



**Program Portfolio  
Theatre Arts Program  
2010-2011**

**Description of Program**

The EOU Theatre Program, with a diversified curriculum leading to a B.A. or B.S. in theatre, places an emphasis on academic excellence, production, creativity, and hands-on learning. Both the B.A. and the B.S. explore the role of theatre as a voice and a mirror for the cultural behaviors of all human beings. Our objective is to prepare students in the theatrical world for either graduate work in the discipline, teaching, or other creative professional endeavors.

**2009 Self Study:** The Theatre Program is a 80-81 credit major leading to the BA degree. In addition to General Education and other institutional graduation requirements students are required to complete 55 credits in the core courses and 25-26 in one of eight major concentrations. Additionally students pursuing a BS degree are required to complete 12 credits in English, History and Art.

The aim of the Theatre Program is to give the student a general understanding of theatre history and appreciation of all aspects of theatre production. A hands-on experience in the creation of the “visual world” of the theatre is stressed through course and production work. The Theatre program concerns itself with the development of the actor’s instrument (voice, body, and imagination) through exercises, scenes, and improvisation. In directing students are given the ability to direct using the skills of picturalization, movement, text analysis, character motivation, and visualizing the environment. The Theatre program gives the student the ability to apply theatre to a major production or scholarly experience and apply theatre applications in the classroom. In playwriting the students gain the ability to write a play using the tools of play structure and form, formula, dialogue, scenario writing, and action.

Teaching theatre requires the talents of creative artists who are also dedicated instructors. Faculty employ expertise in drawing, painting, computer graphics, and drafting to teach design; they train actors in body movement, voice, and imagination; they guide acquisition of skills in construction skills for sets, sewing for costuming, and lamps and cables for lighting; and they provide the business skills necessary for survival with little government funding.

What is learned in class during the day is tested by production and rehearsal work in the afternoons, evenings, and on weekends. Eastern Theatre produces between six and eight shows each academic year often involving scores of people on stage and nearly as many behind the scenes. More than any other university in OUS, Eastern Theatre gets qualified majors into responsible positions on productions to give them real skills.

Practical knowledge is only one side of the coin, though. Theatre faculty advocate for a liberal arts education, including art interpretation and communication skills, Theatre History courses, and analytical, argumentative, and research abilities. This broad knowledge is applied to other core courses in design, acting, and directing. In addition, the plays read and performed offer windows into other times and cultures, in search of the human experience. Consequently, Theatre students tend to be among the most tolerant and open-minded on campus.

The Theatre program consists of 40-50 majors and 20-30 minors each year. In addition to preparing Theatre majors for careers in theatre, film, television in the areas of acting, directing, design, technical theatre, playwriting, theatre education, stage management and/or graduate studies the program also serves the university through General Education courses. In fact many of the students in the lower division in the intro to theatre, acting and technical courses are general education students.

Eastern Oregon University's Theatre Program offers a student-centered community of artists whose major focus is creativity and collaboration. Our aim is to stimulate and nurture artists who are willing to give the gift of their talents to the audience. A hands-on academic- and production-oriented curriculum celebrates theatre as a voice and a mirror for cultural values of all human beings. As a part of a highly motivated arts community, students work with master artists/teachers in a rigorous program of study and production. The BA or BS degree in Theatre prepares majors for graduate work in the discipline, teaching, or other creative activity.

### **How Program serves the Mission of the University and needs of region**



The Theatre program offers students a professional approach to all phases of theatre—including directing, acting, playwriting, staging, costume design, and marketing—to serve a large theatre-going public. The degree program anchors EOU's mission to serve the region's cultural needs and further engages communities in the region in productions. The main stage and experimental theatre spaces—McKenzie and Schwarz Theatres—bear the legacy of residents in the area who continue to

contribute to the financial, cultural, educational, and agricultural health of EOU.

### **Recent Programmatic Changes**

**2009 Self Study:** There have been changes in program personnel in the last three years. In 2007 Heather Tomlinson was hired as Assistant Professor of Theatre in Costume Design & Technology. Heather's addition allowed existing faculty member April Curtis to divide her teaching load between Speech and Theatre and turn over costume design and construction assignments.

In 2008 a national search was concluded for a tenure track Assistant Professor position in Scenic/Lighting design and Technical Direction. Mike Heather was hired to fill the position and began in the Fall of 2008. This has put the Design/Tech area of the program on a much needed solid footing after much turnover in the position in the last nine years.

Recruitment of new majors was helped considerably by targeted scholarships in the arts that started in the 2004/5 and 2006/7 academic years and has continued through to 2009/10. The Eastern Theatre Club, run by students, raised a considerable sum this last academic year and used the money to offer competitive scholarships to sophomore-senior year majors.

The Theatre Program curriculum is currently being evaluated and revised. Course numbers and titles are being changed to better reflect national standards and content. Courses are being added to concentrations to better prepare our students for professional and graduate opportunities. Some old course numbers and titles have been deleted or consolidated. New courses have been added, THEA362 Irish Drama and THEA268 History of Architecture & Decorative Arts for the Theatre. Both new courses are aimed at providing the student with a comprehensive and varied experience in Theatre.

