144	7,014	167	13,083	311
THEA	Lower	1,120	161,837	144	188,601	168	350,438	313
THEA	Upper	606	87,565	144	102,046	168	189,612	313
2008 TOTALS		4,571	660,497	144	765,742	168	1,426,239	312

Appendix C

Library Assessment

I.iii. LIBRARY ASSESSMENT

Date of Assessment: _____ September, 2009
Purpose of Assessment: _____ Program Review
Program under review: _____ Department of Theatre
Program Level/s: _____ Undergraduate
Liaison Signature: _____ This review was prepared by Tom Harris

1. Collection Assessment

For this assessment, a variety of Library of Congress Classification ranges were examined, including:

GT 500– 2350 _____ Costume, Dress, Fashion
GV 1580– 1799.4 _____ Dancing
ML 102. M88; MT 955- 956 _____ Musical Theater
PN1600– 3307 _____ Drama.
PN 4001– 4355 _____ Oratory, Elocution
TT _____ Handicrafts, Arts and Craft

In addition, several national theaters and prominent playwrights were included:

PA 3832- 3849 _____ Aeschylus
PA 3973- 3992 _____ Euripedes
PA 4413- 4434 _____ Sophocles
PR 621- 744 _____ English Literature – Drama
PR 2750- 3195 _____ Shakespeare
PS 330- 353 _____ American Literature – Drama
PS3525 .I5156 _____ Arthur Miller
PS3545 .I5365 _____ Tennessee Williams

It is difficult to extricate the literature of the theatre from the collection for an evaluation like this because Library of Congress breaks literature down by nationality, then century, and then alphabetically by author's name, with all styles of literature intermingled within this alphabet. To address this problem, and to present a picture of what is housed in the collection representing dramatic literature, please find two attachments: 1.) The *Suggested Reading List*, from the department; 2.) The listing from *The Drama 100: A Ranking of the Greatest Plays of All Time*, by Daniel S. Burt (2008). This volume lists *A Second Hundred (Honorable Mentions)*. These are also included. Both lists have been matched against the Tomlinson Library catalog. The items we own (about 90%) have the library call number included.

a. Reference Support:

In the call number ranges examined there are 4500 titles and 5149 volumes. About 12% of the materials supporting this program reside in the reference

collection, in the form of handbooks, dictionaries, encyclopedias, criticism etc. Examples of this material include:

Drama Criticism (32 volumes); *Encyclopedia of Asian Theatre* (2007, 2 volumes); *Encyclopedia of Stage Lighting* (2003); *Greenwood Encyclopedia of Clothing through World History* (2008, 3 volumes); *International Encyclopedia of Dance* (1998, 6 volumes); *Tapworks: A Tap Dictionary and Reference Manual* (2002).

b. Monographic Sources:

Age Analysis (include at the discretion of the Liaison)

10% have been published since 2000

15% published 1990 – 1999

17% published 1980 – 1989

58% published before 1980

In addition to our collection, Tomlinson Library is a member of the *Prospector* consortium. This provides a unified catalog of twenty-three academic, public and special libraries in Colorado and Wyoming. At the click of a link, members of the Mesa State community can take a search from the MSC online catalog into this unified catalog. *Prospector* allows user initiated loan requests. Using a statewide courier system, materials are delivered in three to five business days, on average.

Tomlinson Library also has a very active and efficient Interlibrary Loan department. This provides national and international access to monographic and periodical literature.

c. Periodicals

Tomlinson Library subscribes to about 70 databases, supporting curriculum offered by Mesa State College. Several databases, including *Academic Search Premier*, *Omnifile Select*, *JSTOR*, *Lexis-Nexis*, and *Project MUSE* provide access to periodical literature, with a strong emphasis in the humanities and current events.

Several subject searches were performed in *Academic Search Premier*, with the following results:

Search one – Theaters – stage setting and scenery, 445 full-text articles were retrieved.

Search two – Dance – choreography, 434 full-text articles were retrieved.

Tomlinson Library continues to subscribe to about 600 print periodicals. Between the two formats, print and online, about two dozen titles specifically support the Theatre, Dance and Speech program. Included here, are titles such as: *Argumentation and Advocacy* (online), *Dance Magazine* (print/online), *Journal of Physical Education, Recreation and Dance* (print), *Studies in Musical Theatre* (online), and *TD & T: Theatre Design and Technology* (print/online).

LexisNexis Academic provides online access to full-text articles from about 400 major US and international newspapers. This is a great resource for theater reviews, interviews, cultural reportage, etc.

d. Electronic Resources

As mentioned above, the MSC community has excellent access to periodical literature online. Tomlinson Library also maintains a subscription to *Oxford Reference Online*. This resource provides access to titles such as *The Oxford Companion to the American Musical Theatre*, *The Oxford Dictionary of Dance*, *The Oxford Companion to Shakespeare*, and *The Concise Oxford Companion to the Theatre*.

A new addition to the collection this past year is *Drama Criticism*. This resource provides in-depth access to literary criticism from a wide variety of monographic and periodical literature. The 33 volume print set is housed in the reference collection. Tomlinson Library is also maintaining a subscription to the online version of this title, which is available to the MSC community 24/7 from any computer with internet access.

The Department has also been active in collecting in the area of visual media. The Video/DVD collection houses about 320 titles that support Theatre, Dance and Speech.

2. Evaluation of the total collection

a. Strengths

The library collection supporting the Theatre, Dance and Speech program has seen steady growth over the years. In the past two years this collection has seen additional expansion through special funding sources. Working with the *Suggested Reading List* that the Theatre program recommends to its students, titles were purchased to complete the Library's holdings in this area. Funding for this came through the Foundation from the Perry Carmichael Fund, an account dedicated to library acquisitions in support of Theatre, Dance, and Speech. *Drama Criticism* (see 1.d. above) was added to the collection last year, using special one time funding designed to enhance library acquisitions across the curriculum.

Electronic access to materials is very good. With remote authentication in place, MSC students, faculty and staff can access these materials 24 hours a day.

3. Weaknesses

A concern related to the age of this collection involves the physical condition of materials. In the broad area of literature, many materials show signs of wear simply

because of extended use. As time and funding allow, it would be good to review this collection, with book in hand, to identify "worn out" volumes that should be replaced.

Concerning periodical holdings, and looking at the titles MSC has access to, the area of *dance* might benefit from some additional support. This would involve an increase in the periodical subscription budget on an ongoing basis. Faculty involvement would be a necessary part of this process.

4. Recommendations

Faculty in the Theatre, Dance and Speech program actively participate in the selection of materials for the library collection. It is anticipated that this will continue into the future. This participation is appreciated, and is a necessary component in the building of a collection that is both current and retrospective in its support of the curriculum. On an ongoing basis, the increasing cost of library materials should be reflected in the materials budget.

Appendix D

Most Recent Program Review Summary

I.iv. MOST RECENT PROGRAM REVIEW SUMMARY

The restructuring of Mesa State College's academic units, along with significant administrative priority shifts, resulted in a situation in which the Department of Theatre has not undertaken the program review process since 1999-2000. Since then, such institutional and departmental changes have brought to fruition many of the recommendations contained in that review, as well as revealing some persistent challenges. For example, the previous review indicated that a lack of academic and production space were severely limiting the Department's ability to grow. Clearly, the additional facilities provided by the development of the Moss Performing Arts Center (Experimental Theatre, Design Studio, and additional space) have ameliorated that issue to a large degree. Similarly, increasing the number of full-time faculty within the Department, also a recommendation of the earlier review, has allowed units such as Dance and Music Theatre to engage in significant growth.

The 1999-2000 review highlighted concerns with the mechanisms by which the Department is funded—specifically, its reliance upon box office revenue for production activities. This concern remains, as costs have increased exponentially since that time and in many ways box office sales have remained level. Additionally, the earlier review noted important equipment needs, some of which have since been addressed. It bears repeating, though, that while costs for materials, equipment, and other production costs have skyrocketed the levels of funding to the Department have remained stagnant, or, in some cases, decreased.

Appendix E

Assessment Plans and Data

I.v. ASSESSMENT PLANS AND DATA

The following data is culled from the Department's most recent Program Assessment, filed in 2006, and its Program Assessment Update, filed in 2008. Data has been included from the 2008-2009 academic year when possible. It represents the Department's efforts to standardize such data in order to allow a more cohesive approach to student success. The Department feels strongly that the assessment data reflects a strong commitment to such success, though there is also consensus that centralized record keeping and more consistent collection will result in more effective decision-making with regards to assessment. Frankly, the Department did not actively collect programmatic assessment data in this way until AY 2007, when a series of mandates from the College's Assessment Committee were enacted.

Institutional Mission / College Goals Reference:

In accordance with the General Role and Mission of Mesa State College, as set by the institution and the General Assembly, the Theatre Arts Department provides an outlet to educate the public on aspects of the Theatre Arts (Acting/Directing, Technical/ Design, Music Theatre and Dance). The program supports the college's mandate of providing curricular instruction as an undergraduate liberal arts and sciences institution by offering various Baccalaureate studies in the performing arts. From its inception at Mesa State in 1975, Baccalaureate study in the performing arts has stressed both the creative production of the arts and the academic analysis of the arts through the integrated disciplines of history, criticism and aesthetics.

Intended Educational (Student) Outcomes

Outcome #1. Students in Theatre Arts will demonstrate knowledge of the history, literature and function of the theatre, including works from various periods, styles and cultures.

1.1. They will be able to relate the evolution of the performance space and the demands and potentialities of a variety of theatre styles.

1.2. They will be able to discuss the theoretical bases of at least two dramatic genres and to illustrate them with examples from plays of different eras.

Outcome # 2. Students will develop specialized skills in theatre and dance.

2.1 They will demonstrate and test these skills in public presentations.

2.1.1. Acting students (including Music Theatre majors) will select, rehearse and present audition packages, in the format required by professional theatres and graduate schools.

2.1.2. Design students will present portfolios of their work, also in the format favored by professionals and graduate schools.

2.1.3. Dance students will choreograph, rehearse and perform pieces to be tested and refined in performance.

Outcome # 3. Students will be able to collaborate effectively, while completing assignments as cast or crew on several productions, encompassing a variety of performance genres and styles.

3.1. They will demonstrate the ability to sustain a commitment.

3.2. They will respect and support the contributions of others.

3.3. They will respond to suggestions non-defensively.

Intended Educational (Student) Outcome #1

First Means of Program Assessment for Outcome #1:

1a. Means of Program Assessment and Criteria for Success:

This outcome will be assessed through use of an entrance / exit exam which will be administered during the student's first semester and again in their last semester. The faculty will review the results, note possible areas of weakness and suggest improvements in the student's course of study and department curriculum.

1a. Summary of Assessment Data Collected:

Exit Exam Results Spring of 2009

	Entrance correct	Exit Correct	Difference
Student 1	50%	60%	+ 10%
Student 2	45%	69%	+24%
Student 3	40%	74%	+34%
Student 4	47 %	74%	+27%
Student 5	50%	60%	+10%
Student 6	46%	69%	+23%
Student 7	44%	60%	+16%
Student 8	20%	78%	+58%
Student 9	55%	52%	-3%
Student 10	35%	55%	+20%
Student 11	44%	88%	+44%
Student 12	40%	68%	+28%
Student 13	24%	62%	+38%
Student 14	78%	90%	+22%
Student 15	38%	46%	+8%
Student 16	58%	72%	+14%

1a. Use of Results to Improve Program:

The entrance and exit exams are currently undergoing a significant reorganization. Per the recommendations of the 2006 report, each concentration will utilize exams drawn exclusively from courses expected to be taken by all students within that particular program (with the

exception of a 25 question battery taken from the Theatre Core of THEA 153 and THEA 401, courses in common across all four concentrations).

Additionally, faculty members are exploring the possibility of administering the exams through WebCT in order to provide opportunities to create databases to streamline assessment activities.

Second Means of Assessment for Outcome #1:

1b. Means of Program Assessment and Criteria for Success:

This will be assessed through the use of an essay which will be assigned in THEA 472, THEA 445 and THEA 446. Results will be reported to the entire faculty at the next scheduled department meeting, along with suggestions for improvement in the curriculum. The essay will be scored by the faculty, using the following rubric:

	4. Strong	3. Capable	2. Developing	1. Limited
Clarity	Thoroughly and clearly defines the genres under discussion.	Clear; includes most elements that define the genres.	Definition of the genres is clearly stated but incomplete.	Definition of the genres is confused.
Content	Selects plays that typify each genre.	Selects plays that typify each genre.	Selects plays that typify each genre.	Plays are selected that do not typify the genre.
Support	Illustrates each part of the definition with apt examples from the plays.	Illustrates several parts of the definition with examples from the plays.	Examples illustrating the definition are insufficiently explained.	Examples illustrating the definition are lacking or incorrect.
Mechanics	Subject, verb and pronouns agree. No sentence fragments.	Subject, verb and pronouns agree. Two or fewer instances of sentence fragments.	Agreement errors occur. Three or more instances of sentence fragments.	Agreement errors occur. More than five instances of sentence fragments.

1b. Summary of Assessment Data Collected:

The Department did not collect this data in 2008-2009, but will begin doing so in 2009-2010.

1b. Use of Results to Improve Program:

N/A

Intended Educational (Student) Outcome #2

First Means of Assessment for Outcome #2:

2a. Means of Program Assessment and Criteria for Success:

Means 2.1.1. Acting students (including Music Theatre majors) will present audition monologues (and song, if required) in the format required by professional theatres and graduate schools.

This will be assessed by the incorporation of prepared monologues into the department's mainstage auditions each semester. The auditions will be scored by a committee comprised of the directors and acting faculty. This committee will review the results immediately after the completion of auditions. It may decide to make improvements in the procedure immediately. Such changes will be reported to the entire faculty at the next scheduled department meeting. Monologues will be scored using the following rubric:

	4. Strong	3. Capable	2. Developing	1. Limited
Preparation	Lines are mastered. Material suits student's type. Transitions are noted. Surprises handled confidently.	Lines solid. Material appropriate to type. Most transitions clear. Surprises met with a degree of poise.	Some line problems. Material could fit student better. Needs specificity. Surprises cause some problems.	Consistent line errors. Material not appropriate. Text not fully grasped. Surprises shake concentration.
Commitment	Demeanor shows strong intent to join company. Emotionally engaged in the character.	Demeanor shows interest in company. Engaged for most of scene.	Demeanor shows no great interest. Needs more emotional connection.	Demeanor causes concerns. Emotion lacking or inappropriate.
Voice/Diction	Projects with authority. Articulation is always clear. Speech expresses character and style.	Audible, but some pitch or projection problems. Good articulation. Speech can fit with character and style.	Projection weak at times. Articulation needs attention. Does not consistently express character and style.	Vocal energy inadequate. Key words are garbled. Speech clashes with character or style.
Movement	Posture and movement consistently express style and	Posture and movement generally express style and	Posture or movement is sometimes out of character. Use of	Posture or movement is often distracting. The use of space frequently interferes with

	character. Space is used effectively throughout.	character. Use of space allows good visibility.	space occasionally causes problems for visibility.	communication.
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2a. Summary of Assessment Data (Means 2.1.1):

Results from a mainstage audition in the Spring of 2009 demonstrated the following data (44 students auditioning):

	Preparation	Commitment	Voice/Diction	Movement
1	3	4	3	3
2	2	2	2	2
3	3	2	3	3
4	3	3	2	3
5	4	4	3	3
6	4	4	4	3
7	3	3	3	3
8	3	4	4	3
9	2	2	4	3
10	3	3	3	3
11	4	4	3	4
12	4	4	4	4
13	2	2	2	1
14	3	3	2	2
15	2	2	2	1
16	4	4	4	4
17	3	3	2	2
18	3	3	3	2
19	4	4	4	4
20	2	2	1	2
21	2	3	3	3
22	3	3	3	3
23	1	1	1	1
24	2	2	2	2
25	3	3	2	2
26	1	2	2	1
27	1	2	1	1
28	2	3	2	2
29	1	1	1	1
30	2	2	2	1
31	2	2	2	2
32	3	3	3	2
33	2	2	2	2
34	2	2	2	2
35	4	4	3	3
36	1	1	1	1
37	3	3	2	2
38	3	4	3	4

39	1	1	1	1
40	3	3	2	3
41	3	3	4	2
42	1	2	2	1
43	2	2	2	2
44	3	3	3	2
Average	2.52	2.70	2.48	2.27

2b. Use of Results to Improve Program (Means 2.1.1):

The 2006 report noted a disconnect between class success and effective audition techniques among the students. This was one of the guiding factors in a comprehensive curricular restructuring being implemented in 2008-2009. Among many significant changes, the realignment reorganized several existing courses to provide a more cohesive structure that would allow more focused student development at the fundamental, or lower division, levels. For instance, the audition class formerly offered at the 400 level has now been moved to the 100 level—a direct result of our observations regarding auditioning difficulties noted in the above data.

Means 2.1.2. Design students will present design projects with documentation in the format favored by professionals and graduate schools.

These projects will be evaluated by the faculty member in the student's specialty. Results will be reported to a committee of the entire design faculty at the end of the semester. This committee's suggestions for improving the curriculum will be shared at the next scheduled department meeting. The rubric for design follows.

	4. Strong	3. Capable	2. Developing	1. Limited
Responsibility	Relates professionally to help, peers, supervisors. Punctual for all meetings and calls. Persistent in seeking information, materials, etc.	Relates professionally in most cases. Punctual with one or two minor exceptions. Needs help with one or two searches.	Relates well but a problem in communication is evident. Punctuality is not consistent. Has some difficulty finding information, etc.	Some relations are strained. Late for meetings or misses them. Others are forced to cover student's responsibilities.
Technique	Project shows mastery of technique. Effective use of line, color, texture, etc. Consistent care for detail. Project functions very well.	Project shows sound technique. Line, color, texture generally well used. Few details overlooked. Project functions well.	Technique needs some improvement. Some design elements not used to best effect. Key details omitted. Project functions adequately.	Project shows poor technique. More study of design elements is needed. Many details are unfinished. Project functions poorly.
Creativity	Work displays	Work shows a	Work is mostly	Work is not

	innovation. It solves problems. It advances the production concept.	degree of invention. It functions well. It fits in with the production concept.	conventional. It functions adequately. Its fit with the concept is questionable.	imaginative. It creates problems. It sets the concept back.
Documentation	Drawings are comprehensive, readable. They are presented on time. They facilitate completion of the design.	Drawings are mostly complete and readable. They are presented on time. They do not delay completion.	Elements are lacking or unclear. Parts are presented late. This causes slight delays in completion.	Drawings are incomplete. They are presented late or not at all. This causes major delays in completion.
Rationale	Clearly explains design decisions in terms of script, style, research and concept.	Clearly explains decisions in terms of script and concept, but research is incomplete.	Explanations are clear but incomplete in most areas.	Design decisions appear to have been made without good reason.