### Vertical Curriculum Mapping: THEATRE PLOs

Course Levels	Benchmark/ Expected Standard of Performance	1 Content Knowledge (courses required of all majors)	2 Critical Thinking (courses required of all majors)	3 Integrated and Applied Learning (courses required of all majors)	4 Teamwork (courses required of all majors)	5 Civic Engagement (courses required of all majors)
	<i>Program sets benchmark</i>					
400-Level	Program sets scale	THEA407		THEA415 THEA450 THEA451	THEA400 THEA406	THEA406
300-Level		THEA361 AEH THEA362 THEA363	THEA360 APC THEA361 AEH THEA362 THEA363 THEA344 APC THEA345	THEA320 THEA344 APC THEA345 THEA350 APC THEA351 THEA353 THEA366	THEA315 APC THEA353 THEA354 THEA355	THEA315 APC THEA320 THEA353 THEA354 THEA355
200-Level		THEA230 THEA261 AEH THEA262 AEH THEA263 AEH THEA268 THEA269 AEH	THEA225 APC THEA235 APC THEA261 AEH THEA262 AEH THEA263 AEH THEA268	THEA225 APC THEA235 APC THEA249 APC THEA250 APC THEA256 APC THEA264 APC THEA265 APC THEA266 APC THEA267 APC	THEA255 THEA264 APC THEA265 APC	THEA255
100-Level		THEA111 THEA112 APC	THEA111 THEA112 APC	THEA150 APC		THEA112 APC

## I. Program Objectives/Outcomes

- **Content Knowledge:** Demonstrate comprehensive knowledge of theatre literature and history.
- **Critical Thinking:** Use critical thinking to demonstrate understanding/appreciation of all aspects of theatre production including performance, design, and playwriting.
- **Integrated and Applied Learning:** Use integrated and applied learning to demonstrate hands-on experience in a variety of theatre disciplines to bring a production from conceptualization to opening night.
- **Teamwork:** Employ teamwork to gain an understanding/appreciation of the collaborative process that makes theatre possible.
- **Civic Engagement:** Dedication to civic engagement and service to society through a season of plays covering a diverse range of topics and content.

## II. Four-Year Assessment Cycle: Theater

Year	Outcome to be Assessed
2009-2010	<b>Content Knowledge</b> - Comprehensive knowledge of theatre literature and history.
2010-2011	<b>Civic Engagement</b> – Dedication to the community and service to society.
2011-2012	<b>Integrated and Applied</b> - experience bringing a production to fruition.
2012-2013	<b>Teamwork employed</b> - in the collaborative process.
2013-2014	<b>Critical Thinking</b>

## III. Curriculum Assessment Plan

Year	Outcome	Course/Milestone Activity	Assignment/ Task (done by students)	Assessment Tool (to measure outcome)	Standards/Levels of Achievement
2009-2010	<b>Content Knowledge</b>	Thea400 (spring) Thea264 (Fall)	Research Paper Mid-Term	Researched from at least four sources and score based on quality of sources, writing skills, and mastery of MLA format Embedded Questions	
2010-2011	<b>Civic Engagement</b>	Mainstage Production	Performance/Production Work	Evaluation of the collaborative process concerning all areas of production (acting, directing, design, stage management)	
2011-2012	<b>Integrated/Applied</b>	Thea353	Directed Production	Evaluation of standards of concept, blocking, character analysis, actions, rehearsal, and design elements.	
2012-2013	<b>Teamwork</b>	Thea406	Capstone Project	Specific outlines for each area (acting, directing, design) covering required elements.	
2013-2014	<b>Critical Thinking</b>	TBD	TBD	TBD	

## Degree Program Outcomes Assessment

2010-2011

<b>Degree Program: Theatre</b>
<b>Outcome Assessed (i.e. Critical Thinking): Civic Engagement</b>
<b>Course / Activity: Mainstage Production (The Phantom of the Opera) THEA255 &amp; THEA355 Production and Performance</b>

### Summary of Assessment Results

Performance Criteria	Assessment Method	Measurement Scale	Minimum Accepted Performance	Results
<b>SAMPLE: identifies social context</b>	<b>Student essay - rubric</b>	<b>1-3, % at 2 or 3</b>	<b>67% at 2 Or 3</b>	<b>100%</b>
Part One: How the Production was received and attended by the community. Did it stimulate discussion and interest. Part Two: How well the production was participated in by students and what their experience was in working with the production. Student assessment was tied to THEA255/355 Production and Performance course.	Attendance/ticket sales. Student, Faculty/Staff and Community participation. A successful collaborative effort. Evaluation of student involvement as satisfactory or unsatisfactory in THEA255/355 courses.	55 students @ 100% Satisfactory 30 Faculty/Staff/Community @ 100% Satisfactory	80% min. 100% satisfactory was achieved.	100% of student participants completed the production.

*Note: See "Supporting Documentation" tab or for detailed records of the summary. The assessment representative for each department must archive supporting student samples*

### Explanation of Assignment / Activity / Prompt

The assignment/activity was based and connected to the Fall 2010 term musical production of *Phantom of the Opera*. Students participated either in performance or the Design/Technical areas. Half of the students auditioned and were cast in major and minor performance roles. They had to attend approximately 30 to 35 rehearsals and complete the run of six shows. The other half of the students either requested or was assigned design tech positions. These design/tech positions included Asst. Tech Director, Run Crew, Costume Crew, Props Crew, Lighting Crew, Props Master, Costume Shop Supervisor, Construction Crew, Paint Crew, and Asst. Lighting Designer. 90% of the production was completed by students. The rest was filled by Faculty and members of the community. This was another accomplishment in civic engagement in that community members were encouraged to participate in the production as well. Also the assignment/production was to engage the audience in the art of musical theatre. The community came in large numbers from as far away as Salem, OR. Ticket sales were approximately 89% and we sold out four of six performances.

### Analysis of Assessment Results

Based on the results of the collaborative effort between Students, Faculty, Staff and community members who participated in the production it was a success. All areas came together and created the art of musical theatre on stage in front of a live audience. No element or area was

unsatisfactory and affected the production in a negative way. The outcome was also a good example of interdisciplinary cooperation between the Theatre and Music programs.

The community who saw the production came away with a very positive experience.

**Closing the Loop: Strengths, Weaknesses, Conclusions, Recommendations**

The strengths of the activity were that it was a collaborative production with the fully invested Theatre program and those Faculty members and students of the Music program. The production could not have happened otherwise. The activity also exposed the campus and community to a grand and exciting "Broadway" style Musical theatre experience and added to the cultural vitality of the region.

The one weakness in the activity was that EOU and the immediate region did not have a lead performer to play the role of the Phantom so a guest artist was brought in. Though the result of this was a positive experience for the cast in that they worked with a professional.

There are two recommendations for a future activity of this size and scope. One is that in the collaborative effort between Theatre and Music that the Music program be fully invested in the project. This would aid in the rehearsal process, music student participation and the scheduling of the McKenzie Theater. The second recommendation is that a longer production timeline be adopted. The activity was accomplished in five weeks roughly from beginning to end. This put quite a bit of stress on all concerned and eight weeks would be a better timeline for such a big project.

## Degree Program Outcomes Assessment

Spring 2009

<b>Degree Program: Theatre</b>
<b>Outcome Assessed (i.e. Critical Thinking): Content Knowledge</b>
<b>Course / Activity: THEA 400 Theatre Collaboration</b>

### Summary of Assessment Results

Performance Criteria	Assessment Method	Measurement Scale	Minimum Accepted Performance	Results
Researches theatre practitioner with specific discipline (ie. directing, costume design, acting, etc.). Evaluates practitioner's contributions based on student's knowledge of that particular discipline.	Research paper— <ol style="list-style-type: none"> <li>1. Must be researched from at least four sources that are listed in a works cited page.</li> <li>2. In-text citations and Works Cited page must be MLA formatted</li> <li>3. First draft reviewed by peer from class.</li> <li>4. Final draft evaluated by professor and assigned a score based on quality of sources, writing skills, and mastery of MLA format</li> </ol>	1—0% 2—31% 3—69%	31% at 2 69% at 3	100%: All 13 students in the course are accounted for in this assessment.

*Note: See "Supporting Documentation" tab or for detailed records of the summary. The assessment representative for each department must archive supporting student samples*

### Explanation of Assignment / Activity / Prompt

Review and put in context the career of an important theatre practitioner from the last forty years. This must be researched from at least four sources that are listed in a Works Cited page, MLA formatted, and presented in an organized, coherent paper with introduction, subject headings, and conclusion. Any source from the Internet must be a verifiable scholarly site. The first draft will contain all in-text citations and will be given to another member of the class for editing before evaluation by the professor. The second draft is the final draft and will be turned in directly to the professor for evaluation. Length is at least eight pages. Illustrations are required but do not substitute for page space dedicated to writing. At least three of the four sources listed in the Works Cited page must be from published sources. You may not use general reference sources such as dictionaries or encyclopedias. Every source listed in your bibliography must be cited in your paper.



## **Analysis of Assessment Results**

With 100% of students scoring a 2 or 3, their grasp of the rubric and mastery of the information presented in the research paper are strong. Scores ran from the high 100s to 3 points off perfect, which was 250 for this project. The greatest percentage of lost points was from the Works Cited document.

## **Closing the Loop: Strengths, Weaknesses, Conclusions, Recommendations**

**Strengths:** the assignment shows that students are able to locate, organize, and present in writing information on a theatre practitioner working in their area of expertise. This is very formal writing that demonstrates the ability to work within the confines of a format with specific rules. Mastery of the assignment affords the students skills that augment the creative writing assignments they are exposed to more often in the Theatre Program.

**Weaknesses:** Points lost are usually due to incomplete familiarity with the MLA requirements for writing term papers. The importance to cite within the paper's text all information on their subject with accurate page numbers, escapes some students. Similarly, correctly formatting sources listed in the Works Cited page can appear to be a byzantine process. Occasionally a peer reviewer will give wrong information on formatting or writing mechanics.

**Conclusions:** Overall, the assignment challenges students to write in a more disciplined way than is the norm in the program. There is solid evidence from the quantified assessment above that these challenges are being met and mastered by most students in the course. The MLA formatting seems to be the major stumbling block in the assignment.

**Recommendations:** The assignment is challenging but appropriate for the junior and senior students taking the course and, as such, should be continued. Explaining the MLA format is difficult and the professor is advised to review this information in detail before communicating it to students. Finally, to keep the assignment from becoming too remote from student interests, it is recommended that a class presentation be given by each student between the first and final draft of the paper. This will allow opportunity to give personal opinions on the subject being researched and written about .