2a. Summary of Assessment Data (Means 2.1.2):

Scenic Design student project results from 2008-2009 are as follows:

- 3 Students scored a project rating of 4. Strong
- 2 Students scored a project rating of 3. Capable
- 4 Students scored a project rating of 2. Developing

Stage Management student project results are as follows:

- 5 Students scored a project rating of 4. Strong
- 16 Students scored a project rating of 3. Capable
- 4 Students scored a project rating of 2. Developing
- 3 Student scored a project rating of 1. Limited

Lighting student project results are as follows:

- 4 Students scored a project rating of 4. Strong
- 10 Students scored a project rating of 3. Capable
- 3 Students scored a project rating of 2. Developing
- 3 Student scored a project rating of 1. Limited

Costuming student project results are as follows:

- 4 Students scored a project rating of 4. Strong
- 8 Students scored a project rating of 3. Capable
- 3 Student scored a project rating of 1. Limited

Makeup student project results are as follows:

- 7 Students scored a project rating of 4. Strong
- 4 Students scored a project rating of 3. Capable
- 1 Student scored a project rating of 1. Limited

2b. Use of Results to Improve Program:

Technical/Design faculty feel that the data above represents a significant improvement over past years, though adequate data from the past is obviously not available. They feel also that preparing students with a broader framework of fundamentals at the 100 and 200 level will assist those students, albeit in the minority, who fall below a "2" rating in the projects described above.

While the above paragraph remains from the 2006 Program Assessment Report, it should also be noted that work is ongoing to improve the delivery of the Technical/Design curriculum in terms of training underprepared students. Specifically, courses such as THEA 117/118 (Play Production) have been altered to provide more dedicated skills training in tool usage, construction, painting, rigging, and costuming as faculty have noted a distinct decrease in the skill sets of matriculating freshmen in recent years.

Means 2.1.3. Dance students will choreograph, rehearse and perform pieces to be tested and refined in performance.

These dance pieces will be evaluated by the Dance faculty, and the results will be reviewed at the end of the semester by a committee comprised of the entire Theatre faculty. Possible weaknesses and suggestions for improving the curriculum will be shared with the entire faculty at the next scheduled department meeting. The evaluator will use the following rubric:

	4. Strong	3. Capable	2. Developing	1. Limited
Rhythmic Structure	Consistently displays accuracy of meter and note value.	Generally accurate but not consistently precise.	Aware of rhythm at times but erratic.	Insufficient clarity and rhythmic awareness.
Spatial Choices	Consistently clear in choices involving direction, planes, range and levels.	Choices involving direction, planes, range and levels are mostly clear.	Some spatial choices are clear; others show a lack of awareness.	Lacks facility in the use of space.
Musicality	Movement embodies knowledge of musical dynamics and phrasing.	Movement shows an adequate sense of musicianship.	Movement reveals an inconsistent musicianship.	Movement does not demonstrate an understanding of music.
Depth of Expression	Performance shows immediacy	Emotional involvement is	Emotional involvement in the movement is	The movement appears to be

	and vibrancy of emotional life.	evident but the degree of commitment is less full.	sporadic.	mechanical, not emotional.
Instrument	The body is a trained instrument incorporating balanced use of strength, alignment, flexibility.	Strength, alignment and flexibility are good but training is still needed.	The body shows less evidence of physical awareness and integration.	The instrument needs improvement in all areas.
Visual Effectiveness	The visual aesthetics strongly support the intended concept, theme and dynamics.	The visual product is congruous with the music, but still lacks dynamics.	The aesthetic presentation follows the original concept, .	The aesthetic presentation needs improvement in all areas.

2a. Summary of Assessment Data Collected:

Results from pieces choreographed for and performed in the Mesa Repertory Dance Concert (eight each in Fall and Spring) are as follows:

FALL

	Rhythmic Structure	Spatial Choices	Musicality	Expression	Instrument	Visual Effectiveness
1	2	2	3	3	3	2
2	3	3	4	4	4	3
3	2	2	2	3	1	1
4	3	3	3	3	3	3
5	2	2	3	3	2	3
6	4	4	4	4	4	4
7	3	3	3	3	2	2
8	3	4	4	4	3	3

SPRING

	Rhythmic Structure	Spatial Choices	Musicality	Expression	Instrument	Visual Effectiveness
1	4	4	3	4	4	3
2	3	3	3	2	2	2
3	2	1	2	2	2	1
4	4	4	3	4	3	3
5	2	2	2	2	3	3
6	3	3	4	4	4	4
7	3	3	3	2	3	2

8	2	2	4	4	3	3
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2b. Use of Results to Improve Program (Means 2.1.3):

The assessment data displayed above, coupled with a long-standing desire to modify the Dance concentration, led to a significant curricular realignment implemented in the 2007-2008 academic year. This restructuring has provided a great deal more cohesion in the Dance curriculum, thus resulting in more effective workload distribution among faculty, greater scheduling efficiency, and a simpler route through the program for its students.

Second Means of Assessment for Outcome #2:

2b. Means of Program Assessment and Criteria for Success:

Sophomore students are required to demonstrate and orally review their performance levels and/or portfolio presentations before the senior Theatre Arts faculty. During this time, the student is orally notified by faculty as to their program progress as to their academic and presentational skill level. Specific strengths will be delineated and guidance for improvement given. Said students are also queried at that time, as to their intended post graduate goals. The evaluator will use the following rubric:

	4. Strong	3. Capable	2. Developing	1. Limited
Success in Academic Courses	Progressing on advised schedule. Scholastic standing of the student exceeds G.P.A. of 3.00 or higher	Progressing on advised schedule. Scholastic standing of the student exceeds the minimum G.P.A. (2.00).	Student seeks out advisor for suggested course scheduling. Student meets the minimum G.P.A. (2.00).	Student makes little or no attempt to declare major, identify advisor and/or seek advising on suggested course scheduling.
Success in Theatre Arts (Acting/Directing, Technical/Design, Music Theatre and Dance) Courses	Progressing on advised schedule. Scholastic standing of the student exceeds the minimum G.P.A. Theatre Arts Standards (3.00).	Progressing on advised schedule. Scholastic standing of the student meets the minimum G.P.A. Theatre Arts Standards (3.00).	Student seeks out advisor for suggested course scheduling.	Student makes little or no attempt to contact advisor as to suggested course scheduling.
Involvement in and Dedication to Discipline (backstage and onstage)	Student consistently exceeds departmental production standards and	Student meets departmental production standards and commitments.	Student makes a consciences effort to meet departmental production standards and	Student fails to commit to departmental events and meetings.

	commitments with professional pride.		commitments.	
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2b. Summary of Assessment Data Collected:

Student Number	Cumulative Rating
1	11.00
2	15.50
3	14.00
4	9.00
5	8.00
6	10.00
7	10.25
8	10.25
9	14.25
10	10.00
11	9.30
12	13.50
13	12.75
14	9.25
15	11.75
Average	11.79

2b. Use of Results to Improve Program:

The sophomore reviews have provided an excellent opportunity for faculty and students to engage in a face-to-face, honest appraisal of the student’s accomplishments, goals, and needs for improvement halfway through their undergraduate careers. We did notice last year that there seemed to be a larger “rich-poor gap” between high and low scores, and are not sure to what factors this may be attributed. However, students have become more aware of the sophomore review as a serious assessment instrument; it is possible that the faculty’s standards of evaluation have increased as well.

The results are primarily used to allow faculty and students to plan specific individual academic goals for students, and to set a benchmark for their achievement. Additionally, the sophomore review allows students to realistically assess their chances for success in respective concentrations based upon the relative trajectory of their development throughout the first two years of undergraduate study. Several students have used their sophomore reviews as evidence to alter their goals, and, in at least one case, to switch to a different concentration within the program that better suits their skill set.

Intended Educational (Student) Outcome #3

First Means of Assessment for Outcome #3:

3a. Means of Program Assessment and Criteria for Success:

These means will be delivered and evaluated by the design faculty or stage manager (for crews), dance faculty or Dance Captain (for choreographers) and the Director or Assistant Director (for casts). Results and suggestions for improving student training will be reviewed by the entire faculty at a scheduled department meeting. Student assignments will be scored using the following rubric:

	4. Strong	3. Capable	2. Developing	1. Limited
Commitment	<p>Punctual attendance at all meetings or calls. Always arrives prepared.</p> <p>Quick response to call board. Meets all deadlines. All communications are positive in tone.</p>	<p>Slightly late for one or two meetings or calls. Usually arrives prepared.</p> <p>Prompt response to call board. Meets nearly all deadlines. Most communications are positive in tone.</p>	<p>Lateness delays a meeting or call. Not always prepared.</p> <p>Inconsistent response to call board. Meets most deadlines. In some cases, communications are negative in tone.</p>	<p>Persistently late for meetings or calls. Rarely arrives prepared.</p> <p>Difficult to locate when needed. Lax in meeting deadlines. Expresses a negative attitude frequently.</p>
Support Demeanor	<p>Courteous and encouraging to entire company. Suggests improvements constructively.</p> <p>Adapts to limitations.</p> <p>Always mindful of safety concerns. Never distracts with needless noise. Never gives notes in another's area.</p>	<p>Generally courteous and encouraging. Suggests improvements constructively.</p> <p>Endures limitations.</p> <p>Always mindful of safety concerns. Rarely distracts with needless noise. Never gives notes falling in another's area.</p>	<p>Occasionally disrespectful of company members. Suggests improvements tactlessly.</p> <p>Endures limitations. Usually mindful of safety concerns. Rarely distracts with needless noise. Sometimes gives notes falling in another's area.</p>	<p>Frequently disrespectful of company members. Suggests improvements tactlessly. Frustrated by limitations. Sometimes careless of safety. Distracts with needless noise. Offers notes in inappropriate areas.</p>
Accepting Criticism	<p>Welcomes supervisor's</p>	<p>Generally welcomes supervisor's notes, writes them down and</p>	<p>Accepts supervisor's notes, usually writes them down and reviews</p>	<p>Frustrated by supervisor's notes and then</p>

	notes, writes them down and reviews them. Turns notes into an improved performance. Expects mistakes at rehearsal; wastes no time justifying them.	reviews them. Turns many notes into an improved performance. Wastes little time justifying mistakes.	them. Turns some notes into an improved performance. Wastes some time on excuses.	forgets most of them. Notes aren't reflected in performance. Routinely responds defensively to suggestions.
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3a. Summary of Assessment Data Collected:

The following table represents the averages for cast and crew of each event in the 2007-2008 academic season.

	Commitment	Support	Demeanor	Criticism
SEUSSICAL cast	3.77	3.44	3.77	3.50
SEUSSICAL crew	3.35	3.42	3.69	3.42
RECKLESS cast	3.31	3.15	3.31	3.27
RECKLESS crew	3.75	3.85	3.60	3.33
DANCE (Fall)	4.00	3.85	3.65	3.52
MAGIC FLUTE cast	3.25	3.33	3.50	3.25
MAGIC FLUTE crew	3.95	4.00	3.57	3.70
DANCE (Spring)	4.00	3.79	3.72	3.40
OUR COUNTRY'S GOOD cast	3.75	3.50	3.75	3.87
OUR COUNTRY'S GOOD crew	3.63	3.63	3.45	3.25
Average	3.70	3.69	3.63	3.44

3b. Use of Results to Improve Program:

This is one area in which the faculty feels adamantly that our students distinguish themselves. Rehearsals for students frequently occupy them for four hours a night, six nights a week—and this obviously impacts their other activities and studies a great deal. In short, they are passionate, committed, and energetic and it is our belief that while we continue to endeavor to improve the program at all times this is quite simply an exemplary component of it. Therefore, the faculty does not recommend any significant changes at this time.

Second Means of Assessment for Outcome #3:

3b. Means of Program Assessment and Criteria for Success:

An alumni survey regarding the department's learning goals was developed for 2006-07 distribution, but was not implemented due to a campus initiative to create a more comprehensive alumni survey system. As of this writing, such a comprehensive survey has yet to be distributed; therefore, it becomes problematic to determine whether or not the Department should once again consider its own model. In either case, the Department's survey is as follows:

The faculty has identified these five learning goals. Please place a check mark to indicate your level of confidence in each area.

A. Express knowledge of the history and literature of the theatre.

4. Strong__	3.Capable__	2 Growing__	1. Limited__
-------------	-------------	-------------	--------------

B. Communicate clearly, both in speech and in writing.

4. Strong__	3.Capable__	2 Growing__	1. Limited__
-------------	-------------	-------------	--------------

C. Display specialized skills in an area of theatre or dance.

4. Strong__	3.Capable__	2 Growing__	1. Limited__
-------------	-------------	-------------	--------------

D. Demonstrate basic skills in several areas of design, tech or performance.

4. Strong__	3.Capable__	2 Growing__	1. Limited__
-------------	-------------	-------------	--------------

E. Collaborate effectively with other artists.

4. Strong__	3.Capable__	2 Growing__	1. Limited__
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Do any of these goals seem to you unimportant? Yes _____ No _____

If yes, please give letter(s) _____

Should other goals be added to help students in further studies or in a career?

Yes _____ No _____

If yes, what would you suggest? _____

When did you attend Mesa State College? _____

Did you enter the Theatre Arts program as a

frosh _____ soph _____ junior _____ transfer _____

Are you currently employed? If yes, please briefly describe your position.

We would love to know what you have been doing. Would you be willing to supply further information on your resume accomplishments since leaving MSC?

Yes _____ No _____

Would you be interested in keeping in touch with fellow alumni and MSC faculty through a web based site, if it was available?

Yes _____ No _____

Thank you.

3b. Summary of Assessment Data Collected:

There is no data to report, as the survey remains undistributed. We await final word on the availability of a campus-wide alumni survey, as we realize the need to better track our graduates for various purposes (fundraising, assessment, etc.).

3b. Use of Results to Improve Program:

N/A

Appendix F

Faculty Vitae

MELONIE BUCHANAN MURRAY

419 ½ PROSPECTORS POINT GRAND JUNCTION, CO 81503

970.314.7187 or 970.248.1390

mbuchana@mesastate.edu

Education:

MFA in Dance, University of California, Irvine (2004)

Thesis: *Maestro Cecchetti, Diaghilev's Ballet Master: Enrico Cecchetti's Contributions to Diaghilev's Ballets Russes*

BFA in Ballet, Friends University, Wichita, Kansas (1997)

Teaching Experience:

College/University Level

Assistant Professor of Dance, Mesa State College, Grand Junction, Colorado (2005 to present)

Courses taught:

- Ballet I, II, III, and IV
- Modern I, II and III
- Jazz II and III
- Tap I, II, and III
- Dance Improvisation
- Dance Composition
- History and Philosophy of Dance
- Dance Appreciation
- The Healthy Dancer

Graduate Teaching Assistant, University of California, Irvine (2002-2004)

Courses taught:

- Ballet I
- Tap I
- Jazz I
- Modern I
- Dance History (Teaching Assistant with Dr. Nancy Reuter)

Adjunct Instructor, Friends University, Wichita, KS (1998-2002, intermittently)

Courses taught:

- Aesthetics Through Dance
- Musical Theatre Dance

Adjunct Instructor, Irvine Valley College, Irvine, California (2004-2005)

Courses taught:

- Ballet I & II
- Jazz I & II

Adjunct Instructor, Santa Ana College, Santa Ana, California (2005)

Courses taught:

- Ballet (intermediate)

Master Classes

Texarkana Community Ballet, Texarkana, Texas (2002)

Classes taught:

- Ballet (advanced)
- Musical Theatre Dance
- Audition Workshop

American College Dance Festival Regional Conference, Wichita, Kansas (2007)

Courses taught:

- Jazz (advanced and intermediate)
- Tap (advanced and intermediate)

Friends University Summer Intensive, Wichita, Kansas (2005, 2009)

Courses taught:

- Ballet (advanced and intermediate)
- Musical Theatre Dance
- Jazz
- Modern
- Choreography
- Music for Dancers

Administrative Experience:

Program Director for Dance, Mesa State College, Grand Junction, Colorado (2006 to 2009)

- Designed and developed dance curriculum
- Directed semi-annual dance concerts
- Scheduled all dance courses and rehearsals
- Made arrangements for guest choreographers/teachers

Artistic Director of Dance, Grand Junction Symphony, Grand Junction, Colorado (2008 to present)

- Schedule and manage regional dance auditions
- Choreograph productions
- Participated in all artistic decision-making concerning productions
- Currently working on 2010 productions of *Peter and the Wolf* and *The Firebird*

Scheduler, University of California, Irvine (2003-2004)

- Scheduled rehearsal time for six studios

Administrative Assistant, American Ballet Theatre's Summer Intensive Program at the University of California, Irvine (2004)

- Scheduled events and courses
- Supervised administrative offices

Research Assistant, University of California, Irvine (2003)

- Helped locate, organize, and secure copyright privileges for images reproduced in *The Dancer Prepares* by Dr. Janice Plastino and James Penrod

Performance Experience:

Wichita Ballet Theatre (1994-2002)

- *With a Song...* choreographed by Stan K. Rogers
“...standouts included Buchanan in a gliding, graceful solo that is all lithe, lovely arms...”
The Wichita Eagle, March 2, 2002
- *Fallen* choreographed by Dominic Walsh
“Buchanan provided one moment of undiluted beauty, when, in an arabesque with arms stretched into wings, she slowly turned on one leg, a dove arrested in the moment of flight...”
The Wichita Eagle, March 3, 2001
- *The Great Plains* choreographed by Stan K. Rogers
“The couple, especially Buchanan, genuinely tugs at our heart”
The Wichita Eagle, March 3, 2001
- *Red* choreographed by Stan K. Rogers
“Melonie Buchanan...carried it off with style, spiking its balletic lines with pivoting wrists and rebelliously angled poses”

The Wichita Eagle, March 7, 1998

- *The Nutcracker* choreographed by Stan K. Rogers
"Melonie Buchanan and Tim Hegler led the breathless, breathtaking Snow Scene, with dancing that's both wispy and crisp."

The Wichita Eagle, December, 1997

- *Mary* choreographed by Brad Setser
"Buchanan made a dewy, proud heroine."

The Wichita Eagle, February, 1996

- *The Nutcracker* choreographed by Stan K. Rogers
(*Snow Queen*, *Hot Chocolate from Spain* soloist, *Marzipan* soloist, *Dew Drop* soloist)
- *The Sleeping Beauty* choreographed by Marius Petipa
(*Aurora*, *Princess Florentine/Bluebird* pas de deux)
- *Billy the Kid* choreographed by Stan K. Rogers after Eugene Loring
(soloist/*saloon girl*)
- *'33 After* choreographed by Francisco Martinez
(soloist)
- *Simple Gifts* choreographed by Francisco Martinez
(soloist)
- *Duo Concertante* choreographed by Stan K. Rogers
(pas de deux)
- *Celtic Dances* choreographed by Stan K. Rogers
(soloist, pas de deux)
- *Musical Chairs* choreographed by Felice Lesser
- *Horizontal Spin* choreographed by Stan K. Rogers
- *Bach's Christmas Oratorio* choreographed by Francisco Martinez
- *Violin Concerto* choreographed by Stan K. Rogers
- *String Quintet in C Major* choreographed by Dominic Walsh
- *The Firebird* choreographed by Stan K. Rogers after Balanchine

Radio City Christmas Spectacular (1998-2002)

- *Featured dancer*, Branson, Missouri
- *Rockette*, Mexico City, Mexico
- *Rockette*, Branson, Missouri
- *Rockette*, Cincinnati, Ohio

Music Theatre of Wichita (1998-2002)

- *The King & I* (Eva)
- *The Will Roger's Follies* (One of Will's Six Single Sisters)
- *Oliver!* (Oliver's mother, u.s. Jeanne)
- *How to Succeed in Business Without Really Trying*
- *Meet Me in St. Louis* (featured dancer)
- *Joseph and the Amazing Techni-colored Dreamcoat*
- *Brigadoon* (featured dancer)
- *State Fair* (featured dancer)
- *The Most Happy Fella* (featured dancer)
- *Kismet*

Francisco Martinez Dance Theatre of Los Angeles, California (2002)

- *Symphony of Psalms* choreographed by Francisco Martinez
- *A Time to Weep...* choreographed by Francisco Martinez

University of California, Irvine (2002-2004)

- *Night Driving* choreographed by Prof. Lisa Naugle
- *Invisible Cities* choreographed by Prof. Lisa Naugle
- *José Limón Etude* choreographed by Carla Maxwell, staged by Kelly Bixby
- *Voice Leading Through Space* choreographed by Beth Megill
- *Going Home* choreographed by Holly Lampe

Musical Theatre West, Long Beach, California (2001)

- *West Side Story* (Velma) choreographed by Dennis Courtney

The Theatre Company, Claremont, California (2000)

- *The King & I* (Eliza) choreographed by Lee Martino

Jeanne Ann Ryan Productions (1999-2000)

- Norwegian Cruise Lines (featured dancer, dance captain)

Beyond Boundaries Dance Collective, Grand Junction, Colorado (2008-2009)

- *Dances You Need To See* (choreographed by Mistelle Jiminez)
- *Dances From the Heart* (choreographed by Mistelle Jiminez)

Choreography:

10 Dancers, 8 Boxes, and 3 Songs (2002), Wichita Ballet Theatre, (11 dancers) music by Sting

"...easy, unhurried...Buchanan's piece puts the dancers in the space between the beats, neatly capturing the wide-open sound and jazzy inferences in Sting's music."