## Degree Program Outcomes Assessment

Fall 2009

<b>Degree Program: Theatre</b>
<b>Outcome Assessed (i.e. Critical Thinking): Content Knowledge</b>
<b>Course / Activity: THEA 264 Stagecraft</b>

### Summary of Assessment Results

Performance Criteria	Assessment Method	Measurement Scale	Minimum Accepted Performance	Results
The student is able to understand standard theatre stagecraft/technology and their applications based on lectures, performance viewing and practical projects in class.	Final Exam with embedded questions.	7 students @ 90-100pts = A 8 students @ 80-89pts = B 2 students @ 70-79pts = C 1 Student @ 60-69pts = D 1 Student @ 0-59pts = F	60pts or above 18 @ 60+ pts 1 @ 0-59pts	89%: All 19 students in the course are accounted for in this assessment, with 17/19 passing

*Note: See "Supporting Documentation" tab or for detailed records of the summary. The assessment representative for each department must archive supporting student samples*

### Explanation of Assignment / Activity / Prompt

The assignment is a comprehensive final exam that covers the entire term. Imbedded questions are asked covering information covered in class based on the lectures, practical in-class projects, lab hours and production work. The questions range from multiple choice, matching, fill-in-the blank to short answers.

The exam is worth a total of 100 points. Questions ranged from 1 to 7 points depending on the type (multiple choice, matching, etc.)

### Analysis of Assessment Results

The students did better with questions that had a practical project basis and were able to answer them consistently and accurately. Also questions that had a visual component in the lectures were more successful than those that did not. Lecture topics from the early part of the term were more likely to be missed in the questions than later topics.

### **Closing the Loop: Strengths, Weaknesses, Conclusions, Recommendations**

**Strengths:** The Final Exam is straight forward, clear and concise. The questions are in a format that the student is accustomed to with no ambiguity. The exam optimizes student success and allows them to show how much of the material they have actually understood and absorbed. The exam covers a good standard range of terms, history and production practices.

**Weaknesses:** The exam does not include any essay questions where the student actually thinks and comes to a conclusion based on the knowledge they have acquired on a related stagecraft/production topic. The exam being comprehensive for the term it may be that too much information is being asked for.

**Conclusions:** Overall the exam is a good assessment tool. It gives the instructor a good representation of the knowledge that is being retained. Though too much information may be being ask of the student to relate back in the test.

**Recommendations:** In the future an essay question or two will be added to the exam. A review of the material at towards the end of the term may be a good idea for the students so that can have a better outcome on the exam.

## Means of Assessment

Theatre majors are evaluated in many distinct ways. They complete the required and elective courses in the discipline that reinforce creative response, historical knowledge, and analytical thinking. By acting in plays, students refine their physical instrument - the body - by creating believable characters. By designing sets, lights, and costumes for plays, they are given avenues of expression in theatrical production and execution, which also provide “hands-on” experiences. In directing and playwriting courses, theatre majors demonstrate a mastery of textual analysis, for, picturalization, and structure. In pedagogy courses, students hone their abilities in public speaking, work with practical classroom application, and refine theatrical teaching methods. In their capstone experiences, they showcase abilities as a “culmination experience” in acting, design, directing, or playwriting.

## Current Programmatic Assessment Reflections/Recommendations of Curriculum and Instruction

**2009 Self Study:** Self-assessment both formal and empirical has born much fruit regarding changes in curriculum, recruitment, and community service. Our curriculum has acquired breadth and depth with the addition of the fourth tenure-track position, including courses in Irish drama, history of architecture & decorative arts for the theatre, theatre business management, musical theatre history and practice, stage combat from hand-to-hand to sword fighting, and several one-time courses in comedic acting, experimental performance, and audition technique. Enrollment of declared Theatre majors and minors are up. Enrollment in the design/tech areas are up as well.

The community, both La Grande and outlying towns, has been rewarded with many theatre events and classes targeted to benefit particular groups but made available to the public as well. Examples include *One Flew Over the Cuckoo's Nest*, which help celebrate Oregon's 150<sup>th</sup> sesquicentennial. The children's production of *A Year With Frog & Toad* was toured to area schools.



The beginnings of a relationship with a new community theatre The Elgin Opera House has been undertaken. Faculty and students have been working with this organization which specializes in musical theatre in all areas of acting, design, tech and stage management. This has provided an outlet outside of the Theatre Program's production opportunities especially for our students and advances another avenue for civic engagement.

## Programmatic Assessment: Synthesis and Recommendations

The Theatre Program should be commended for working with administration to secure targeted scholarships for freshman Theatre majors, developing appropriate performance rubrics, expanding courses offerings and concentrations, continuing to contribute to the cultural life at EOU and in the northeast Oregon region, and offering benefit performances,

workshops, and tours to support educational and non-profit groups on campus and in the Grande Ronde Valley.

The Theatre Program recommends increasing targeted scholarships as a recruiting tool and to extend EOU's footprint into other states, refining the teaching rubrics for use in improving the curriculum, developing an assessment survey geared specifically toward the Theatre Program courses and graduating seniors, creating a written or videotaped record of outside responses to program productions, evaluating and compensating faculty employment off-campus, and providing program-specific evaluation tools for faculty work in on-campus productions.

### **Student Accomplishments**

Our students have gone on to a variety of training opportunities and careers. Several are embarking on a professional career in theatre—a daunting task that takes a great deal of self confidence and not a small amount of luck. Others have gone into teaching and educational theatre from junior high school to training other professionals. Then there are students have expanded their undergraduate schooling in less predictable ways. A representative list is provided below:

Christopher Hatton – Director/producer of independent and commercial films, Hong Kong, China

Jennifer Madison - Graduate school at University of Texas at Austin

John Nehlich - Graduate school at Rutgers University, New Brunswick, New Jersey

Rikki Jo Hickey - Graduate school at University of Hawaii, Manoa

Todd Tschida – Professional actor, Portland, Oregon

Jocelyn Barado – Professional actor, New York, New York

Grady Goodall – University of Oregon Law School, Eugene

Rebecca Crow - Professional Costume Designer in Chicago

Christopher Plummer – Theatre director in Chicago

Kelly Gallego- Junior high school theatre teacher, Anchorage, Alaska

Tomi Griffin – Theatre teacher in London, England

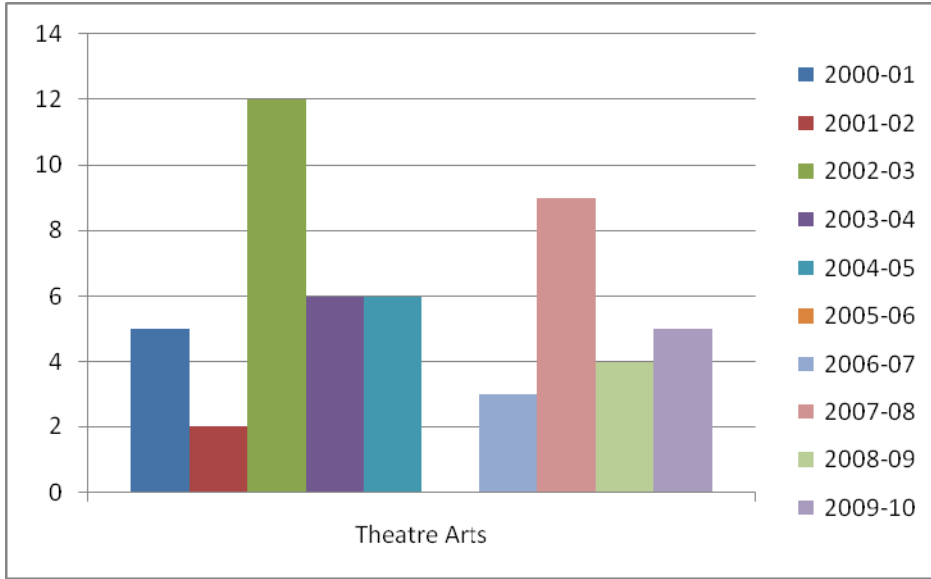
Stepanie Noell - Serving her 2nd tour in Iraq

Abby Dennis - Co-Director of the Eastern Oregon Regional Theatre, Baker City

Rebekkah Handschke - Runs a Children's Theatre in Washington, DC

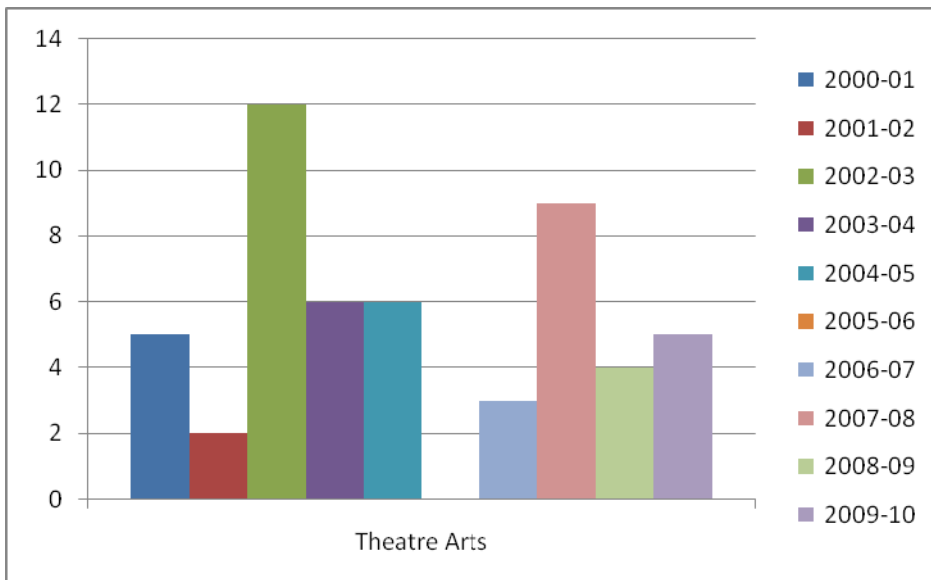
### Enrollment Program Performance

	Data									
Bachelors	00-01	01-02	02-03	03-04	04-05	05-06	06-07	07-08	08-09	09-10
Theatre Arts	5	2	12	6	6	0	3	9	4	5
Grand Total	5	2	12	6	6	0	3	9	4	5



### Commentary on Enrollment and Graduate Trends

	Data									
Bachelors	00-01	01-02	02-03	03-04	04-05	05-06	06-07	07-08	08-09	09-10
Theatre Arts	5	2	12	6	6	0	3	9	4	5
Grand Total	5	2	12	6	6	0	3	9	4	5