The Wichita Eagle, March 2, 2002

Strings Attached (2001), Wichita Ballet Theatre, (9 dancers), music by Yo Yo Ma, Edgar Meyer, and Mark O'Connor

"...a delightful ballet...engaging and fun...Movement always progressed naturally with the music, and patterns recurred logically."

The Wichita Eagle, March 3, 2001

Off-Kilter (1997), Wichita Ballet Theatre, (11 dancers), music by Michael Aukofer

"...skill and imagination...All of the percussive, geometric 'Off-Kilter' was entertaining...revealed Buchanan's knack for wedding movement to music."

The Wichita Eagle, March 7, 1998

Love Me Some You (1998), Wichita Ballet Theatre, (10 dancers), music by Harry Connick, Jr.

"...was just a musical all the way through, whether in the expert solos or the brash couplings. It also demonstrated that Buchanan knows the value of a well-lighted gesture, lean or sway."

The Wichita Eagle, March 7, 1999

Ain't No Use (2009), Beyond Boundaries Dance Collective, music by Nina Simone

Bye Bye Blackbird (2009), Mesa State College, music by Ray Henderson & Mort Dixon

A Reckoning Force (2009), MOLLET (Denver, CO), music by The Yoshida Brothers

Socks (2009), North East School of the Performing Arts, San Antonio, TX, music by YACHT

Couldn't Say No (2009), North East School of the Performing Arts, San Antonio, TX, music by YACHT

Pointless Diversion (2008), Mesa State College, music by Mozart

Elevation (2008), Mesa State College, music by U2
The Nutcracker (2008), The Grand Junction Symphony, music by Tchaikovsky
Nocturne (2008), Mesa State College, music by Medeski, Martin and Wood
Go For Broke (2008), Mesa State College, music by Parov Stelar
The Java Jive (2008), Beyond Boundaries Dance Collective, music by The Ink Spots
Go It Alone (2008), Beyond Boundaries Dance Collective, music by Beck
Duplicity (2007), Mesa State College, music by Edgar Meyer, Mark O'Connor, YoYo Ma
Bottom of the Ninth (2007), Mesa State College, music by Tchaikovsky
Unwritten (2007), Beyond Boundaries Dance Collective, music by Bach
Inside My Head... (2007), Aspen Dance Connection, music by Sting
Take a Seat (2007), Mesa State College, music by Mozart
Moonlit Serenade (2006), Mesa State College, music by Tchaikovsky
Disembodied Poetics (2006), Mesa State College, music by Medeski, Martin & Wood
Coconut (2006), Beyond Boundaries Dance Collective, music by Harry Nilsson
End of the World Party (2006), Friends University Summer Intensive, music by Medeski, Martin & Wood
A Picture's Worth... (2005), Friends University Ballet, music by Brad Mehldau
Combustication (2004), Friends University Ballet, music by Medeski, Martin & Wood
Combustication II (2004), Irvine Valley College, music by Medeski, Martin & Wood
Requiem (2004), University of California, Irvine, music by Giuseppe Verdi
Preludes (2002), University of California, Irvine, music by Claude Debussy
Sanctuary (2002), Friends University Ballet, music by Robert Farmer, Beau Jarvis
Memphis Stomp (1999), Rogers Ballet of Wichita, Kansas, music by Dave Grusin
Amazing Grace (1998), Rogers Ballet of Wichita, Kansas, music by Ani DiFranco
Jimmy Dreams (1997), Friends University Ballet, music by Jimmy Buffet

Musical Theatre Choreography:

- *The Music Man* (2009), Sherwood, Oregon
- *The Boy Friend* (2008), Mesa State College, Colorado
- *Brigadoon* (2007), Mesa State College, Colorado
- *Godspell* (2005), Mesa State College, Colorado
- *Quilters* (2001), Friends University, Wichita, Kansas
- *Cinderella* (2000), Friends University, Wichita, Kansas
- *She Loves Me* (1998), Friends University, Wichita, Kansas
- *Godspell* (1997), Friends University, Wichita, Kansas

College Service:

Mesa State College, Grand Junction, Colorado

- *Chairman*, Search committee for dance faculty, 2006
- *Member*, Search committee for theatre faculty, 2005
- *Advisor*, Dance Society, 2005-present
- *Advisor*, Swing Dance Club, 2005-present
- *Member*, Theatrical Arts Annual Performance Committee, 2005-present
- *Mentor*, Student choreographers, 2005-present

Community Service:

Currently serving on the Grand Junction Commission for Arts and Culture

Paula D. Casey
2517 G 3/8 Road
Grand Jct., CO 81505
(970) 255-9750

EDUCATION

Northern Arizona University, Master of Arts in English/Rhetoric, 1990
Northern Arizona University, Post-Degree in Secondary Education, 1988
Northern Arizona University, Bachelor of Science Speech Communication, 1987

TEACHING HISTORY

Mesa State College - Grand Junction, Colorado - 1998-present
[SPCH101:Interpersonal Communication, SPCH102:Speechmaking,
SPCH308:Argumentation and Debate]
Delta High School - Delta, Colorado - 1996-1997
[ENG 111/112:English Composition for Mesa State College, Senior English,
Freshman English, Competitive Speech, Competitive Debate]
Chandler High School - Chandler, Arizona - 1990-1996
[Speech, Competitive Forensics, Debate I, Debate II, Debate III, Sophomore
English, Academic Decathlon]
Northern Arizona University - Flagstaff, Arizona - 1989-1990
[SC161:Fundamentals of Oral Communication, SC360:Administrative
Communication]

COMPETITIVE FORENSICS HISTORY

Tab Room Director - Mesa State College, Grand Jct., CO - 1999-2002
Head Coach - Delta High School, Delta, CO - 1996-97
Head Coach - Chandler High School, Chandler, AZ - 1990-1996
[Forensic League of Arizona Vice-President and Treasurer, Arizona
Interscholastic Association 5A State Representative]
Forensics Graduate Assistant - Northern Arizona University, AZ - 1987-1990
Instructor - Arizona Forensic Institute, Flagstaff, AZ - Summers 1985-1987
Collegiate Competitor - Northern Arizona University, Flagstaff, AZ - 1983-1987
High School Competitor - Central High School, Grand Junction, CO - 1980-1983

AWARDS/HONORS

National Forensic League Diamond Key Coach - 100,000 student points
Coached five high school National Tournament qualifiers
Arizona Speech Coach of the Year - 1994
Numerous individual and team forensics awards
Chandler High School and Delta High School Teacher of the Month
Alternate for the Great Britain Debate Team
Congressional Teacher's Scholarship

RICHARD R. COWDEN
CURRICULUM VITAE

CONTACT INFORMATION

622 Ronlin Dr.
Grand Junction, CO 81504
(970) 248-1795 (office)
(970) 210-7655 (cell)
rcowden@mesastate.edu

BIOGRAPHICAL DATA

Birthdate: 5/15/1970
Birthplace: New York, NY
Citizenship: United States

EDUCATION

Master of Fine Arts

Ohio University School of Theatre, Athens, Ohio
Specialization: Directing
Magna Cum Laude

Bachelor of Arts

Mesa State College, Grand Junction, Colorado
Major: Music Theatre
Cum Laude

Colorado Provisional Educator License

Metropolitan State College of Denver, Denver, Colorado
Endorsement: Elementary Education

HONORS AND AWARDS

- Recipient of the Mesa State College Distinguished Faculty Award, 2008
- Nominated for Gully Stanford Professional Service Award, Colorado Council for the Arts
- Twice Nominated for Ohio University Outstanding Graduate Student, 1993, 1994
- Kennedy Center/American College Theatre Festival Meritorious Achievement Award: Direction, 1991

RELEVANT EXPERIENCE

Head, Department of Theatre Arts

Mesa State College, Grand Junction, Colorado

- Responsible for all operations of Colorado's second-ranked (by *The Denver Post*) collegiate theatre department including production, academics, vision, recruitment, retention, curriculum, accreditation, fundraising, student services, and fundraising
- Serves directly under academic vice president in academic model without dean-level administration
- Supervisor of 7 tenured/tenure-track faculty, 4 full-time non-tenured faculty, 20 adjunct faculty
- Responsible for all aspects of budgeting for academic, production, and foundation accounts totaling \$800,000
- Program production manager for season consisting of over 30 productions per academic year

RELEVANT EXPERIENCE (cont'd.)

Associate Professor of Theatre

Mesa State College, Grand Junction, Colorado

- Tenured professor: acting, directing, playwriting, music theatre, and speech
- Faculty director of mainstage/summer productions
- Recruitment Coordinator: majors increased from 43 (2000) to 120 (2005)
- Director, Mesa State College Annual High School One-Act Play Festival
- Faculty Senate Vice President 2004-2006

Founding Artistic Director

Greenshoe Theatre Company, Grand Junction, Colorado

- Created Summer TheatreFest, a semiprofessional summer series designed to provide professional quality productions to Grand Valley audiences in the absence of a college summer season
- Responsible for direction, performance, production management, and marketing for all Greenshoe activities

Artistic Director

Mesa Theatre and Club, Grand Junction, Colorado

- Supervised all aspects of theatre operations for western Colorado's premier entertainment venue, including season selection, production, directing, and marketing
- Maintained relationship with Mesa State College theatre department allowing students to appear in Mesa Theatre and Club productions as well as providing opportunities for professional work at venues in Pennsylvania and Florida

Founding Artistic Director

The Roundfish Theatre Company, Denver, Colorado

- Founded one of the region's most innovative and acclaimed small theatre companies featuring performers from throughout the U.S.
- Served as executive producer, marketing director, and principal fundraiser

Director of Publicity

Ohio University School of Theater, Athens, Ohio

- Administered all operations of major university theatre's public and media relations
- Supervised graduate and undergraduate staff of over 20
- Increased season ticket holder base by 175%

Production Manager

Ohio University School of Theater, Athens, Ohio

- Coordinated all rehearsal and production activities for major university theatre
- Organized and managed logistics of all student productions
- Created Ohio University School of Theater production management policy guide

TEACHING EXPERIENCE

The Living Arts (FINE 101)

Mesa State College

This is the College's primary fine arts survey course, and its curriculum covers theatre, music, two-dimensional and three-dimensional art, architecture, and dance. The course has recently been redesigned to be offered via Internet (WebCT) to facilitate higher student achievement and access.

TEACHING EXPERIENCE (cont'd.)

Theatre Appreciation (THEA 141)

Mesa State College

Essentially a survey course, THEA 141 seeks to introduce students to the various components of the theatrical art form, as well as to encourage students to view, enjoy, and respond to live theatre. Students are required to attend a variety of performances and give appropriate feedback to the class as a whole, in addition to a more traditional lecture-exam format.

Introduction to Dramatic Literature (THEA 145)

Mesa State College

This course is designed to provide students with an introduction to several great works of Western dramatic literature as a means of exploring the history, styles, and techniques employed by playwrights throughout the ages. Particular emphasis is placed on the belief that all dramatic material is primarily intended to be spoken aloud, and as such oral interpretation of the plays covered in class is utilized extensively.

Acting I: Beginning Acting (THEA 151)

Mesa State College

Through the use of Robert Cohen's Acting One and intensive improvisation and scene work, beginning actors are introduced to the fundamental questions and challenges involved in a systematic approach to the craft of acting. The course is designed to provide both majors and non-majors with a broad framework of styles and methods that can be used as life communication skills or as scaffolding for future programmatic success. In addition, fundamental analytical approaches are introduced that are designed to provide performance majors a basis for a lifetime of technical development.

Acting II: Stage Movement (THEA 152)

Mesa State College

Stage Movement is a course designed to provide undergraduate actors with a basic technique of gesture, movement styles, and stage combat. Students are introduced to the work of a variety of experts and begin to build discipline and physical awareness. The course also stresses the need for actors-in-training to focus on health and physical fitness as means to successful professional careers.

Music Theatre History and Literature (THEA 341)

Mesa State College

This course is designed to give the student an in-depth study of the literature and styles of major figures in music theatre from its beginnings through the present day. The course work is designed specifically for the performance major and will utilize various modalities (lecture, discussion, video/audio, research and student presentation) to illustrate the history of this important form.

Acting V: Styles in Acting (THEA 352)

Mesa State College

This course introduces students to the use of stylized performance in two ways. First, the course seeks to assist the student's understanding of style and its manifestations as behavioral adjustments; second, the course contains a survey of major stylistic periods of the Western theatre (Greek tragedy, commedia, neoclassicism, 19th century realism, and contemporary styles).

Theatre History I and II (THEA 331, 332)

Mesa State College

This course, required of all Acting/Directing and Technical Theatre/Design students, was redesigned by this instructor for purely online delivery beginning in 2008. A comprehensive, two-semester history survey, the course seeks to allow students to become well-acquainted with major events, personalities, and trends in Western theatre while utilizing advanced research techniques to improve writing and critical thinking processes.

TEACHING EXPERIENCE (cont'd.)

Playwriting (THEA 380)

Mesa State College

In this course students are introduced first to the principles of solid script construction and detailed analysis. The majority of the semester, once this foundation has been laid, is dedicated to the creation and evaluation of the students' original scripted material.

Topics: Stage Dialects (THEA 396)

Mesa State College

This course introduces students to the study of stage dialects (specifically Standard British, American Southern, New York City, Dublin Irish, and Scottish) via the methodologies of the nation's leading dialect expert, Dr. David Allan Stern. Students gain practical experience using the above accents in the acting idiom, as well as developing proficiency in the International Phonetic Alphabet and building a framework for future application in a wide variety of stage dialects.

Advanced Directing (THEA 452)

Mesa State College

A capstone course, this class requires upper-division students to evaluate, reflect upon, and ultimately synthesize the sum of their experiences within the department into a fully-realized stage production. To achieve this end, students analyze the works of several of the 20th century's primary theatrical visionaries and further study primary techniques of stage direction in non-traditional modes. In addition, students engage in focused, evaluated scene work with their peers.

Performance Seminar (THEA 472)

Mesa State College

This class has been designed to prepare students for professional life after graduation. As such, its focus is upon the development of professional standards of audition, rehearsal, performance, and behavior in any and all aspects of the theatrical trade. In order to achieve these objectives, students are responsible for writing, directing, producing, rehearsing, and performing an original theatrical work for a paid audience at the end of the term.

Interpersonal Communication (SPCH 101)

Mesa State College

A requirement for many majors across campus, Interpersonal Communication focuses on providing students with a framework of communication skills in order to assist their development academically, personally, and professionally.

Speechmaking (SPCH 102)

Mesa State College

Designed to improve students' communication and public speaking skills, this course introduces them to elements of successful speech writing and speechmaking. Students are required to give a variety of speeches during the semester, each with a specific purpose (to inform, to persuade, to entertain, etc.).

Voice and Diction (SPCH 112)

Mesa State College

This course is expressly designed to help students improve the effectiveness of their interpersonal communication skills by demonstrating the importance of quality in speech. Students learn the International Phonetic Alphabet, physiological bases for vocal production and effectiveness, and subsequently build on this knowledge by giving a variety of in-class presentations.

CREATIVE/SCHOLARLY ACTIVITIES

Director

<u>Stones In His Pockets</u>	Marie Jones	Mesa State College
<u>Urinetown</u>	Holmann/Kotis	Mesa State College
<u>The Life of King Henry V</u>	William Shakespeare	Mesa State College
<u>An Evening with the Incorrigibles</u>	Cowden, et al	Greenshoe Theatre Company
<u>Lobby Hero</u>	Kenneth Lonergan	Greenshoe Theatre Company
<u>Carnival of the Animals</u>	Camille Saint-Saens	Grand Junction Symphony
<u>The Who's Tommy</u>	Townshend/McAnuff	Mesa State College
<u>Cowgirls Blame it on Monday</u>	Jonson Kuhn	Roundfish Theatre Company
<u>The Trojan Women</u>	Euripides (trans. Rudall)	Mesa State College
<u>Proof</u>	David Auburn	Greenshoe Theatre Company
<u>Waiting for Godot</u>	Samuel Beckett	Greenshoe Theatre Company
<u>Tartuffe</u>	Moliere, trans. Wilbur	Mesa State College
<u>The Complete History of America (abridged)</u>	Reed, Tichenor, Martin	Greenshoe Theatre Company
<u>The Plough and the Stars Company</u>	Sean O'Casey	Mesa State College
<u>Dames at Sea</u>	Sondheim/Furth	Greenshoe Theatre Company
<u>Godspell</u>	Haimsohn/Miller	Mesa State College
<u>Melody Finds Her Muse</u>	Tebelak/Schwartz	Greenshoe Theatre Company
<u>Winterlude</u>	Dinah Leavitt	Performing Arts Conservatory
<u>The Woman In Black</u>	Keith Andrews	Performing Arts Conservatory
<u>Grease</u>	Stephen Mallatratt	Mesa Theater and Club
<u>Coastal Disturbances</u>	Jacobs/Casey	Mesa Theater and Club
<u>Winnie the Pooh</u>	Tina Howe	Mesa Summer Players
<u>The Murder Room</u>	adapted	Mesa Theater and Club
<u>Bobology</u>	Jack Sharkey	Performing Arts Conservatory
<u>Waiting for Godot</u>	James Cannon	Roundfish Theatre Company
<u>Glengarry Glen Ross</u>	Samuel Beckett	Roundfish Theatre Company
<u>Translations</u>	David Mamet	Roundfish Theatre Company
<u>Terminal Bar</u>	Brian Friel	Ohio University
<u>Self Torture and Strenuous Exercise</u>	Paul Selig	Ohio University
<u>The Nerd</u>	Harry Kondoleon	Ohio University
<u>Cowboy Mouth</u>	Larry Shue	Mesa Summer Players
<u>Swellfoot's Tears</u>	Sam Shepard	Ohio University
<u>Tremble on the Mountain</u>	Leon Katz	Ohio University
	Brad Craddock	Ohio University

Assistant Director

<u>Someone Who'll Watch Over Me</u>	Frank McGuinness	Denver Center Theatre Co.
<u>A View From the Bridge</u>	Arthur Miller	Bristol Old Vic, Bristol, England

CREATIVE/SCHOLARLY ACTIVITIES (cont'd.)