## Program and Course Scheduling Requirements 2009

<p><b>Fall 1<sup>st</sup> Year</b>          THEA 111 Script Analysis (3)          THEA 250 Acting I (4)</p>	<p><b>Fall 3<sup>rd</sup> Year</b>          THEA 355 Production &amp; Performance (2)          THEA 353 Fundamentals of Play Direction (3)          THEA 351 Acting V (3)          THEA 324 Scene Design (3) or          THEA 334 Light Design (3) or          THEA 344 Costume Design (3)</p>
<p><b>Winter 1<sup>st</sup> Year</b>          THEA 251 Acting II (4) OR          THEA 264 Tech TA Set Construction (3)          OR          THEA 266 Tech TA Costume (3)</p>	<p><b>Winter 3<sup>rd</sup> Year</b>          THEA 355 Production &amp; Performance (2)          THEA 325 Adv. Scene Design (3) or          THEA 335 Adv. Lighting Design (3) or          THEA 345 Adv. Costume Design (3) or          THEA 352 Acting VI (3)</p>
<p><b>Spring 1<sup>st</sup> Year</b>          THEA 264 Tech TA Set Construction (3)          OR          THEA 266 Tech TA Costume (3)          THEA 265 Tech TA: Lighting (3)</p>	<p><b>Spring 3<sup>rd</sup> Year</b>          THEA 355 Production &amp; Performance (2)          THEA 354 Adv. Directing (3) or          THEA 415 Theatre Pedagogy (3)</p>
<p><b>Fall 2<sup>nd</sup> Year</b>          THEA 252 Acting III (4)          THEA 255 Production &amp; Performance (1 or 2)          THEA 261 Theatre History (3)          THEA 264 Tech TA Set Construction (3) or          THEA 266 Tech TA Costume (3)</p>	<p><b>Fall 4<sup>th</sup> Year</b>          THEA 355 Production &amp; Performance (2)          THEA 364 Adv Set &amp; Lighting Tech (3)          THEA 366 Adv Tech TA: Costume (3)          THEA 415 Theatre Pedagogy (3)          THEA 407 Senior Seminar (1)</p>
<p><b>Winter 2<sup>nd</sup> Year</b>          ART 130 Drawing I (4)          THEA 255 Production &amp; Performance (2)          THEA 262 Theatre History (3)</p>	<p><b>Winter 4<sup>th</sup> Year</b>          THEA 325 - Advanced Scenic Design (3)          THEA 335 - Advanced Lighting Design (3)          THEA 345 - Advanced Costume Design (3)          THEA 354 - Advanced Play Direction (3)          THEA 355 Production &amp; Performance (2)          THEA 400 Theatre Collaboration (3)          THEA 407 Senior Seminar (1)</p>
<p><b>Spring 2<sup>nd</sup> Year</b>          THEA 263 Theatre History (3)          THEA 350 Acting IV (3)          THEA 255 Production &amp; Performance (2)</p>	<p><b>Spring 4<sup>th</sup> Year</b>          THEA 355 Production &amp; Performance (2)          THEA 406 Senior Project (3)          THEA 407 Senior Seminar (1)</p>

**Course enrollment for: Winter 2009 to Spring 2011**

### Winter 2009

**Intro: Dramatic Lit\*APC THEA 214 - 15**  
**Acting I\*APC THEA 250 - 9**  
**Acting II\*APC THEA 251 - 16**  
**Production & Performance THEA 255 - 5**  
**Fund Stage Combat\*APC THEA 256 - 7**  
**Theatre History\*AEH THEA 262 - 9**  
**Stagecraft\*APC THEA 264 - 11**  
**Tech TA:Lighting\*APC THEA 265 - 11**  
**Tech TA:Costume\*APC THEA 266 - 10**  
**Tech TA:Makeup\*APC THEA 267 - 16**  
**Adv Scene Design\*APC THEA 325 - 4**  
**Adv Costume Design\*APC THEA 345 - 3**  
**Acting V\*APC THEA 351 - 11**  
**Advanced Directing THEA 354 - 6**  
**Production & Performance THEA 355 - 18**  
**Adv Set & Lighting Tech THEA 364 - 0**  
**Senior Seminar THEA 407 – 5**

### Spring 2009

**Theatre Dance THEA 210 - 9**  
**Intro: History\*AEH THEA 213 - 7**  
**Acting I\*APC THEA 250 - 19**  
**Acting III\*APC THEA 252 - 19**  
**Production & Performance THEA 255 - 11**  
**Theatre History\*AEH THEA 263 - 17**  
**Stagecraft\*APC THEA 264 - 19**  
**Tech TA:Lighting\*APC THEA 265 - 14**  
**Tech TA:Costume\*APC THEA 266 - 4**  
**Light Design\*APC THEA 334 - 5**  
**Acting VI THEA 352 - 8**  
**Production & Performance THEA 355 - 15**  
**Adv Set & lighting Tech THEA 364 - 2**  
**Adv Tech TA:Costume THEA 366 -3**  
**Theatre Collaboration THEA 400 - 13**  
**Senior Seminar THEA 407 – 8**

### Fall 2009

**Script Analysis THEA 211 – 18**  
**Intro: Production\*APC THEA 212 - 14**  
**Acting I\*APC THEA 250 – 23**  
**Production & Performance THEA 255 - 25**  
**Theatre History\*AEH THEA 261 - 11**  
**Stagecraft\*APC THEA 264 - 19**  
**Tech TA:Lighting\*APC THEA 265 - 10**  
**Tech TA:Costume\*APC THEA 266 - 11**  
**Surv Musical Theatre\*AEH THEA 269 - 13**



Scene Design\*APC THEA 324 - 13  
Stage Management THEA 330 - 8  
Costume Design\*APC THEA 344 - 6  
Acting IV\*APCTHEA 350 - 10  
Production & Performance THEA 355 - 15  
Senior Seminar THEA 407 - 10

**Winter 2010**

Intro: Dramatic Lit\*APC THEA214 – 7  
Theatre Management THEA230 – 9  
Acting I\*APC THEA250 – 16  
Acting II\*APC – 26  
Production & Performance THEA255 – 16  
Theatre History\*AEH THEA262 – 12  
Stagecraft\*APC THEA264 – 20  
Stage Lighting\*APC THEA265 – 13  
Fund of Costumes\*APC THEA266 – 12  
Fund of Stage Makeup\*APC THEA267 – 15  
Proj in Theatre: Character Acting THEA319 – 6  
Light Design\*APC THEA334 – 5  
Adv Costume Design THEA345 – 2  
Production & Performance THEA355 – 12  
Playwriting for the Stage\*APC THEA360 – 13  
Adv Set & Lighting Tech THEA364 – 2  
Senior Seminar THEA407 – 9

**Spring 2010**

Theatre Dance THEA210 – 6  
Musical Theatre Perf\*APC THEA249 – 10  
Acting I\*APC THEA250 – 18  
Acting III\*APC THEA252 – 19  
Production & Performance THEA255 – 21  
Fund of Stage Combat\*APC THEA256 – 12  
Stagecraft\*APC THEA264 – 20  
Stage Lighting\*APC THEA265 – 15  
Fund of Costumes\*APC THEA266 – 15  
Costume History THEA319 – 0  
Acting V\*APC THEA351 – 8  
Play Direction THEA353 – 10  
Production & Performance THEA355 – 13  
Irish Drama THEA362 – 8  
Adv Costume THEA366 – 3  
Senior Seminar THEA407 – 5

**Fall 2010**

Intro: Production\*APC THEA212 – 8  
Acting I\*APC THEA250 – 22

**Production & Performance THEA255 – 31**  
**Theatre History\*AEH THEA261 – 12**  
**Stagecraft\*APC THEA264 – 19**  
**Stage Lighting\*APC THEA265 – 12**  
**Fund of Costumes\*APC THEA266 – 12**  
**Scene Design\*APC THEA324 – 6**  
**Stage Management THEA330 – 7**  
**Costume Design\*APC THEA344 – 2**  
**Acting IV\*APC THEA350 – 11**  
**Adv Directing THEA354 – 4**  
**Production & Performance THEA355 – 18**  
**Senior Seminar THEA407 – 8**

**Winter 2011**

**Theatre Management THEA230 – 5**  
**Acting I\*APC THEA250 – 20**  
**Acting II\*APC – 22**  
**Production & Performance THEA255 – 13**  
**Theatre History\*AEH THEA262 – 13**  
**Stagecraft\*APC THEA264 – 20**  
**Stage Lighting\*APC THEA265 – 12**  
**Fund of Costumes\*APC THEA266 – 9**  
**Fund of Stage Makeup\*APC THEA267 – 16**  
**Proj in Theatre: Masks & Movement THEA319 – 14**  
**Proj in Theatre: Meisner for Masochists THEA319 – 8**  
**Adv Light Design THEA335 – 1**  
**Adv Costume Design THEA345 – 0**  
**Production & Performance THEA355 – 17**  
**Adv Set & Lighting Tech THEA364 – 2**  
**Senior Seminar THEA407 – 8**

**Spring 2011**

**Theatre Dance THEA210 – 18**  
**Intro: History\*AEH THEA213 – 17**  
**Musical Theatre Perf\*APC THEA249 – 15**  
**Acting I\*APC THEA250 – 21**  
**Production & Performance THEA255 – 14**  
**Fund of Stage Combat\*APC THEA256 – 16**  
**Theatre History\*AEH THEA263 – 16**  
**Stagecraft\*APC THEA264 – 24**  
**Stage Lighting\*APC THEA265 – 13**  
**Fund of Costumes\*APC THEA266 – 11**  
**Hist of Arch & Deco Arts THEA268 – 2**  
**Acting VI THEA352 – 10**  
**Play Direction THEA353 – 7**  
**Production & Performance THEA355 - 15**  
**Adv Costumes THEA366 – 3**

**Theatre Collaboration THEA400 – 13**  
**Senior Seminar THEA407 – 8**

**Total SCH required per academic year (General Education and service courses and major courses)**

**Total 189 SCH Hours**

**Faculty and Staffing:**

**Mike Heather**, Assistant Professor of Theatre in Scenic & Lighting Design and Technology  
Mike has been the Theatre Program Discipline Representative two years and overseen major revisions in the program's curriculum. Mike teaches scenic and lighting design, stagecraft, stage lighting, Irish drama, Banned plays, architectural history for the theatre and scene painting courses. Currently Mike is writing an anthology of plays with supporting materials geared to the needs of the design professor and student. Mike earned his MFA from Mason Gross School of the Arts, Rutgers University in Theatre Arts Design. He holds a BS in both Theatre and Social Studies/History from Southern Utah University. Mike's goal is to "Tell part of the story" when it comes to design for theatre productions. Previously towards that end Mike has been an Assistant Professor of Theatre at Augustana College and Georgetown College, Technical Director for Randolph College, Resident Designer and Technical Director for the Lynchburg Fine Arts Center, Granbury Opera House and Black Hills Community Theatre. Mike has also worked for the "Mouse", Walt Disney Resorts, Entertainment Art at Disneyland as a Consultant/Assistant Art Director. Scenic and Lighting Design while at EOU includes *She Stoops to Conquer*, *Noises Off*, *Main Street*, *Little Women*, *Much Ado About Nothing*, *One Flew over the Cuckoo's Nest*, *The Phantom of the Opera*, *Assassins* and *The Crucible*. Mike holds memberships in USITT, TCG and the Historical Miniatures Gaming Society.