Actor (selected roles)

<u>True West</u>	Lee	Greenshoe Theatre Company
<u>Die Fledermaus</u>	Alfred	Grand Junction Symphony
<u>Fortinbras</u> (guest artist)	Fortinbras	Mesa State College
<u>Murder at the Howard</u>		
<u>Johnson's</u>	Paul Miller	Greenshoe Theatre Company
<u>Farndale...Christmas Carol</u>	Mrs. Reece	Greenshoe Theatre Company
<u>Proof</u>	Hal	Greenshoe Theatre Company
<u>Waiting for Godot</u>	Lucky	Greenshoe Theatre Company
<u>American Buffalo</u>	Teach	Greenshoe Theatre Company
<u>Art</u>	Serge	Greenshoe Theatre Company
<u>The Raj Hamlet</u>	Ghost/Fortinbras	Mesa State College
<u>Side By Side By Sondheim</u>	Man 1	Greenshoe Theatre Company
<u>The Woman In Black</u>	Kipps	Mesa Theater and Club
<u>A Chorus Line</u>	Zack	Mesa State College
<u>Waiting for Godot</u>	Pozzo	Roundfish Theatre Company
<u>Fool For Love</u>	Martin	Ad Hoc Theatre, Denver
<u>SportsTalk 2000</u>	Beau	Ad Hoc Theatre, Denver

Film/Television (selected experience)

<u>Machine Head</u> (feature film)	Machine Head	Schmooxenfrog Productions
Grand Junction Symphony	voice artist (since 2001)	FoxHaven Productions
Sportsman's Warehouse	Villain (regional spot)	Production West
<u>Road To the Horse 2005</u>	voice artist (RFTV)	FoxHaven Productions
Team Mojavaton	voice artist (regional)	FoxHaven Productions
Taco John's	Policeman (regional spot)	IMS Productions

Professional Presentations and Scholarly Work

"Not In MY Department" (presentation on online learning)	2008	TELECOOP Conference
<u>Acting One</u> (5 th edition), Cohen	2005	Review Committee
Rocky Mountain Theatre Association	2003, 2004	Seminar: "Ensemble Building"
Rocky Mountain Theatre Association	2003	Adjudication: "Amber Waves"
American College Theatre Festival	2002	Adjudication: "You're a Good Man, Charlie Brown"

SERVICE

- Mesa State College Faculty Senate Vice President 2004-2006
- Mesa State College Faculty Senate 2003-2006
- Mesa State College Departmental Recruitment Coordinator 2000-2006
- Master of Ceremonies, Mesa County United Way Awards Banquet 2005
- Review Committee, Acting One by Robert Cohen 2005
- Mesa State College Handbook for Professional Personnel Revision Committee 2004-2005
- Committee to Study Mesa State College Concurrent Enrollment Policies 2004-2005
- Mesa County Valley School District #51 Speakers' Bureau, 2001-present
- Policies and Procedures Manual Committee 2005
- Committee for Implementation of College Opportunity Fund (marketing) 2004-2005
- Co-Host, Rocky Mountain Theatre Association Festival 2004

- Member of Mesa State College Music Theatre Committee 2002-present (current chair)
- Rocky Mountain Theatre Association Board Secretary 2001-2004
- Mesa State College Committee for Programmatic Prioritization 2003
- Member of Mesa State College Theatre Board of Directors 2000-present
- Adjudicator, American College Theatre Festival Region X 2001-present

Jeremy R. Franklin

Address 2150 College Place #48

Grand Junction, CO 81501

Cell 970-234-9352

Office 970-248-1468

E-mail je frankl@mesastate.edu

Birthdate 16 February 1978

Birthplace Fresno, CA

Citizenship United States

Education Bachelor of Music, 2001

Ouachita Baptist University, Arkadelphia, AR

Major: Vocal Performance

Cum Laude

Relevant Experience

Lecturer of Musical Theatre

Mesa State College, Department of Theatre, Speech, and Dance; Grand Junction, CO

2007-Present

Full-time, non-tenured Lecturer: acting, voice and diction, musical theatre, humanities, senior capstone

Faculty Director and Music Director for mainstage productions

Faculty Advisor to 15 majors in the musical theatre concentration

Faculty Advisor to student organization: Mesa State Drama Society

Curriculum writer for three new musical theatre courses: MT Techniques, MT Repertoire, and MT Ensemble

Chair, Musical Theatre Committee

Contract Director

Peter Grey Terhune Entertainment; Merritt Island, FL

2007-Present

Staging Director for various revue and book musicals for Regent Seven Seas Cruises' five-star fleet – *Navigator*,

Voyager, and *Mariner* – responsible for acting and musical staging and individual acting coaching

Installation Director for RSSC *Navigator* where each new cast opens all five shows in ten days: responsible for spacing and restaging; scheduling rehearsals in space with Installation Choreographer, Cruise Director, Band Leader, and Technical Crew; inspecting technical elements and coordination of any necessary corrections/repairs.

"Show Doctor" for various revue and book musicals: responsible for analyzing low customer ratings and other

indicators of problems with a production; rewriting or rearranging scripts/scores as necessary.

Adjunct Instructor of Theatre

Mesa State College, Department of Theatre, Speech, and Dance; Grand Junction, CO

2006-2007

Part-time Instructor in Theatre: acting, musical theatre, humanities

Guest Director for mainstage production

Director of Educational Programming

Modern World Cabaret, LLC; Grand Junction, CO

2002-2007

Associate Producer for two theatrical venues – The Cabaret Dinner Theatre and The Metro Playhouse – responsible for season selection, auditioning, casting, and music directing 40+ shows for a combined season ticket holder base of 6000+

Music Director responsible for budgeting; rehearsing cast; recording, mixing, and editing live orchestral tracks; and/or coaching soloists

- Administrator, Music Director, Curriculum Writer and Composer for annual Children's Show at The Avalon (ahistoric 900-seat vaudeville house in downtown Grand Junction)
- Director of The Cabaret Academy of Performing Arts responsible for administration of eight summer dayprograms and multiple classes through-out the school year
- Curriculum writer for all new programming
- Artistic Director and Creator of "Steps to Broadway", a five-week musical theatre intensive for teenagers in which all aspects of creating a production and character are studied while preparing a fully-staged production of a major work: *Godspell* (2004), *Bye, Bye Birdie* (2005), *Footloose* (2006), *High School Musical* (2007)
- Recruitment Coordinator: enrollments increased from 50 per year (2003) to nearly 500 per year (2007)

Co-Designer/Manager of *Psycho-path*

Stephen Foster Drama Association; Bardstown, KY
2001-2002

- Designer and Constructor of several portions of a self-guided, indoor/outdoor haunted attraction during the months of August through November
- Responsible in casting, hiring, and training of a 15 person cast
- Assisted in planning and executing marketing opportunities throughout Kentucky
- Managed customer service and safety of 10,000+ patrons

Personal Assistant to Dr. Charles Fuller

Ouachita Baptist University; Arkadelphia, AR
1999-2001

- Assistant to Head of Choral Studies for The Bernice Young Jones School of Fine Arts
- Responsible for attendance, tour organization, and recruitment/merchandise table of touring 44-member select choir – Ouachita Singers
- Responsible for cataloguing and distribution of 1000+ octavos in choral library

Music Library Associate

Ouachita Baptist University; Arkadelphia, AR
1996-1999

- Responsible for assisting students and faculty in search (card catalogue and computer database) and use of materials (recordings, playback devices, scores, and texts)
- Responsible for cataloguing and shelving of new holdings: LP, cassette, and CD recordings; musical scores; and reference materials

Teaching Experience

Theatre Appreciation (THEA 141)

Mesa State College

Essentially a survey course, THEA 141 seeks to introduce students to the various components of the theatrical art form, as well as to encourage students to view, enjoy, and respond to live theatre. In addition to a more traditional lecture-exam format, students are required to attend a variety of performances and give appropriate feedback with both a written critique and class discussion.

Acting I: Beginning Acting (THEA 151)

Mesa State College

Through the use of text-based study and intensive improvisation and scene work, beginning actors are introduced to the fundamental questions and challenges involved in a systematic approach to the craft of acting. The course is designed to provide both majors and non-majors with a broad framework of styles and methods that can be used as life communication skills or as scaffolding for future programmatic success. In addition, fundamental analytical approaches are introduced that are designed to provide performance majors a basis for a lifetime of technical development.

Topics: Music Theatre Ensemble (THEA 196)

Mesa State College

In the professional world of musical theatre, it is increasingly important that performers cultivate all three disciplines – singing, dancing, and acting – into a unified performance technique. Music Theatre Ensemble has been designed to combine the training students receive

in private vocal lessons, music ensembles, music theory, ear training, dance courses (Ballet, Jazz, Modern, and occasionally Tap), speech courses, and acting courses into a practical ensemble rehearsal setting. Each semester, students study various musical theatre styles by rehearsing four or five major production numbers (solo and group singing, dance, and characterizations) from the MT genre. After its successful inception during the Spring 2009 semester, the department decided to add it as a permanent ensemble course.

Music Theatre Techniques (THEA 255)

Mesa State College

THEA 255 is a course I designed to explore solo song interpretation with emphasis on the basic mechanical, analytical, and physical skills in both acting and singing. Through lectures, handouts, audio/video presentations, group exercises, and workshop, performance majors combine skills learned in private voice lessons, music theory classes, and acting classes into techniques specific to musical theatre performance.

Stage Management (THEA 322)

Mesa State College

This course introduces theory and principles of human resources management combined with the technical production of theatre. Through lecture and discussion, students study the variations of the job under different production scenarios with emphasis placed on the practical application of theory to actual stage management situations.

Music Theatre History and Literature (THEA 341)

Mesa State College

This course is designed to give the student an in-depth study of the literature and styles of major figures in music theatre from its beginnings through the present day. The course work is designed specifically for the performance major and utilizes various modalities (lecture, discussion, video/audio presentations, research, and student presentation) to illustrate the history of this important theatrical genre.

Music Theatre Repertoire (THEA 355)

Mesa State College

A continuation of Music Theatre Techniques, THEA 355 was created in the Spring of 2008 to further develop song interpretation through scene study and creation of a cabaret-length solo performance. Emphasis is placed on creating performances that are unified both dramatically and musically through show research and script analysis to develop characterization. In addition to audio/video presentations, group exercises, and workshops, the course includes lecture/discussion topics like score/script cohesiveness, style, and performance practices.

Performance Seminar (THEA 472)

Mesa State College

This class has been designed as a capstone for majors with an emphasis in Acting/Directing and Musical Theatre disciplines. With focus upon the development of professional standards of audition, rehearsal, performance, and behavior in any and all aspects of the theatrical trade, its purpose is to prepare students for professional life after graduation. THEA 472 evolves to better fulfill that charge within our constantly growing department. Under its current structure, students are responsible for creating, budgeting, raising money, producing, and performing both a Performance Showcase and Public Children's Show without directorial or monetary assistance from outside the class.

Voice and Diction (SPCH 112)

Mesa State College

This course is expressly designed to help students improve the effectiveness of their interpersonal communication skills by demonstrating the importance of quality in speech. Students learn the International Phonetic Alphabet, physiological bases for vocal production and effectiveness, and subsequently build on this knowledge by giving a variety of in-class presentations.

Steps to Broadway (Ages 13-18)

The Cabaret Academy of Performing Arts

STB was designed as a five-week day camp where students learned all aspects of putting a musical theatre performance together – from auditions to closing night. The classes were a combination of music, staging and dance rehearsals as well as professional development

workshops. In the end of each session, the students performed a two-weekend run of a major work from the Broadway musical repertoire.

The Studio (Ages 14-18)

The Cabaret Academy of Performing Arts

The Studio was a 14-week "triple threat" intensive program involving training in solo singing techniques, ensemble singing techniques, acting techniques, and Broadway-style dance classes. Every year, the top 16 students were chosen from the summer Steps to Broadway camp to participate in The Studio. Classes took place in the afternoons during the fall semester culminating in a production of a children's musical performed during the Winter Break. Also, students performed in a recital featuring performances from the various classes mentioned above.

Imagination 101 (Ages 5-8 and 9-12)

The Cabaret Academy of Performing Arts

CAPA's flagship program was a two-week class where students created characters based on a set theme for the session (i.e. "Pirates", "Under the Sea", "Mythology", "Wild West", etc.); after their characters had been explored, the artistic director would write an original hour-length musical based on the characters the students had created. The classes included lessons in creative movement, vocal projection, singing, and characterization as well as confidence and self-esteem.

Creative/Scholarly Activities

Director

Jazz Legends Emmett Murphy RSSC *Navigator* (PGT)

Breaking Up is Hard to Do Jackson/Sedaka/Winters RSSC *Navigator & Mariner* (PGT)

Broadway in Concert Steven J. Heron RSSC *Mariner* (PGT)

Romance, Romance Harmon/Herrmann RSSC *Voyager* (PGT)

Yuletide Celebration 2008 Franklin/Cowden Mesa Experimental Theatre

Seussical – The Musical Flaherty/Ahrens Mesa State College

The Boy Friend Sandy Wilson Mesa State College

High School Musical Disney/Various The Metro Playhouse

Brigadoon Lerner/Loewe Mesa State College

Alexander and the Terrible, Viorst/Markham The Metro Playhouse

Horrible, No Good, Very Bad Day

Footloose Snow The Metro Playhouse

Bye, Bye Birdie Strouse The Metro Playhouse

The King and I (assistant dir.) Rodgers/Hammerstein The Cabaret Dinner Theatre

Godspell Schwartz The Metro Playhouse

Music Director (* delineates conductor for recorded orchestras; **delineates conductor for live orchestras)

Seussical – The Musical Flaherty/Ahrens Mesa State College

*Urinetown*** Holmann/Kotis Mesa State College

High School Musical Disney/Various The Metro Playhouse

*Stay Tuned** Kirk McConnell/Kevin McConnell The Metro Playhouse

The World of Aladdin McConnell/Franklin The Avalon Theatre

A Funny Thing Happened On Stephen Sondheim The Cabaret Dinner Theatre

*the Way to the Forum**

The Legend of Sleepy Hollow McConnell/Franklin The Avalon Theatre

Jack and the Beanstalk McConnell/Franklin The Avalon Theatre

Bye, Bye Birdie Strouse The Metro Playhouse

*Beauty and the Beast** Menken/Ashman The Cabaret Dinner Theatre

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Music Director (cont.)

The Frog Prince McConnell/Franklin The Avalon Theatre

*Godspell** Schwartz The Metro Playhouse

*The King and I** Rodgers/Hammerstein The Cabaret Dinner Theatre

*The Sound of Music** Rodgers/Hammerstein The Cabaret Dinner Theatre
*Seven Brides for Seven Brothers** Johnny Mercer The Cabaret Dinner Theatre
My Fair Lady Lerner/Loewe The Cabaret Dinner Theatre

Composer/Arranger

The World of Aladdin (arr./orch.) Kirk McConnell The Avalon Theatre
The Legend of Sleepy Hollow Kirk McConnell The Avalon Theatre
(comp./orch.)

Jack and the Beanstalk (arr./orch.) Kirk McConnell/Kevin McConnell The Avalon Theatre
The Frog Prince (arr./orch.) Kirk McConnell/Kevin McConnell The Avalon Theatre

Actor/Singer (selected roles)

Spring into Dance 2009 Guest Artist "Bye, Bye Blackbird" Mesa State College
Dances from the Heart Guest Musician "Die Nacht" Beyond Boundaries Dance Collective
New Year's Eve Gala (2007/2008) Guest Artist High Desert Opera
A Midsummer Night's Dream Flute Sweetwater Shakespeare Company
Something's Afoot Colonel Gillweather The Metro Playhouse
Joseph and the Amazing Reuben The Cabaret Dinner Theatre
Technicolor Dreamcoat
The Fantasticks Huckabee Greenshoe Theatre Company
Pagliacci Tonio/Taddeo High Desert Opera
Nuncrackers Father Virgil The Cabaret Dinner Theatre
Grease Teen Angel The Cabaret Dinner Theatre
Seussical – The Musical Horton the Elephant The Cabaret Dinner Theatre
Cats Bustopher Jones/Gus The Cabaret Dinner Theatre
Deuteronomy u/s

Beauty and the Beast Cogsworth The Cabaret Dinner Theatre
The Sound of Music Max Detweiler The Cabaret Dinner Theatre
My Fair Lady Colonel Hugh Pickering The Cabaret Dinner Theatre
Annie Get Your Gun Wilson The Cabaret Dinner Theatre
Show Boat Cap'n Andy Hawks Stephen Foster Drama Association
Stephen Foster – The Musical Henry Kleber Stephen Foster Drama Association
Who's On First? Ben Opus Nostrum Theatre Company
LUV Harry Berlin Opus Nostrum Theatre Company
The Mikado Pooh-Bah Ouachita Baptist University
You're a Good Man, Charlie Brown Charlie Brown Ouachita Baptist University
The Ballad of Baby Doe William Jennings Bryant Ouachita Baptist University

Film/Television

Sleep-n-Aire Husband (regional spot) Production West
The Daily Sentinel Husband (regional spot) Production West

Professional Presentations and Scholarly Work

American College Theatre Festival 2008 Adjudication: *Seussical – The Musical*
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Service

- Chair, Musical Theatre Committee (2008-Present)
- Faculty Advisor, Drama Society (2007-Present)
- Faculty Advisor, MSC Production of *The Vagina Monologues* (2008-Present)
- Mesa County School District #51 School-to-Career Committee (2006-2008)
- Mesa County Spellbinder (2006-2008)
- Guest Respondent, Mesa County School District #51 Annual High School One-Act Festival (2006-2008)
- Guest Respondent, Four-Corners Theatre Conference, San Juan Mountain College (2007)
- Adjudicator, National Association of Teachers of Singing State Auditions (2005-2007)

JEANINE HOWE

2816 ½ Village Park Drive, Grand Junction, CO 81506
School Phone 970-248-1452/E-mail: jhowe@mesastate.edu/ Fax: 970-248-1159

Education

- (2008) Karen Kohlhaas' "The Monologue Audition" workshop in NYC
- (2004-present) Currently seeking certification in The Michael Chekhov Acting Technique through the Michael Chekhov Association: mentor Joanna Merlin
- (1984) MFA in Directing Carnegie-Mellon University
(Charles Willard, Mel Shapiro, Frank Gagliano, Michael Zelenak,
Yossi Ysraeli, Larry Arrick, Edward Payson Call)
Thesis: Broadway Logo-Types and Advertisement: Coloring a Production in the Black
- (1981) BFA in Performance Otterbein College
(Victor Jory, Edward Vaughan, Charles Dodrill, Robert Ellenstein,
Robert Forster)
Thesis Production: The Character of Dolly Levi in "Hello Dolly"
Thesis Project: The Costuming of "Alice in Wonderland"
- (1981-2) Apprenticeship Actors Theatre of Louisville
(Timothy Busfield, Radha Delemarter, Gerry Lancaster, Anne Pitoniak)

Teaching

- (2002-present) Assistant Professor of Theatre: Mesa State College, Grand Junction, CO
Courses Taught
- Theatre History I and II
 - Contemporary Drama
 - American Drama
 - Performing Arts Management
 - Acting III: Stage Movement
 - Script Analysis
 - Chekhov Acting Technique
 - Auditions
 - Methods of Teaching Drama and Speech
 - Introduction to Dramatic Literature
 - Theatre Appreciation
 - Drama Performance
 - Topics: Psychophysical Acting/Rocky Mountain Theatre Association Volunteers
 - Member of Directing Team
- (2000) Adjunct Instructor and Guest Director: Columbia Gorge Community College, The Dalles, OR
Courses Taught
- Fundamentals of Acting
- (1989-1996) Guest Artist, Artist in Residence, Adjunct Instructor: Gettysburg College, Gettysburg, PA
Courses and Master Classes Taught:
- Fundamentals of Acting
 - Survey of Dramatic Literature
 - Introduction to Theatre
 - Production Credit Class
 - Technical Credit Class
 - Master Class in Directing
 - Master Class in Costume Design
 - Master Class in Auditioning
 - Costume Designer and Shop Supervisor
 - Member of Directing Team
- (1991) Adjunct Instructor: York College, York, PA
Courses Taught:

- Fundamentals of Speech
- (1990) Instructor: North Hills Theatre, Harrisburg, PA
Courses Taught:
- Acting for Dancers
- (1988-1992) Guest Director: San Damiano Players, Pittsburgh, PA
Courses Taught:
- Introduction to Acting
- (1988-9) Adjunct Instructor: University of Pennsylvania, Philadelphia, PA
Courses Taught:
- Public Speaking
- (1985-1988) Adjunct Instructor: Point Park College, Pittsburgh, PA
Courses Taught:
- Theatre Techniques for Teachers
- (1985-1988) Guest Artist and Director: Playhouse Theatre Conservatory, Pittsburgh, PA
Courses Taught:
- Acting I
 - Playwriting
 - Audition Technique
 - Styles and Genres
- (1984-1987) Workshop Director, Artist in Residence: Pittsburgh Playhouse Traveling Troupe, Pittsburgh PA
- Taught over 100 Workshops on using Theatre Techniques to nurture creative and critical thinking skills in the classroom
- (1984-1988) Adjunct Instructor: Carnegie-Mellon University, Pittsburgh, PA
Courses Taught:
- Acting I
 - Acting for Non-majors
- (1983) Graduate Teaching: Carnegie-Mellon University, Pittsburgh, PA
Courses Taught:
- Acting for Non-majors
- (1983) Artist in Residence, Guest Curator: Westmoreland-Fayette Historical Society, Scotsdale, PA
Courses and Workshops Taught:
- Audition Technique
 - Theatre as Museum Outreach
 - Costume Workshop
 - Casting Workshop
 - Playwriting Workshop

Directing

Have directed over 100 productions for the following institutions:

Mesa State College (2002-present)	American Ibsen Theater (1985 and 86)
Wilma Theatre (1990-92)	Philadelphia Area Repertory Theatre (1989-92)
Actors Theatre of Louisville (1981)	The Independent Eye (1992)
The Genesis Project (1992)	Walnut Street Theatre (1991)
Pittsburgh Playhouse Traveling Troupe (1984-87)	Gettysburg College (1989-96)
Otterbein College (1981-82)	New Play Project (2005)
ATHE National Conference (1992-3)	Pittsburgh Playhouse (1985-88)
Carnegie-Mellon University (1982-1992)	Bud Yorkin Play Festival (1983 and 84)
Harrisburg Area Community College (1988-89)	In the Act Repertory (1990-1993)
Performing Arts School of Philadelphia (1988)	Patina Productions (1985-88)
Carnegie-Mellon Showcase of New Plays (1990 and 1992)	Westmoreland-Fayette Hist. Society (1983)
Theater of the Seventh Sister (1995)	Millbrook Playhouse (1997)
Tonidale Dinner Theatre (1987-89)	Pittsburgh Women's Theatre (1985)

Hospice of GJ (2007)
C.A.S. T. (2001)
Colorado Community Theatre Festival (2005)

Pittsburgh Playwrights (1983-86)
Westerville Summer Theatre (1989-96)
Columbia Gorge Community College (2000)

Selective Directing List

Mesa State College

Rocky Horror Show by Richard O'Brien
Reckless by Craig Lucas
Angels in America: Millennium Approaches by Tony Kushner
My Name is Not Eve original play by Rita Brady Kiefer (co-sponsored by Latimer House)
Bottom of the Ninth (Directed with original choreography by Melonie Buchanan)
Little Shop of Horrors composed by Alan Menken, book and lyrics by Howard Ashman
Dracula by Steven Dietz
As You Like It by William Shakespeare
Fortinbras by Lee Blessing
Chicago by Fred Ebb and Bob Fosse, Music by John Kander, Lyrics by Fred Ebb, Based on the Play "Chicago" by Maureen Dallas Watkins
The Wizard of Oz by L. Frank Baum, Adapted by Frank Gabrielson, with Music and Lyrics by Harold Arlen and E.Y. Harburg

Millbrook Playhouse

(Also Artistic and Managing Director)

The Search for Signs of Intelligent Life in the Universe by Jane Wagner
Sister Mary Ignatius Explains It All for You/The Actor's Nightmare by Christopher Durang
The Queen of Bingo by Jeanne Michels & Phyllis Murphy

Theatre of the Seventh Sister

(Also Costume Supervisor and Co-designer)

A Christmas Carol adapted by Jeanine Howe

Gettysburg College

(Also Designed Costumes, Make Up, and Hair/Shop Supervisor, Senior Thesis Set Design Consultant /Had Contemporary Slot)

Fortinbras by Lee Blessing
Ring Round the Moon by Jean Anouilh
Museum by Tina Howe
The Firebugs by Max Frisch
The Genius by Howard Brenton
Woman in Mind by Alan Ayckbourn
Cloud Nine by Caryl Churchill
ATHE Conference

(Part of New Play Development Workshop)

Infiltrate by Dan Michael McDermott

In the Act Repertory

(Also Designed Costumes, Make Up and Hair/Shop Supervisor, Set Design and was Asst. Choreographer)

The Cocktail Cult: An Evening of Dorothy Parker by Jeanine Howe/Original Score by Karen Shell & Charles Wilson

Carnegie-Mellon Showcase of New Plays

(Professional Playwright's Series)

In Flight by Robert Gordon
The King of King of Prussia by William Burrison

Philadelphia Area Repertory Theatre

(Also Designed Costumes, was Managing Director)

Good by C.P. Taylor

Philadelphia High School for the Performing Arts

(Also Designed Costumes, Masks, Make Up, and Hair/Shop Supervisor)

Absurd Interludes: An Evening of Edgar Allan Poe by Jeanine Howe

Harrisburg Area Community College

(Also Designed Costumes, Masks, Make Up and Hair/Shop Supervisor/ Tour Co-Coordinator)

The Sword in the Stone by Jeanine Howe

(Theatre Assoc. of PA Award Winner, part of Medieval Days/Experiential Tour for 3000 Elementary Students)

Mark Twain's Tall Tales by Jeanine Howe

The Independent Eye

(Part of Genesis Project supporting New Works)

Kafkaesque, Americanacana and *Psychodrama* by William Burrisson

Patina Productions

(Also Designed Costumes, Choreographed)

Swinging Through the 40's/Boppin' Through the 50's by Jeanine Howe

Pittsburgh Playhouse

(Also Designed Costumes and Set)

And They Dance Real Slow in Jackson by Jim Leonard Jr.

American Ibsen Theater

(Part of New Play Festival/was Public Relations Director)

The Genius by Howard Brenton

City Theatre Company

(Part of New Play Development Series)

Snow Leopard by Lisa Humbertson Brady

Pittsburgh Playwrights

(Also Designed Costumes/ was Co-Artistic Director supported New Works)

Tight Whispers by David Patt

Over the Edge by Esther Petrilli

Pittsburgh Playhouse Traveling Troupe

(Also Designed Costumes, Make Up, Hair and Set/ Associate Artistic Director for Company which received a Phaedrus Grant from the PA Humanities Council to tour shows/conduct workshops)

The Vampire, King Arthur: The Legend, Mark Twain: The Master of Imagination, Robin Hood

The Ages of Man, The Fall of the House of Usher, The Legend of Sleepy Hollow all by Lisa Humbertson Brady

Pittsburgh Women's Playwright's Festival

(Also Co-Producer/Supported New Works by Women)

Two Women by Lisa Humbertson Brady

Pearl Jean by Jeanine Howe

Westmoreland-Fayette Historical Society

(Also Designed Costumes, Make Up, and Hair/Shop Supervisor, Set Design, Choreographed/Production received the PA Federation of Historical Societies Award, Commendation from American Association for State and Local History)

Going Home by Jeanine Howe

Administrative Background

Wrote grants throughout tenure for MSC College Theatre Department (2002-present)

Eve Committee Chairman/Co-Producer/Grantwriter/Bookkeeper (2007)

Coordinated Mesa State College Theatre Department "World's Most Dramatic Yard Sale" (2005)

Produced Show for Colorado Community Theatre Coalition (2005)

RMFTA Festivention Co-Host (2004) as well as wrote grants for funding of event

Administrative Consultant: Various Nonprofit Organizations (1998 to present)

RGIS Manager (2002)

Executive Director: Columbia Gorge Arts and Culture Council (1999-2000)

Casting Assistant: MBP (1997-1998)

Artistic and Managing Director: Millbrook Playhouse (1996-1997)

Associate Artistic Director: Pittsburgh Playhouse Traveling Troupe (1984-87)

Co-Artistic Director: Pittsburgh Playwrights (1983-86)
Managing Director: Philadelphia Area Repertory Theatre (1988-89)
Public Relations Director/Symposium Coordinator: American Ibsen Theater (1984-85)
Marketing Director: Patina Productions (1985-86)
Special Events Coordinator: Lower Paxton Township Parks and Recreation (1994)
Education Director: PA State Mobile Museum Exhibit (1993)
Camp Director: York County Association for Retarded Citizens (1995)
Medieval Tour Days Co-Creator/Facilitator: Harrisburg Area Community College (1998-89)

Administrative Experience

Season Preparation

Selecting plays/Script Development – solicitation, evaluation
Producer/Presenter/Tour Development and Coordination
Study Guide Creation: Elementary/High School Students, Teacher
Teacher and Student Workshops
Casting
Advocacy/Outreach
New Play Festival: creation coordination, evaluation
Hiring of Personnel/contract negotiation
Rights/Royalties/Unions
Special events coordination
Room and Board arrangements
Dramaturgical research and support
Post-play discussions: creation, scheduling, facilitation

Managerial

Bookkeeping
Short, Intermediate, and Long Range Planning: Artistic/Financial
Budget creation, maintenance and evaluation
Database creation and maintenance
Contracts: creation, coverage
Board relations
Personnel: hiring, supervision, evaluation
Volunteers: recruitment, coordination, supervision and evaluation

Marketing

Creation of brochures, newsletters, posters, displays and programs
Creation/Maintenance of mailing list database
Copyrighting, editing
Group and Individual sales development
Public Speaking/Spokesperson for institution
Telemarketing: supervision, participation, evaluation
Website maintenance
Print media: general releases, feature articles, calendar placement
Advertising: content, design, placement, acquisition
Electronic media: PSA's, auctions, spots, special promo's

Fund-Raising

Grant writing, Proposals, Solicitations: Govt., Corporate, Foundation, Public, Private
Monetary and In-kind: Group, individual
Special drives and events: creation, coordination, participation, evaluation

Symposium/Conference Coordination

Budgets
Creation of keynote and panel content/finding appropriate speakers
Meals and Housing arrangements/Outbreak rooms and locations facilitation
Personnel/Volunteer recruitment, coordination and evaluation

Playwriting

Produced Material:

A Christmas Carol: Adaptation of Dickens classic (Commissioned/Written/Performed 1995 and periodically thereafter)

Angel's Landing: Family Holiday Musical (Commissioned/Written/Performed 1992 and periodically thereafter)
We Are Called: Liturgical Musical based on history of Pittsburgh Catholic Diocese/Sesquicentennial Celebration
 (Commissioned/Written/Performed 1993)
The Cocktail Cult: An Evening of Dorothy Parker: Musical based on Parker's short stories
 (Commissioned/Written/Performed 1990)
The Sword in the Stone: (Theatre Assoc. of PA Award-Winner) Adaptation of T.H. White classic
 (Written in 1988 – most recently performed in 1993)
Mark Twain's Tall Tales: Adaptation of selected Twain works (Written in 1988 – most recently performed in 1997)
Absurd Interludes: An Evening of Edgar Allan Poe: Adaptation of selected Poe poems and short stories
 (Written in 1988 – most recently performed in 1998)
Swingin' Through the Forties and Boppin' Through the Fifties: A musical revue of lifestyle and song
 (Commissioned/Written/Performed 1987)
Going Home: (Production Award-Winner) Historical Musical commissioned by Westmoreland-Fayette Historical
 Society (Commissioned/Written/Performed 1983)

Conference/Panel Presentation

Angels in America Steering Committee (2008)

Panelist for Discussion "From Ambivalence to Acceptance"

My Name is Not Eve Steering Committee (2007)

Moderator for Talkback on play

Moderator for Panel Discussion on the state of Domestic Violence in Grand Junction

Rocky Mountain Theatre Association (2002-present)

Music Theatre Judge-3 conferences

Presenter of Music Theatre Awards-2 conferences

Workshop Presentation (Michael Chekhov Acting Technique) – 2 conferences

Co-host and grantwriter for 2004 conference

American College Theatre Festival (1989-present)

Adjudicator for Regional Conference (7 years)

Presented Workshop (The Michael Chekhov Acting Technique) 2 Regional Festivals

Colorado Community Theatre Coalition (2004-present)

Adjudicator for State Conference -1 year

Presenter at Conference-2 years

Produced/Directed and staged "The Adventures of Him and Her" -1 year

Portland Regional Arts Commission (2000)

Panelist/Presenter for Arts and Technology: A forum on educational practice

Association for Theatre in Higher Education (1989 -present)

Theatre as a Liberal Art, Director's and Playwright's Program – Committees on

Presenter at 1992 conference "Staged Readings – How to Serve the Playwright"

Directed Two new Play for this conference as well

Theatre Association of PA (1997)

Panelist/Presenter: "Women Playwrights in PA"

Pennsylvania Women in the Arts (1994)

Panelist for Discussion: "The State of Women in the Arts in PA"

SERVICE (selective list)

- **Designed or redeveloped courses (1984-present):** Theatre History I and II, Contemporary Drama, American Drama, Performing Arts Management, Stage Movement, Script Analysis, Chekhov Acting Technique, Psychophysical Acting, Auditions, Methods of Teaching Drama and Speech, Introduction to Dramatic Literature, Theatre Appreciation, RMTA Volunteers, Fundamentals of Acting, Survey of Dramatic Literature, Introduction to Theatre, Fundamentals of Speech, Acting for Dancers, Acting for Dancers, Playwriting, Audition Technique, Theatre Techniques for Teachers, Acting for Non-Majors, Theatre as Museum Outreach

- **Curriculum Committee (2007-present):** With Department Head Redesigned/Wrote proposals for/Successfully defended our new curriculum to more closely align with NAST requirements in anticipation of future accreditation, Committee approval is required for all curriculum changes at Mesa State College (we review over 1000 proposals each year, approve program reviews, approve policy changes)
- **Grand Junction Commission on Arts and Culture (2007-present):**Member of Champion of Arts Award Committee, Marketing and Media Committee and Chair of Arts in Education Committee.
- **Grant Writing (1984- present):** Was part of all Administrative positions. At Mesa State College have written successful grants for the Rocky Mountain Theatre Association Festivention (in Support of Conference and Guest Artist), Co-wrote grant in support of production of Trumbo's "Biggest Thief in Town," Wrote grant in support of "My Name is Not Eve" for salaries, Wrote narrative for Gill Foundation Grant in support of "Angels in America," Wrote proposal to Lectures and Forums for monies to bring in Guest Artist BT McNicholl.
- **Committees Served on (2002-present)** – "Angels in America" Steering Committee, Chaired "My Name is Not Eve" Steering Committee, Music Theatre Position Search Committee, Relay for Life Steering Committee, Curriculum Committee, Theatre General Committee
- **Supervisor of Black Box Productions (2005-present):** "Fuddy Meers" (also did Chekhov Workshop), "Independence" (Chekhov Workshop), "House of Yes" – (Chekhov Workshop), "How I Learned to Drive" (Chekhov Workshop), "The Adventure of Him and Her"
- **Sophomore Reviews Coordinator (2006-present)**
- **Auditions Assessment (2006-present)**
- **Black Box Proposal Coordinator (2004-present)**
- **Coordinator for "World's Most Dramatic Yard Sale" which raised over \$5000 in scholarship monies (2005)**
- **Co-host/Judge Coordinator for Rocky Mountain Theatre Association Festivention (2004)**
- **Have taken students to compete at conferences and coached them (2005-present):** American College Theatre Festival, Colorado Community Theatre Coalition, Rocky Mountain Theatre Association
- **Recruitment Efforts (2002-present):** Auditioned Students, Attended Conferences for Recruitment purposes, Adjudicated One-Act Festivals for Recruitment purposes, Developed presentation students can take back to their High School, Worked Orientation events for Recruitment purposes

Awards and Affiliations

Regional Parks and Recreation Association Outstanding Arts Program Award (Arts Commission) (2009)

Who's Who in American Colleges (2009)

Governor's Award for Outstanding Town for Arts and Culture in Colorado (Arts Commission) (2008)

Nominated: Outstanding Educator of the Year for Mesa State College (2005)

Theatre Association of Pennsylvania Playwriting Fellowship (1990)

American Association for State and Local History Production Award (1985)

Pennsylvania Federation of Historical Societies Production Award (1985)

Currently Associate Member of following Boards: Public Theatre of Maine, Diversionary Theatre of San Diego

Past Member of following Boards: Pittsburgh Playhouse, Irish Classical Theatre of Pittsburgh, Renaissance Festival of

Philadelphia, Synergy Theatre of NYC, Parks and Recreation Board of Harrisburg, Association for Retarded Citizens

of PA, Performing Arts School of Philadelphia, In the Act Repertory - Pittsburgh, San Damiano Players – Pittsburgh,

University of the Arts (Associate)

Drama League-Member

Theatre Communications Guild – Member

New Dramatists-Member

Women in the Arts – Member

American Cancer Society-Member

Susan Komen, Working for the Cure – Member

Association for Theatre in Higher Education – Member, Presenter, Guest Director, (Theatre as a Liberal Art, Director and Playwright’s Program)

Rocky Mountain Theatre Association – Adjudicator, Presenter, Workshops, Co-host

American College Theatre Festival- Regional Adjudicator, Presented Workshops

Colorado Community Theatre Coalition-State Adjudicator, Presented Workshops, Directed/Produced Opening Show

Theatre Association of PA (1984-1996) - member

Pew Charitable Trust Association (1990-1996) - member

Performance

Regional

Clue: The Musical

*Americanacana**

*Kafkaesque**

Come Back to the Five and

*Dime, Jimmy Dean...**

Little Mary Sunshine

*Mother Goose**

*Muggings**

*My Sister in This House**

Sly Fox

Mrs. Peacock

Dee, Connie

Clerk

Joanne

Nancy

Ensemble

Livy

Prisoner

Maid

Greenshoe Theatre Company

Independent Eye

Independent Eye

Players Theatre of Columbus

Players Theatre of Columbus

Actors Theatre of Louisville

Actors Theatre of Louisville

Actors Theatre of Louisville

Actors Theatre of Louisville

Stock

On the Verge

Steel Magnolias

The Chalk Garden

Ten Nights in a Barroom

As Is

See How They Run

California Suite

The Oldest Living Graduate

Godspell

Fiddler on the Roof

Cinderella

Charley's Aunt

Chapter Two

Rogers and Hart Review

*Rainbow Dancin'**

Murder at the Vicarage

Alex

Truvy

Olivia

Mrs. Morgan

Ensemble

Penelope

Diana

Martha Ann

Sonia

Fruma Sarah

Queen

Donna Lucia

Faye

Ensemble

Connie

Anne

Gettysburg Summer Theatre

Gettysburg Summer Theatre

Gettysburg Summer Theatre

Gettysburg Summer Theatre

Gettysburg Summer Theatre

Huron Playhouse

Huron Playhouse

Huron Playhouse

Huron Playhouse

Huron Playhouse

Huron Playhouse

Huron Playhouse

Westerville Summer Theatre

Westerville Summer Theatre

Westerville Summer Theatre

Westerville Summer Theatre

Educational

The Greeks

*Pearl Jean**

*Laura and Marti**

One-Act Series

Hello Dolly

The Comedy of Errors

Shadow Box

Our Town

Chamber Music

Porch

Athena

Pearl Jean

Laura's Alter Ego

Ensemble/Several roles

Dolly Levi

Emilia

Agnes

Mrs. Gibbs

Osa Johnson

Lucille

Carnegie-Mellon University

Carnegie-Mellon University

Carnegie-Mellon University

Carnegie-Mellon University

Otterbein College

Otterbein College

Otterbein College

Otterbein College

Otterbein College

Otterbein College

***Indicates Original production/World Premiere**

Television and Radio

Bob Braun Show

The State Fair Special

Talent Search

Pinwheel

Jazz Fest

Guest Host/Ensemble

Tour Guide/Ensemble

Guest Host/Ensemble

Ensemble

Singer/Ensemble

WCMH-TV (NBC)

QUBE-TV (Cable)

QUBE-TV (Cable)

Warner Cable

WONE Radio

Cabaret

Was member of **Jubilation** – a 6-part harmonic song and dance troupe w/ orchestra that toured throughout the United States serving as the Warm-up act for Bob Hope, Lola Falana, Johnny Mathis and others.

The Dell	Singer, Dancer	Columbus, OH
The Tangiers	Singer, Dancer	Akron, OH
Hilton East and West	Singer, Dancer	Columbus, OH
Imperial House	Singer, Pianist	Canton, OH
Sheraton North	Singer, Dancer	Columbus, OH

COSTUMING

<i>Good</i> (Designer)	Philadelphia Area Repertory Theatre
<i>A Christmas Carol</i> (Shop Supervisor/Co-Designer)	Theatre of the Seventh Sister
<i>An Evening of Dorothy Parker</i> (Shop Supervisor/Designer)	In the Act Repertory
<i>The Genius</i> (Designer)	American Ibsen Theater
<i>Snow Leopard</i> (Designer)	City Theatre Company
<i>Gingerbread Lady</i> (Designer)	Tonidale Dinner Theatre
<i>And They Dance Real Slow in Jackson</i> (Designer)	Pittsburgh Playhouse
<i>Swingin' Through the Forties and Boppin'</i>	Patina Productions
<i>Through the Fifties</i> (Designer)	
<i>Tight Whispers</i> (Designer)	Pittsburgh Playwrights
<i>Over the Edge</i> (Designer)	Pittsburgh Playwrights
<i>Going Home</i> (Shop Supervisor, Designer)	Westmoreland-Fayette Historical Society
<i>Chamber Music</i> (Designer)	Pittsburgh Playhouse Conservatory
<i>Dracula</i> (Shop Supervisor, Designer)	Gettysburg Summer Theatre
<i>T-Bone 'N Weasel</i> (“)	Gettysburg Summer Theatre
<i>The Chalk Garden</i> (“)	Gettysburg Summer Theatre
<i>Ten Nights in a Barroom</i> (“)	Gettysburg Summer Theatre
<i>As Is</i> (“)	Gettysburg Summer Theatre
<i>Fortinbras</i> (“)	Gettysburg College
<i>Ring Round the Moon</i> (“)	Gettysburg College
<i>Museum</i> (“)	Gettysburg College
<i>Blood Wedding</i> (“)	Gettysburg College
<i>Our Country's Good</i> (“)	Gettysburg College
<i>Caucasian Chalk Circle</i> (“)	Gettysburg College
<i>Chicago</i> (“)	Gettysburg College
<i>Man and Superman</i> (“)	Gettysburg College
<i>As You Like It</i> (“)	Gettysburg College
<i>Firebugs</i> (“)	Gettysburg College
<i>The Genius</i> (“)	Gettysburg College
<i>Woman in Mind</i> (“)	Gettysburg College
<i>Cloud Nine</i> (“)	Gettysburg College
<i>The Sword in the Stone</i> (“)	Harrisburg Area Community College
<i>Mark Twain's Tall Tales</i> (“)	Harrisburg Area Community College
<i>The Vampire</i> (Designer)	Pittsburgh Playhouse Traveling Troupe
<i>Robin Hood</i> (Designer)	Pittsburgh Playhouse Traveling Troupe
<i>The Ages of Man</i> (Designer)	Pittsburgh Playhouse Traveling Troupe
<i>Mark Twain: The Master of Imagination</i> (Designer)	Pittsburgh Playhouse Traveling Troupe
<i>Absurd Interludes: An Evening of Poe</i> (Shop Supervisor, Designer)	Performing Arts School of Philadelphia

SET

<i>An Evening of Dorothy Parker</i>	In the Act Repertory	Assistant
Scenographer		
<i>And They Dance Real Slow in Jackson</i>	Pittsburgh Playhouse	
Scenographer		
<i>The Genius</i>	American Ibsen Theater	Assistant
Scenographer		
<i>Tight Whispers</i>	Pittsburgh Playwrights	
Scenographer		
<i>Over the Edge</i>	Pittsburgh Playwrights	
Scenographer		

<i>Going Home</i>	Westmoreland-Fayette Historical Society	
Scenographer		
<i>Chamber Music</i>	Pittsburgh Playhouse Conservatory	
Scenographer		
<i>Absurd Interludes: An Evening of Poe</i>	Performing Arts School of Philadelphia	
Scenographer		
<i>The Vampire</i>	Pittsburgh Playhouse Traveling Troupe	Assistant
Scenographer		
<i>Robin Hood</i>	Pittsburgh Playhouse Traveling Troupe	Assistant
Scenographer		
<i>The Ages of Man</i>	Pittsburgh Playhouse Traveling Troupe	
Scenographer		
<i>Mark Twain: The Master of Imagination</i>	Pittsburgh Playhouse Traveling Troupe	
Scenographer		
<i>T-Bone 'N Weasel</i>	Gettysburg Summer Theatre	Set
Decorator/Tech Director		
<i>Ten Nights in a Barroom</i>	Gettysburg Summer Theatre	Set
Decorator/Tech Director		
<i>The Chalk Garden</i>	Gettysburg Summer Theatre	Set
Decorator/Tech Director		
<i>As Is</i>	Gettysburg Summer Theatre	Set
Decorator		
<i>Dracula</i>	Gettysburg Summer Theatre	Set
Decorator		
<i>Chicago</i>	Gettysburg College	Set
Decorator		
<i>Our Country's Good</i>	Gettysburg College	Set
Decorator		
<i>Caucasian Chalk Circle</i>	Gettysburg College	Set
Decorator		
<i>Man and Superman</i>	Gettysburg College	Set
Decorator		
<i>As You Like It</i>	Gettysburg College	Set
Decorator		
<i>Blood Wedding</i>	Gettysburg College	Set
Decorator		
<i>Fortinbras</i>	Gettysburg College	Set
Design Consultant		
<i>Ring Round the Moon</i>	Gettysburg College	Set
Design Consultant		
<i>Museum</i>	Gettysburg College	Set
Design Consultant		
<i>Firebugs</i>	Gettysburg College	Set
Design Consultant		
<i>The Genius</i>	Gettysburg College	Set
Design Consultant		
<i>Woman in Mind</i>	Gettysburg College	Set
Design Consultant		
<i>Cloud Nine</i>	Gettysburg College	Set
Design Consultant		

Peter Ivanov
Curriculum Vitae

Current Position:

Professor of Theatre, Department of Theatre, Music Theatre, Dance and Speech
Mesa State College, Grand Junction, Colorado 81501

Address:

Mesa State College, 1100 North Avenue, Grand Junction, CO 81501 970-248-1796
Home: 193 Little Park Road, Grand Junction, CO 81507 970-245-1208

E-Mail:

Work: pivanov@mesastate.edu
Home: peterandkate@bresnan.net

Education:

M.F.A. Summa Cum Laude - Asolo Conservatory - (Florida State University) 1977
1977: Workshops with Normand Beauregard, Combat Master A.S.F.D.
B.A. Comprehensive Cum Laude- Western Illinois University, Macomb, IL 1975
1974: Workshops with Marcel Marceau, mime
A.A.- State College of Florida (formerly Manatee Community College) 1973
1971: Acting Workshop with Moses Goldberg, playwright

Academic Appointments:

Professor of Theatre: Mesa State College, Grand Junction, Co 2001
Associate Professor of Theatre: Mesa State College, Grand Junction, Co 1998
Assistant Professor of Theatre: Mesa State College, Grand Junction, Co 1995
Lecturer: Mesa State College, Grand Junction, Co 1994
Florida Governor's Summer College Master Teacher 1983
Adjunct Faculty: State College of Florida, Bradenton, FL 1980-1994

Administration:

Program Coordinator for Department of Theatre, Mesa State College 1998-1999
Producer: Mesa State Summer Theatre Festival 1996-1998
Partner and Producing Director: Golden Years Productions 1992
Founding Artistic Director: Theatre Works of Sarasota 1985-1990
Artistic Director: Youth Opera Festival, Sarasota Opera Company 1990-1993
Assistant Artistic Director: S.A.T. Theatre
(formerly Siesta Key Actors Theatre) 1982-1983

Teaching:

I currently teach the following classes on a rotating schedule:

- Elizabethan Acting Techniques*
- Styles in Acting
- The Meisner Approach*
- Acting for the Camera*
- Auditioning and Career Prep
- Directing I
- Acting I
- Theatre Appreciation
- Worlds Greatest Films*

* indicates classes I created and had approved by the curriculum committee for permanent inclusion in the departments offerings

The Academy for Academic Excellence - (Center for Teaching and Learning Advisory Board) - five years- 1995-2000

- responsible for an event called "Teachers Coping with Extraordinary Student/Teacher Problems"
- responsible for a seminar "Boundaries", featuring a screening of David Mamet's play "Oleanna", led the post screening discussion

Service: (representative list)

- Curriculum Committee: 2000-2003
- Tenure and Promotion Committee: 2004-2010
- "Shared Vision" Committee - appointed by Pres. Gallagher
This committee was charged with developing a "mission" statement for Mesa State College
- Search Committee for Chair of Fine and Performing Arts
- Twice Chair of Search Committees for Acting/Directing Positions
- Colorado State Arts Symposium, Grand Junction 1997
I arranged the interview schedule and all television coverage for this event and for the keynote speaker, Mr. Frank Hodsil, former Head of the National Endowment for the Arts under President Bush.
- Colloquium on the Colorado Arts Standards
- Recruitment Committee - three years, one as Chair

Professional Affiliations:

Actor's Equity Association (inactive)
American College Theatre Association

Professional Theatre :

Before my teaching career I had a life in show business starting with being born on the Ringling Bros. circus and becoming a professional entertainer at the age of four. My acting and directing careers are chronicled below.

Artistic Director - Youth Opera Festival, Sarasota, Florida
Sarasota Opera Company, Victor DeRinzi, Artistic Director

From 1990 to 1993, I directed all productions. Each was a new work and I collaborated with the composers during the entire creative process. The Youth Opera Company has achieved critical acclaim not only as a showplace for new works but also for the high artistic quality of its productions and talent.

1993 - Directed Her Lightness, by Polly Penn, world premiere

1992 - Adapted and directed Yanomamo, by Rose and Conlon, American premiere

1991 - Directed Karlsson on the Roof, by Alfred Gershfel'd, American premiere

Mr. Gershfel'd is a respected Russian composer and was the conductor of the Moldavian Sate Orchestra until his defection to the U.S. in 1990. Our collaboration was his first effort in America.

1990 - Directed Cornelius Coyote, by Diana Colson, world premiere

Founding Artistic Director - Theatre Works, Sarasota, Florida

I directed all 35 productions from the opening in 1985 through 1990, including shows which were produced under an Equity guest artist contract. During my tenure, theater subscriptions grew 100 percent each year for the first four years of operation. Theatre Works was the recipient of many artistic awards and enjoyed enthusiastic community support in terms of grants and private donations. Representative plays I directed include:

Les Liaisons Dangereuses

Streetcar Named Desire

Vanities

Talley's Folly

Damn Yankees

Whose Life Is It Anyway?

Theatre Works Follies (a fundraiser starring Sandy Duncan and Don Correa)

A Strange Snow

A...My Name Is Alice

Social Security

What The Butler Saw

The Elephant Man

Oh Coward

Assistant Artistic Director - Sarasota Actors Theatre, Sarasota, Florida

I assisted artistic director William Schroeder in formulating the 1982-83 season, and directed the following plays for the New Play Festivals:

1983 - Couple of the Year, by Sam Haven, regional premiere

1992 - Flin Flon, by Jack Gilhooley

Director - Golden Apple Dinner Theaters, Robert Turoff, Artistic Director
Equity productions I directed between 1990 and 1993 include:

The Nerd

Same Time Next Year

The Fantasticks

Side By Side By Sondheim

The Owl And The Pussycat

Greater Tuna

Catch Me If You Can

Run For Your Wife

Sing For Your Supper

Can't Hear You/Water's Running

Director - Cabaret Dinner Theatre, Grand Junction, Colorado

1999 - Glen Gary Glen Ross

2000 - Greater Tuna

Director - Sarasota Opera Company

Opera in the Schools touring program

1993 - The Toy Shop, by Seymour Barab

1992 - Little Red Riding Hood, by Seymour Barab

Director - Performing Arts Conservatory, Art Center Theatre, Grand Junction, Colorado

2000 - Stage combat for Man of LaMancha

2001 - Dracula

Director - Theater Winter Haven, Winter Haven, Florida

1993 - A Few Good Men

Director - Venice Little Theater, Venice, Florida 1983-1993

Whose Life Is It Anyway?

Rebecca

Deathtrap

Dames at Sea

Come Blow Your Horn

Daddy's Dyin', Who's Got the Will?

Enter Laughing

Producing Director - Golden Years Productions, Sarasota, Florida

Co-produced and directed a 1992 production of Taking My Turn in partnership with
Holiday Inns of America.

Director of Stage Combat

1983 - Twelfth Night, Florida State University, Tallahassee, Florida

1980 - Miami Renaissance Festival - I choreographed all stage combat for the very first Festival on the grounds of Barry University

1976 - 1978 - Ringling Museum of Art Medieval Fair

I was trained in the "Hobbs Style" of stage combat by Normand Beauregard, a member of The American Society of Fight Directors

Director - Manatee Community College Theater, Bradenton, Florida

1977 - American Primitive

1978 - After The Rain

Video Director and Producer

1993 - The Circus and Our Community: A Living History

Produced and directed for the Community Video Archives, a branch of the Sarasota County Library Association. The finished film is in all county libraries and schools.

1991 - Happiness House

A short video about a rehabilitation center for handicapped children

Matthew Lindstrom

2029 College Place
Grand Junction, CO 81501
502.396.5535
mattyL42@gmail.com

Educational History

2003 - 2006

University of Iowa

MFA in Dance Performance

Thesis Topic - "*Presence and vulnerability in live performance*"

*Continuing completion of M.A. in Education

2002

Spalding University

Continuing Education towards MA Ed

1996 - 2000

State University of New York at Geneseo

B.S. in Elementary Education

Concentrations in Early Childhood (pre-K - 3) and Dance (K - 12)

Professional Academic Appointments

Higher Education

2007 – Present

Mesa State College

Assistant Professor of Dance

Courses taught – Dance Pedagogy, Music for Dancers, The Healthy Dancer,
Composition, Improvisation, Modern I/II/III, Jazz I/II/III

- Recognized by ACTFA for outstanding choreography award for "Urinetown"
- Awarded 2 faculty professional development grant

2005 - 2007

Iowa Wesleyan College

Assistant Professor of Theater and Dance

Courses taught - Ballet I/II, Jazz I/II, Varsity Dance Team

- Director and creator of original theater productions
- Dance team coach/theater producer/director/advisor

2006 - 2007

University of Northern Iowa

Visiting Guest Artist/Adjunct Instructor/Choreographer
Courses taught - Dance for Musical Theater

2005 - 2007

Cornell College

Visiting Faculty

Courses taught - Dance Workshop

- Collaborative class with lighting design students
- Production of first college sponsored concert dance performance

2005 - 2007

Maharishi University

Dance Club Advisor and Choreographer

Courses taught - Advanced Modern

Mentored and managed newly formed dance organization

2003 - 2005

University of Iowa

Graduate Teaching Assistant

Courses Taught - Beginning, Continuing and Advanced Jazz

- Inclusion of theater movement/hip-hop/musical theater dance

Educational/Internship Program Directorships

2009

Interlochen School for the Performing Arts, Interlochen, MI

- Full summer contract for Modern, Jazz and repertory classes

2006 - 2007

Riverside Theater, Iowa City IA

- Equity internship program
- Courses in stage movement and body centering techniques

2006

Theater of Cedar Rapids, Cedar Rapids IA

- Creation of four original musical productions
- Daily classes in movement and theater

Elmwood-Franklin Summer Program, Buffalo, NY

- Lecturer on careers in the arts
- Production Mentor

2004 - 2005

Stephen Foster Association, Bardstown, KY

Dance Technique Coordinator - Pre-professional training program

- Provided summer intensive in dance technique to 12 - 15 interns

- Developed individual audition packages for each intern
- Choreographed and produced culminating showcase

Additional Teaching Experience

Master Classes

2008

Pikes Peak Community College

2005

Winona State

University of Wisconsin at Lacrosse

Guest Lectures

Mesa State: History of Film – “Citizen Kane”

Mesa State: The Creative Body – Choreography, from studio to stage

Mesa State: Ballet II and Ballet III – Guest teacher

Mesa State: Acting II – Physical Theater and Body Training

Northern Iowa: Theater and the Arts – “The director and choreographer relationship”

University of Iowa: Intermedia 1 - “Coco Fusco on race and gender”

University of Iowa: Continuing Modern - Guest Teacher

University of Iowa: Continuing Ballet - Guest Teacher

Dance Schools

2007 - 2008

Absolute Dance

Grand Junction, CO

Partnering, Ballet

2005 - 2007

Art of Dance

Fairfield, IA

Instructor in Creative Movement, Adult Ballet and Advanced Modern technique

2003 - 2004

Dance Forum

Iowa City, IA

Instructor in Adult Modern and Teen/Adult Jazz

2001 - 2003

Allegro Dance School

Radcliff, KY

Instructor in Advanced Modern and Jazz

The Dance Center

Elizabethtown, KY

Guest instructor in Advanced Jazz, Ballet and Modern

Dance Pros

Bardstown, KY

Co-Founder and instructor in Jazz, Ballet, Modern, Tap and Creative Movement

1999 - 2000

Valley School of Dance

Geneseo, NY

Instructor in Creative Movement, Jazz, Ballet and Tap

Elementary Education

2001 - 2003

3rd Grade Teacher, *St Joe Elementary*, Bardstown, KY

- Organized assembles and artistic programs for school
- Integrated kinesthetic lessons and applied them to core subjects
- Test scores substantially increased over three year period

2000

Pre-K and 1st grade substitute

Keshequa Elementary, Keshequa, NY

Commissioned Works

(All works Choreographed and Performed)

2009

Dance Knots Project – San Juan, PR

Stumbling of the Tongue

An evening length work devoted to the dichotomy and nature of relationships.

The Art Center Sculpture Show – Grand Junction, CO

Entering

An Intermedia collaboration with sculptor Toru Sugita that was recognized as best in show

Shelter Repertory Dance Theater – Lacrosse, WI

Effection

A concert of new works that attempt to understand the complexity of interweaving hopes, desires, hurts and losses.

NeXus - Boulder, CO

Lossless

A concert designed to bring together the contemporary dance "voices" in the Boulder/Denver area, the concert showcases the choreographic talent of the professional dance community and student artists of CU's dance department.

Aspen Dance Connection – Aspen, CO

Push/Don't Pull

A resource for Original and World Dance and serves as a communications hub for the Performing Art of Dance

2008

The Language of Light – Aspen, CO

Don't Fear the Reaper/ Nous Sommes Du Soliel

Expressed through the medium of dance, magic and a waking meditation "THE LANGUAGE OF LIGHT" takes us on a journey seldom experienced in the theatre, a journey which includes symbols of energy brought to life, a beautiful ritual, and a depiction of the light within

Aspen Dance Connection – Aspen, CO

Buckle

A resource for Original and World Dance and serves as a communications hub for the Performing Art of Dance

Kagerou - Grand Junction, CO

Structured Improvisation

A multi-media Outdoor Art installation and Dance

Dance Companies

2007 – Current

Beyond Boundaries - Mesa State Community based Dance/Theater

- Choreographer and Guest Teacher

2006 - Current

Kayle + Company - Postmodern Dance/Theater

- Joyce/Soho Concert
- DTW Emerging Choreographers Workshop, NY

2004 - 2005

Dancers In Company - Iowa's premier touring dance ensemble

- Business Manager - Bookings, Negotiating Contracts, Budgeting
- Assistant Artistic Director - organizing, scheduling and rehearsing repertory

- Featured Company Member

2000 - Current

Shelter Repertory Dance Theater - Touring contemporary Dance/Theater

- Founding Company Member
- Residences and performances throughout the Midwest

Choreography and Directing Credits

Professional and Regional

2009

The Soldiers Tale – Interlochen School of the Arts Summer Program, Interlochen, MI

2008

Chicago - The Cabaret, Grand Junction, CO

The Wizard of Oz - The Cabaret, Grand Junction, CO

The Goodbye Girl - The Cabaret, Grand Junction, CO

2007

The Merry Wives of Windsor - Riverside Theater Company, Iowa City, IA

West Side Story - Theater of Cedar Rapids, Cedar Rapids, IA

The Full Monty - Theater of Cedar Rapids, Cedar Rapids, IA

2006

Kinnick - Riverside Theater Company, Iowa City, IA

The Tempest - Riverside Shakespeare Company, Iowa City, IA

Cabaret - Circle City Players, Iowa City, IA

My Fair Lady - Iowa City Community Theater, Iowa City, IA

2005

Big Love - Cornell College in Mt Vernon, IA

2004

Guys and Dolls - Iowa City Community Theater in Iowa City, IA

1997 - 2005

Stephen Foster the Musical and Second Show – Bardstown, KY

Collegiate Productions

2009

The Rocky Horror Show- Mesa State College

2008

Suessical – Mesa State College

2007

Urinetown – Mesa State College
A Chorus Line – University of Northern Iowa
All in the Timing – Iowa Wesleyan
The Christmas Show - Iowa Wesleyan

2006

Lessons and Carols – Iowa Wesleyan College

2005

A Christmas Show – Iowa Wesleyan College

1999

A Chorus Line – SUNY Geneseo

1998

Three Penny Opera – SUNY Geneseo
Madrigal Dinner Theater – SUNY Geneseo

High school Productions

2008

Cinderella - Kennedy High School, Cedar Rapids, IA

2007

Disney's High School Musical - Kennedy High School, Cedar Rapids, IA

2006

Cats - Kennedy High School in Cedar Rapids, IA
Oklahoma - Mt Vernon High School in Mt Vernon, IA

2005

The Music Man - Kennedy High School in Cedar Rapids, IA
Chicago - Kennedy High School in Cedar Rapids, IA

Concert Dance/Intermedia Choreography/Collaborations

2009

"Contradictions and inexplicable juxtapositions"
Concert Jazz piece
Music by Outkast and Boys Noize
Performed for the Interlochen Student Showcase

"Umm, sometimes you say so many different things I'd think you were depressed"

Contemporary Septet

Music by Kate Micucci

Performed for the Beyond Boundaries summer concert

"Busstop"

Jazz Fusion octet

Music by Helluva Town

Performed for the Mesa State spring dance concert

"Pondering the Flight of Icarus"

Contemporary Quartet

Music by Sigur Ros

Performed for the Mesa State spring dance concert

"Heavy (please bend at knees)"

Contemporary Trio

Music by Rataat and Vera Lynn

Performed for the Mesa State spring dance concert

"And Love Says...?"

Contemporary Group piece

Music by Zoe Keating

Performed for the Beyond Boundaries winter concert

2008

"The Ballad of the politico"

Contemporary Sextet

Music by Sweet Honey in the Rock

Performed for the Mesa State fall dance concert

"I had a dream of a sunrise"

Contemporary group piece

Music by M83

Performed for the Mesa State fall dance concert

"Push/Don't Pull"

Duet

Music by the Magnetic Fields

Performed for the Beyond Boundaries summer dance concert

"Ever Fallin?"

Contemporary Sextet

Music by the Beatles, She and Him, The Buzzcocks

Performed for the Beyond Boundaries summer dance concert

"If I were you'd be(e)"

Contemporary group piece

Music from the Juno Soundtrack

Performed for the Mesa State spring dance concert

"Ilumba"

Contemporary group piece

Music performed live by the MSC Percussion ensemble

Performed for the Mesa State spring dance concert

"Buckle"

Contemporary quartet

Music by Kronos Quartet and Magnetic Fields

Performed for the Aspen Dance Connection

2007

"Float"

Contemporary group piece

Music by Gonzalez

Performed by Beyond Boundaries Dance Company

"Little did they know (subtle assurances)"

Contemporary group piece

Music by Satie, Chopin, The Beatles, The Weepies and Wreckless Eric

Performed for Mesa State fall dance concert

"Pinball Wizard"

Musical theater staging

Music by the Who

Performed for Mesa State fall dance concert

"Stand Still"

Contemporary group piece

Music by Anthony and the Johnsons

Performed for Maharishi Dance experience

"All the Jazz"

Fosse inspired jazz piece

Music by Kander and Ebb

Performed by Iowa Wesleyan Dance Ensemble

"Being"

Contemporary Ballet

Music by Shostakovich

Performed by Iowa Wesleyan Dance Ensemble

2006

"Another Interpretation"

Contemporary Solo

Music by Imogen Heap

Performed for Fairfield Art Walk

2005

"Sway"

Jazz collage for 12 theater interns

Music from "Shall We Dance" soundtrack

Performed for the 2005 Stephen Foster Intern showcase

"Heroic Mementos"

Duet

Music by Crash Test Dummies

Performed for the 2005 Bardstown Rotunda Show

"Standing still"

Modern piece for 17 dancers

Music: "Building steam with a grain of Salt" by DJ Shadow

Performed for Cornell College Collaboration Concert

"Blue"

Modern Improvisation piece inspired by autobiographical text for 8 dancers

Music: "Almost Blue" by Elvis Costello

Performed for Cornell College Collaboration Concert

"Hound Dog"

Classic Jazz piece for 10 dancers

Music: "Hound Dog" performed by Big Mamma Thornton

Performed for Cornell College Collaboration Concert

"The Charleston"

Classic social dance piece for 10 couples

Music: "The Charleston" played by the Benny Goodman Orchestra

Performed for Cornell College Collaboration Concert

"Lossless"

Duet

Music: "Everything in its right place" by Radiohead

Performed for Cornell College Collaboration Concert

"Rich Man's Frug" (Restaged)

Fosse interpretation for 24 dancers

Music: Rich Man's Frug from Sweet Charity

Performed for Cornell College Collaboration Concert

"Effection"

Duet within an installation

Music: "See, even Night herself is here" from Henry Purcell's "The Fairy Queen"

Performed for University of Iowa Faculty/Graduate concert

"Hit it, Swoop it, Step it, Shake it"

Jazz piece for 4 dancers

Music: "Get on the Good Foot" by James Brown

Performed as part of the University of Iowa's Dancers in Company 2005 touring season

2004

"...funny"

Music: "My Funny Valentine" and "Save your love for me"

Adjudicated for University of Iowa's Graduate/Undergraduate Concert

"Wish you were here"

Intermedia collaboration video/dance

Music: The Postal Service and Tracy Chapman

Performed for University of Iowa's "Theories of Dance and Body" Symposium

"Rich Man's Frug"

Fosse interpretation for 8 dancers

Music: Rich Man's Frug from Sweet Charity

Performed for Pre-professional showcase in Bardstown, KY

"Never without you"

Duet

Music: Cassandra Wilson, "Time after time"

Performed for University of Iowa's Faculty/Graduate concert

2003

"I could come back to you"

Intermedia collaboration video/dance

Music: "Song ii" by Michael Nyman

Adjudicated for University of Iowa's Faculty/Graduate concert

"Itch"

Solo work

Music: "Where you there?" performed by Johnny Cash

Performed for University of Iowa's Dance Marathon

Professional Sound Editing

2006

Cats

Kennedy High School

Edited rehearsal score

2003

The Music Man

Stephen Foster Drama Association

Remixed and edited entire musical score

Jail House Rocks

Dance Pro Spring Performance

Edited show music, set up sound equipment and ran sound board

Theater Performance Experience

Dance

2009

Mesa State College – Spring Dance Concert

Grand Junction, CO

In/Out

Choreography by Chung-Fu Chang

2008

Mesa State College – Fall Dance Concert

Grand Junction, CO

The Moment of Release

Choreography by Kim Neal Nofsinger

Theater

2007

UNI Theater, Cedar Falls, IA

- *A Chorus Line* - Zach

2005

Agape Theater Company, Bardstown, KY

- *Barefoot in the Park* - Victor Velasco

2004

University of Iowa, Iowa City, IA

- *Carman* - Picador

- *The Seven* adopted by Will Power - Polynicies

1999

Six Flags Entertainment, Darien Lake, NY

- *Swing* for Indoor Rock Review, Outdoor “50’s” show and children’s show

1997 to 2005

Stephen Foster Drama Association, Bardstown, KY

- *Grease*(04/05) - Kenickie
- *The Music Man* (04) - Salesman/Featured Dancer
- *Showboat* (02/03) - Frank Schultz
- *Stephen Foster the Musical*(97-05) - EP Christy/Featured Dancer

1996 - 2000

SUNY Geneseo, Geneseo, NY

- *A Soldiers Tale* - The Devil
- *Beyond Therapy* - the Waiter
- *Cabaret* - Bobby
- *Chorus Line* – Mike
- *Once on This Island* - Chorus
- *Sweet Charity* – Featured Dancer
- *Three Penny Opera* - Coaxer
- *Hair* - Featured Dancer
- *Marat/Sade* - Kokol
- *The Apple Tree* - Sanjar/Featured dancer

Grants and awards

2008

Mesa State Faculty Development award - \$1,003

2007

Mesa State Faculty Recognition award - \$1,000

ACTFA award for outstanding choreography (Urinetown, Mesa State College)

Mesa State Faculty Development award - \$1,800

2003-2006

University of Iowa Academic Award - \$3,000 per year

Professional Organizations

Executive Board of ACDFA Northwest Region
Alpha Psi Omega - National Theater Fraternity
NAEYC - Organization for Early Child Advocacy

Service

2008

MSC Curriculum Committee
MSC Student Life Committee
MSC Hiring Committee for nursing program
MSC Voluntary Assessment Committee
MSC Web design Committee
MSC Musical Theater Committee
MSC New Construction Design Committee

2007

Conceived and produced *Mesa State High School Dance Day*
Mesa State Dance program Committee
Mesa State Musical Theater Committee
Conceived and produced *Southeast Iowa Dance Day*
Henry County Girl Scout dance experience day
Iowa Wesleyan Faculty Development committee

2006

Iowa Wesleyan Faculty Development committee

2005

Iowa Wesleyan Chapel renovation committee
Kentucky Governor's school guest lecturer
University of Iowa set up committee for ACDFA

2004

University of Iowa Hip Hop workshop for juvenile center
Louisville morning news "Greased Lightning" performance
University of Iowa dance team selection committee
Future Stars of Tomorrow dance judge
University of Iowa set up committee for Dance Marathon

**Heather Waggoner
Curriculum Vitae**

1. Academic Degrees

MFA	Illinois State University	1995	Costume Design-Technology
BA	Indiana University (Indianapolis)	1992	Theatre (Honors Degree)
AA	Indiana University (Indianapolis)	1989	Liberal Arts

2. Relevant Professional Experience:

1995-Present Tenured in 2002 Mesa State College, Theatre Faculty and Costume Designer. Responsible for all the Costumes, Makeup, Mask and Puppetry (from conception to completion) seen on both the four production season on the Main Stage and four production season in the Experimental Theatre each year. Assist with costumes for opera scenes (Music Department), dance concerts/ one acts/teaching 12 credit hours per semester/maintain the costume shop and equipment/ maintain inventory and stock/ teach and supervise the students in the construction/ alter and distress existing costumes and craft items/ and create soft goods for the stage e.g. drapes, bedspreads, and pillows. I have developed a rental program where we rent production costumes to nonprofit and school theaters throughout the state with an average income of \$1,500.00 (the money is used to support the technical program). Advise students in the Theatre Arts Majors and Minors.

The following is a list of classes taught:

- a. *Theatre Appreciation*—This is a general overview of Theatre from Ancient Greek through modern productions in western theatre and a brief outline of Asian theatres of Japan and China incorporating monologues and improvisation. For the Final Exam, students divide into groups and produce a cutting from a play or a one act. Each student must act in the production as well as design either costumes, lights, set, sound or direct the production,
- b. *Makeup for the Stage*--This is an overview of the various types and application of makeup using a variety of styles, methods, and products.
- c. *Costume for the Stage*—This is a general overview of costume History from the Egyptian period through the 19th Century. It also includes the process of designing costumes with the understanding of aesthetic distance, visual distance and the creation of characters. The final project is a culmination of the history and design sections—the students render the costumes for a play.
- d. *Play Production*—students help create the costumes for the various productions either the Main Stage or the Experimental stage. They learn how to build, pattern, distress, costumes as well as create costume crafts which would include crown, armor, jewelry etc.
- e. *Technical Performance*—students learn how a production comes together—they acquire the understanding of production—for costumes. They maintain the wardrobe and facilitate quick changes when needed.
- f. *Costume Construction I*—This is a class I developed here at MSC students hone their basic sewing skills and learn the process of flat patterning and design. They design a costume for a play and create it in half scale for fit the half scale mannequins.
- g. *Costume Construction II*—This is a class I developed at MSC--students further hone their sewing skills and learn the process of patterning by draping and tailoring. They design a costume for a play creating it to fit themselves.
- h. *Topic Class*: I developed these two classes

i. Puppetry—Students learn the history, create a minimum of 8 different styles/types of puppets and how they are manipulated, Their final project is to produce a puppet play with other students. We usually invite an audience. The class produced the 15 puppets (Munchkins) for the MSC production of The Wizard of Oz.

ii. Mask—Students learn the history of masks and how to create various types of masks. We experiment with both new and old media. The class built the masks used in the Grand Junction Symphony presentation of Carnival of Animals.

h. Independent Studies—I have had a number of various students create their own projects. Some of these projects include: Designing the Costumes for a High School Production—Once Upon a Mattress Central High School, Researching and cataloguing the military costumes in the costume morgue, Researching, Designing, and building the Armor for the production As You Like It, Main Stage—MSC, and Researching, Designing, and Rendering five plays from different periods and styles.

iii. Advanced Makeup: Students learn FX makeup under Brian Weller a professional makeup artist who worked both at Universal Studio and Walt Disney World.

2006 Costume Shop Manager: West Virginia Public Theatre
Morgantown West Virginia

Summer Professional Theatre Company--Managed the costume shop, staff, supervised the building and altering the costumes, costume props, craft items, hair and makeup, costume budget for each of the seven productions in nine weeks. I also designed Evita.

2002 Costume Designer Creede Repertory Theatre,
Creede CO

Summer Repertory Company—Designed and built costumes for three production and trained the running crew.

1992-1995 Graduate Student
Illinois State University, Normal IL

Realized Productions:

<u>The Christmas Carol</u> (Premiere)	Main Stage
<u>Slaughter City</u> (Premiere)	Main Stage
<u>Heidi Chronicles</u>	Thrust Stage
<u>Elixir of Love</u> (Opera)	Main Stage
<u>Imaginary Invalid</u>	Main Stage

1995 Costume Supervisor
Illinois State University, Normal IL

Managed the budget for the shop, Maintained all the sewing, dying and serging equipment as well as ordering supplies needed by the designers for six annual productions and three Summer Productions—Illinois Shakespeare Festival. I also taught Theatre Appreciation, Makeup for the Stage, and Costume History.

1993 Cutter Draper
Illinois Shakespeare Festival

Illinois State University, Normal IL

Created patterns, cut and draped the costumes for three Shakespearean Productions during the festival.

1992-1993 Assistant Costume Designer
Illinois Shakespeare Festival
Illinois State University, Normal IL
Assisted the Designer and supervised the stitchers and craft people.

1991-1992 Costume Designer
Indiana University (Indianapolis) IUPUI
Indianapolis IN
Designed and built the costumes for 5 production year, including the traveling production for youth. Maintained shop and equipment and supervised the students in the construction and alteration of costumes.

1989-1991 Designer and Stitcher
Heather's Stitchery
Speedway, IN
Owned business—designed dance costumes for National Ballroom Dancing Competitions.

1990 Part-time Stitcher
Indian Repertory Theatre
Indianapolis, IN

Served as a stitcher.

1981-1991 Sewing Teacher
4-H Clothing
Indianapolis IN
Taught all levels of sewing construction during the summer

1989-1992 Fashion Show Committee
Indiana Extension Service (State Fair)
Indianapolis, IN
Organized, coordinated and ran the annual Sate Fair Fashion Show.

3. Service:

A. Community—

- i. A selected list of Productions I served as Consultant as well as renting costumes:

<u>Christmas Carol</u>	Grand Junction Community Theatre
<u>Nunsence II</u>	Performing Arts Center
<u>Cyrano De Bergerac</u>	Performing Arts Center
<u>Man of la Mancha</u>	Performing Arts Center
<u>Once Upon a Mattress</u>	Central High School
<u>Arsenic and Old Lace</u>	Two Shoes Theatre
<u>Guys and Dolls</u>	Magic Circle Theatre (Montrose)

<u>The Christmas Story</u>	Magic Circle Theatre
<u>My Fair Lady</u>	Grand Junction High School
<u>Die Fladermaus</u>	Grand Junction Symphony
Carnival of the Animals	Grand Junction Symphony
<u>Tales of Hoffman</u> (Opera)	Grand Junction Symphony
<u>Peter Pan</u>	Adam State College
<u>Cyrano De Bergerac</u>	Magic Circle Theatre
Girl Scout tour of the Costume Design Studio and donated felt scraps for their project	

- ii. Adjudication—several play/productions adjudicators for School District, 51 in De Beque. CO
- iii. Served as a consultant to local businesses on type of products needed for the stage productions and suggestions for Halloween products: The Party Store, Off Broadway, Twice is Nice, and Green/Shoe-Roxies Productions.
- iv. Donation of 120 patterns to the Cabaret. Donation of fabric scraps to the Fine Art Department's Fibers Class.
- v. Mask Class built the masks for a Grand Junction Symphony production.
- vi. Judge 4H clothing at the County level in Delta and Grand Junction
- vii. Out of State Service—a recent list of service:

Schools and Theatres :

Guys and Dolls –Walla Walla, WA--Maribeth Bergstram
Return to Forbidden Planet—Trobridge College, Trobridge
Wiltshire England, Catherine Osmond
Olympus on My Mind—Connecticut University
Michael Johnson

- B. School:** Serving on School committees—Affirmative Action and Search Committee in 2000 and 2002, Mesa Madness, Scholars Day, Major's Day and Arts Expo at Saunders's Field house and Two Rivers Convention Center and served on Promotion Committee
- Music Department—annually measure the Choir Members for there Dresses and Tuxedos, advise on costumes for the Senior Recital Class. Designed costumes for Noah's Flood, a Music Department Production.

C. Department:

Serves on the Executive Board for the Theatre Department
Administrate and graded the Entrance and Exit exams
Created and maintained the calendar for the department.
Search committee for the last two faculty members in Theatre, 2 faculty members in dance and one faculty member in Speech
Chair of the Theatre Awards Banquet—for 3 years.
Guest speaker in many classes
Sophomore review of Design Students,
Advisor for the Drama Society—took some of the students to Las Vegas NV, England and Scotland.

Reorganized the Costume Shop eliminating one fourth of the stock and assisted running the "World's Most Dramatic Yard Sale" where we sold the costumes and props for \$5,000, the money was used for Student Scholarship.

Maintain costume construction equipment and stock.

Move the costume shop twice and reorganized.

Rocky Mountain Theatre Festival—assisted with the organizing, and served as facilitator and trouble shooter during the festival. Received donations from the public to assist in the stock of the costume shop—average value of \$2000.00 annually.

Cut/Draped costumes for St Mary's Hospital's 1999 Gala—received \$3600.00 in wooden rolling racks for the costume shop.

Maintain a staff of volunteers—Heather's Angles.

Recruitment--BYU 2000, CU-Boulder 2001 at RMTA, Thespian Festival in Denver 2007

Audition new Technical Students for the department--on campus each semester.

Interviews—Grand Valley Living, Criterion, Sentinel, Free Press, and Mosaic

Dance: assist with the selection of costumes for the dance pieces each Semester

Directing Classes—advising on costumes for their One Acts in both semesters

Donation of \$ 1250.00 for the department Scholarship fund, \$50.00 at Andrews Cocktail party for additional scholarship for Music Theatre and \$500.00 for the new building fund.

4. Professional Affiliations:

United States Institute for Theatre Technology Inc.

Costume Society of America

Rocky Mountain Theatre Association

Puppeteers of America

5. Costume Designs:

Topic Class: I developed these two classes

i. Puppetry—Students learn the history, create a minimum of 8 different styles/types of puppets and how they are manipulated, Their final project is to produce a puppet play with other students. We usually invite an audience. The class produced the 15 puppets (Munchkins) for the MSC production of The Wizard of OZ.

ii. Mask—Students learn the history of masks and how to create various types of masks. We experiment with both new and old media. The class built the masks used in the Grand Junction Symphony presentation of Carnival of Animals.

h. *Independent Studies*—I have had a number of various students create their own projects. Some of these projects include: Designing the Costumes for a High School Production—Once Upon a Mattress Central High School, Researching and cataloguing the military costumes in the costume morgue, Researching, Designing, and building the Armor for the production As You Like It, Main Stage—MSC, and Researching, Designing, and Rendering five plays from different periods and styles.

iii. Advanced Makeup: Students learn FX makeup under Brian Weller a professional makeup artist who worked both at Universal Studio and Walt Disney World.

5. Costume Designs and Student Advising:

2008-2009	<u>Seussical, Reckless, The Magic Flute, Our Country's Good.</u>	Main Stage, MSC
2008	<u>Noah's Flood</u> Music Department's Opera	Experimental Theatre
2007-2008	<u>Servant of two Masters</u> <u>Urineatown, Angles in America</u> Advised student designer: <u>The Boy Friend</u>	Main Stage, MSC
2006-2007	<u>Henry V, Brigadoon.</u> Advised student designer: <u>Little Shop of Horrors, Travesties</u>	Main Stage, MSC
2006	<u>Evita</u>	West Virginia Public Theatre, Main Stage, MSC
2005/2006	<u>Godspell, Dracula, West Side Story, The Phantom Tollbooth</u> Advisor: Student Costumer <u>The Biggest Thief in Town</u> <u>How I learned to Drive</u>	Experimental Theatre
2004/2005	<u>Tommy, Whose Life is it Anyway?</u> <u>Iolanthe, As You Like It</u> Advisor: Student Costumer <u>Fool for Love</u> <u>Biggest Thief in Town</u>	Main Stage. MSC Experimental Theatre
2003/2004	<u>Les Liasons Dangereuses, Chicago, Trojan Women, Fortinbras</u> Advisor: Student Costumer <u>The Amazing Adventures of Him and Her</u>	Main Stage, MSC Experimental Theatre
2002/2003	<u>George M, Out of Order</u> (Supervised a student designer), <u>The Wizard of OZ, Texas Tartuffe</u> <u>The History of America Abridged</u> <u>Camelot</u>	Main Stage, MSC Green/Shoe Theatre Grand Junction, CO Performing Arts Con. Grand Junction. CO
2001-2002	<u>Kismet, Return to Forbidden Planet,</u>	Main Stage MSC

	<u>Assassins, Lysistrata,</u> Music Department: <u>Amahl And The</u> <u>Night Visitors</u> (Opera)	
	<u>Our Town, All My Son's, The Nerd</u>	Creede Repertory Theatre, Creede CO
2000/2001	<u>The Plough and the Stars, To Kill a</u> <u>Mocking bird, Raj Hamlet</u> (Shakespeare's Hamlet set in India), <u>Dames at Sea.</u> Dance Piece: <u>Les Femmes Du Nouveau</u>	Main Stage, MSC
1999/2000	<u>Our Town, The 1940's Radio Hour</u> <u>The Field of Black Birds</u> (premiere), <u>Jesus Christ Superstar</u> Summer: <u>Olympus on My Mind, Taming</u> <u>of the Shrew, Coastal Disturbance</u> (Supervised Student Designer) <u>Peril on the High Seas</u>	Main Stage, MSC Senior Theatre, Grand Junction, CO
1998/1999	<u>No, No, Nannette, Streetcar Named</u> <u>Desire, Elephant Man, Chorus Line</u> Music Department: <u>Dido and Aeneas</u>	Main Stage, MSC
	<u>A Taste of Shakespeare</u>	Redstone Castle Redstone, CO
	<u>Tumbleweeds</u>	Senior Theatre, Grand Junction, Co
	<u>Arsenic and Old Lace</u>	Grand Valley Community Theatre, Grand Junction, CO
1997-1998	<u>The Heiress, The Mikado,</u> <u>You're a Good Man Charlie Brown,</u> <u>Venetian Twins, The Crucible</u> Dance Piece: <u>Sweetie</u> Summer: <u>Return to Forbidden Planet,</u> <u>Funny Thing Happened on the Way to the</u> <u>Forum, Daddy's Dyin, Who's Got the Will?</u> (Supervised a Student Designer)	Main Stage, MSC
1996/1997	<u>Cyrano de Bergerac, She Loves Me,</u> <u>Guys and Dolls, The House of Blue</u> <u>Leaves</u>	Main Stage, MSC

The Complete Works of William Shakespeare –Student Production Wubben Lecture Hall
MSC

1995-1996 The Secret Garden, Someone Who'll Watch Over Me, Macbeth, Joseph and the Amazing Technicolor Dreamcoat Main Stage, MSC

6. Presentations:

2005 “Accessories: What to Wear and Not to Wear” Presentation 4H
2004 “Building Flexible Armor for the Stage” Workshop Presented at Rocky Mountain Theatre Festival—MSC
“Materials and their Applications” Workshop on the various uses of Materials and fabrics, Odyssey of the Mind Program, Grand Junction, CO
2001 “Building Armor, Crowns and Costume Props”, Illinois State University—Normal IL
“Distressing without Destroying” and Building Flexible Armor for the Stage” Two workshops presented for the Rocky Mountain Theatre Festival, Colorado University—Boulder CO
2000 “Distressing without Destroying” Central High School Workshop
1999 “Renaissance Costuming” Central High School Workshop
“Halloween Makeup” Partners—demonstration/workshop
“Bruises and Cuts (Makeup)” Star Program District 51
1998 “Process of Researching Costumes” Presentation for Odyssey of the Mind Program—District 51

7. Awards:

2005 Excellence in Teaching Association of Student Government and Chamber of Commerce—Grand Junction, CO

Nineteen teachers chosen from Mesa County, Student nominated and accessed by the Association of Student Government and the Chamber of Commerce.

2000 Best Undergraduate Program in Technical Theatre Education
Denver Post Newspaper
Denver CO

Denver Post evaluated all the undergraduate theatre programs in the state. MSC was awarded Second in the undergraduate program in Acting and Directing and First in Technical Design.

1993 Foundation Graduate Scholarship Illinois State University
Normal, IL

1992 Excellence in Costuming Indiana University

DR. SANDRA SUE WOODWORTH

Home Address
392 E. Valley Circle
Grand Junction, Co. 81507

Work Address
Mesa State College
Grand Junction, Co
(970) 248-1911

CAREER OBJECTIVE: UNIVERSITY PROFESSOR

WORK EXPERIENCE: Mesa State College - Fall 1990 to Present
Taught Speech Communication Classes
Teaching duties; Interpersonal Communications, this class is structured for small group interaction.
Speechmaking, teaching fundamental procedures for Public Speaking. I also teach the upper division classes for our speech minor: Nonverbal Communications, Cultural Diversity and Gender, Communications & Leadership, & Communications & Conflict

Fort Hays State University 1977 - 1979, & Fall 1984
To Spring 1989
Taught Speech Communication Classes
Interpersonal Communications, Speechmaking,
Persuasion, & Gender Communication

EDUCATION: FORT HAYS STATE UNIVERSITY
BS in Mass Communications, May 1977
MS in Speech Communications, May 1978
Graduated Phi Kappa Phi

BELMOUNT UNIVERISTY
PHD, in Speech Communication, August 2006
Graduated, Summa Cum Laude

Theatre External Reviewer's Report

This report is to follow my visit to Grand Junction, Colorado as an external reviewer for the program review of the Department of Theatre at Mesa State College. As of the time of this writing, I note that the position of the Department Head is now open. I hope this report may prove valuable as the institution begins the hiring process. I suspect the financial situation has worsened in Colorado since my visit as it has in campuses across the nation.

The Theatre Arts Department of Mesa State seems to enjoy a great rapport with its community. The production of *The Rocky Horror Show* I saw was well-attended, and the audience seemed enthusiastic. Additionally, the technical staff speaks of volunteer costume workers, and other community-wide support. The College itself seems to enjoy a solid relationship within the greater Grand Junction community.

My interviews with administrators, library, and institutional research personnel reinforced my view that Mesa is a tightly-knit, caring academic community. I believe the College administration understands the value of the Theatre Department to its community and region, as an integral part of the "public face" of the institution. In my travels across the campus with the Theatre Department Head, I was introduced to a wide cross-section of faculty, and the general atmosphere seems very pleasant and conducive to collegiality. The Department makes a strong case for its programmatic need within the role and mission of the College, and I also noted that there seems to be a very strong connection between the Department and the Grand Junction community as a whole. This, of course, can be a mixed blessing—the faculty noted with great concern the amount of scrutiny the Department had recently received from some community groups who were dissatisfied with its production schedule, and meetings with such constituents were taking an inordinate amount of the Department Head's time during the semester of my visit. Overall, though, the community is tremendously supportive of the Department's productions, as evidenced by a history of strong box office activity. On campus, I noticed with great interest the number of students on campus in general and within the Theatre/Dance community, who wore Mesa State clothing. There seems to be a very strong identity with the institution, and considerable pride therein.

As noted in the self-study document, the relative isolation of Grand Junction can be a blessing and a curse. The blessing is found in the collegiality and community-centered nature of the institution. The curse, of course, lies in the lack of internships and other opportunities for the students, or outside work opportunities for faculty, conditions we share here at my home institution, Idaho State University.

The production I witnessed was directed and choreographed with great skill, revealed well-conceived and executed design and technical elements, and maintained very high production standards throughout. Students of assorted skill levels were well-utilized in their roles, and the audience seemed to sense that this was, indeed, a solid, admirably competent production, as well as being a delightful revisiting of a culturally

iconic show. I believe this production is indicative of the standards and care given to all aspects by this department.

The great strengths of the Theatre Arts Department lie in its faculty and students. Although students may have been encouraged to be enthusiastic as I visited with them, I felt a genuine enthusiasm among them for the program, and a great fondness for their professors. Problems expressed by the faculty do not seem to have registered in the consciousness of the students as a whole, meaning the faculty have kept their concerns to themselves, and the students are largely unaware of internecine conflicts.

One area of concern as I looked over the Department's FTE/FTEF reports for the past several years (as detailed both in the unit's self-study and the College's APQPP programmatic prioritization process) is the relatively low number of graduates each year relative to the growth in majors in all four concentrations. A cursory look at this ratio indicates a graduation rate of less than 50%, which needs to be addressed. Possible changes in advising or other retention mechanisms should be implemented as soon as possible in order to prevent further decay in this area. Additionally, faculty workload, while very high across the board, is distributed rather atypically by this Department. For example, technical faculty receive half their academic load for production based classes, a quarter for senior level seminar/capstone courses (many of which seem only to enroll one or two students), and a quarter for traditional in-class instruction. This results in a situation that must perplex administration, for while the two faculty members in this area regularly put in 60-70 hour work weeks, their generation of student FTE is quite low. A phenomenon such as this can be addressed by reinventing some courses and perhaps altering in some way the means by which FTE numbers are aggregated within the Department.

The Department's assessment activities speak well of its interest in student success, but several of their mechanisms seem to have outlived themselves. Specifically, the questions asked by faculty during the sophomore review process tended to be rather vague and not tied to any particular programmatic outcome. Also, there is a disconnect between the outcome-based syllabi represented in general education courses and those in the major. Assessment activities should be readdressed in order to provide a more accurate longitudinal story of student outcomes.

The main areas of concern for the department lie in the workload of both the department head, and faculty workloads, most specifically, as shall be detailed later in this report, with the workload of the technical faculty, and the tensions arising between the technical and performance faculty members.

In my travels with the Department Head, I noticed that he was almost constantly "besieged" by students with both class and departmental questions. Although this speaks very well for both Dr. Cowden's relationship with his students and his accessibility, it also made me aware that he is spread incredibly thin. He is constantly on the go, and seems to have relatively little time to himself. In addition to administering the Theatre and Dance programs, he is also the head of the Speech Program. Additionally, the person

in this position is the de facto Head of Production, though there is a widespread feeling among the faculty that he is unable to sufficiently concentrate on this additional area of administration.

The Department hopes to apply for accreditation with the National Association of Schools of Theatre (NAST) in the near future. Based on my experience, I believe NAST will find Mesa State out of compliance with its standards on workload issues with both the Department head ("Theatre Executive") workload, and the technical faculty. Also, while the Department has engaged in a long-term project designed to increase library holdings, this should be accelerated if possible in order to strengthen the unit's NAST application.

The Department enjoys distinctive facilities. The Moss Performing Arts Center is a lovely building, and both the proscenium (Robinson Theatre) and black box (Mesa Experimental Theatre) houses are outstanding facilities. Recent renovations have provided a dance studio and a new costume facility within the building, a definite plus for collegiality and efficiency. These new spaces seem to have come with a bit of a catch common to new additions/edifices: a general perception across the campus is that Theatre has now acquired all the space it could ever need. In truth, both the Dance faculty and costume faculty argue that the new spaces, while generally improvements over the previous facilities, represent a net loss of square footage, and so still feel cramped. Indeed, storage space seems at a premium, and the Department could already use a second dance studio and flexible classroom/rehearsal space. My hope is that the administration will not become complacent following the recent improvements, but will instead continue to push for improvements of the Theatre physical plant whenever the economic conditions make any brick-and-mortar improvements feasible.

Recommendations

Staffing:

If Mesa State wishes to maintain its current level of Theatre and Dance productions, it really needs to address the issue of technical staffing. I have listed this first, as I believe it is the primary source of conflict and concern within the Department. Performance faculty are frustrated by designs that arrive late, and often feel insufficiently supported by the technical faculty. Technical faculty feel overwhelmed, and often feel unappreciated by their colleagues and administrators. As noted earlier, the Department Head is also the production head, but may not be able to give production the extent of attention this area requires. I don't believe the Department can meet its goals of growth, financial stability, or national accreditation until this is addressed, and these staffing issues are the source of potentially destructive rancor amongst the faculty and administrators.

Funding:

I fully realize that any recommendations concerning funding in this economy may seem a moot point. I recognize that reality may dictate that few funding decisions beyond those aimed at programmatic survival are likely in the next several years. Assuming that the economy will eventually improve, however, Mesa State needs to reconsider the extent to which the box office funds the Theatre Department. The current model necessitates quite a number of large, "splashy", commercially successful productions. Consequently, the department is not able to present some of the plays of classical repertory which should be an integral part of any university Theatre Department. Additionally, as fixed costs (such as those for materials and performance rights) continue to increase there is no plan in place to offset this with anything but increased box office revenue. The Department Head mentioned that he is consistently needing to reallocate existing budget lines towards the supply/royalty lines to offset increasing costs, and this takes away from the Department's ability to engage in other important activities such as bringing guest artists/faculty to campus.

While Mesa State students are involved in high-quality productions, I fear that the Department is not able to offer production experience in the full scope of styles and genres theatre students require. The budget for Dance productions, I am told, currently comes out of the Departmental supplies budget. Due to the scarcity of technical/staff resources, Dance often hires outside lighting designers, but has no predictable budget to do so, resulting in a lack of predictability concerning the nature and extent of funding for each Dance performance.

Technical faculty members complain of a lack of work-study funds to properly staff the shops. Faculty in other areas may believe the existing work-study students are under-utilized or improperly supervised. I believe an increase in the student work force would at least partially ameliorate the challenges to both the scenic and costume shops.

Space:

Although the Department is unlikely to gain new spaces for some time due to the recent physical plant upgrade, spatial needs will continue to be a challenge. I believe both the scene and costume shops could immediately benefit from accessible, off-site

storage. The Mesa Experimental Theatre (black box) now is often used as a green room for productions in the Robinson Theatre. The ultimate addition of a green room, at least one additional flexible classroom, and a second dance studio space would allow the Department to continue its expansion.

Class Size:

Quite possibly tied to the spatial challenges, performance faculty complain about the number of students (often around 30) in Acting and Movement classes. Smaller classes, while increasing the expense per FTE, would provide students a much more hands-on, beneficial experience, and would reduce faculty frustration. As mentioned earlier, a redistribution of the ways in which faculty workload is assigned may help to assuage some of the cost increases associated with working towards smaller class sizes at the lower division levels.