**Ken Bush**, Professor of Theatre in Performance and Directing  
Professor Ken Bush is finishing his thirteenth year at EOU. His teaching load includes two theatre history, four of the six in the acting sequence, both directing, a theatre collaboration, and five specialty acting courses. He has directed sixteen productions regionally and on campus as well as the world premiere of *A Grave for Sister Agatha* at The American Theatre of Actors in NYC. He has acted in four EOU productions and in the film, *Owen Story*. He was dramaturge for the musicals *The Pirates of Penzance* and *Annie, Get Your Gun*. He has been awarded two Faculty Scholars grants and has written *How to Act Funny* which will be used as the text for an online course on comedic acting and writing. He is a member of The Actors Equity Association, The Screen Actors Guild, and The American Federation of Radio and Television Artists.

**Kenn Wheeler**, Assistant Professor of Theatre in Performance and Stage Management

**Heather Tomlinson**, Assistant Professor in Costume Design and Technology  
This is Heather's fourth year at Eastern Oregon University. She is an Assistant Professor of Theatre Arts whose main focus is costuming. She received her BS in Clothing, Textiles and Design from the University of Idaho and also her MFA in Theatre Arts: Costuming from

the University of Idaho. She received a KCACTF Certificate of Merit for her Costume Designs for the *Country Wife*. The costumes combined found objects with richly colored fabrics to create the ornate look of the Restoration Period. She has also designed costumes for several shows at Eastern some of which include *Assassins*, *The Phantom of the Opera*, *Much Ado About Nothing*, *Pippin* and *Macbeth*. Heather has worked for the Chautauqua Opera, Idaho Repertory Theatre and also the Tony Award winning Utah Shakespearean Festival.

**Beckie Thompson-Hendrickson, Adjunct Instructor/guest choreographer**

Beckie is an adjunct instructor/guest choreographer who began training in ballet at the age of 3 and was dancing professionally by her teens. She has danced with the former Portland Ballet Theatre and Portland Repertory Theatre with special solo appearances in *My Fair Lady*, *Kiss Me Kate*, and *The Music Man* to name a few. She has over 30 years experience as a professional dancer, teacher, choreographer and coach. Beckie says that her two children are her greatest accomplishments! Her daughter Daisy is a dancer for the Portland Trail Blazers and her son George is a singer, songwriter living in New York. In 1980, she opened Beckie's Studio of Dance and coached and choreographed the La Grande High School's Competitive Dance Team for ten years. She was an artist in residence at Luigi Galvani Institute in Quito Ecuador teaching dance to over 350 school children in 2004. She also served as adjudicator for the Portland Trail Blazers danceteam finals in selecting their 06-07 & 07-08 teams. She has been resident choreographer and instructor for the EOU Theatre Program since 1994 choreographing such shows as *The Scarlet Pimpernel*, *Fiddler On the Roof*, *Coyote Tales*, *As You Like It* and *Pippin*. Most recently, she choreographed EOU's production of *Much Ado about Nothing*.

**Minimum Staffing Requirements:**

1) Current assessment of Faculty

Based on the current faculty in Theatre, the following total FTE are available:

Total = 4.6 FTE (1 fixed term and 4 tenure)

2) Efficiency Ratios

Load/Faculty On Campus

Based on the 2006/7 SCH, the ratio of SCH to faculty in THEA prefix courses is \_\_\_\_\_ Student load hours/1.0 FTE = \_\_\_\_\_ load hours per faculty member.

Total 2008-09 SCH is 2,255

ON Campus SCH 1,499

ONLINE SCH 588

ON SITE SCH 168

## SCH/Faculty Need

On campus \_\_\_\_\_cr hr/ 36

### **Summary Recommendations/Observations**

The Theatre Program is strong and continues to offer students a solid comprehensive major in Theatre Arts in the areas of acting, directing, design and stage management. The Program not only serves those theatre majors but also the university's general education needs in the arts. The Program is made up of a diverse student body of talented individuals and a very professional faculty working together through course and production work. Based on improving enrollment in theatre program courses and declared majors/minors it is believed that the following goals are warranted, achievable and would improve not only the Theatre Program experience but the University as well.

#### Program Goals:

- Establish a full-time faculty in Costume Design and Technology.
- Hire a new staff Technical Director.
- To continue to review and improve the Theatre curriculum.
- Recruit students in the design/tech area.
- Continue to acquire new equipment the Schwarz theater, Costume and Scene Shops.
- Hire a Student Marketing Position.
- To seek more diversity in our program at the University at large.
- Create a Musical Theatre concentration at least or minor at most in conjunction with the Music Program.
- To foster regular exchanges of productions, workshops and conferences with community colleges and colleges within a hundred mile radius of EOU.
- Enlargement or acquiring additional space for instruction and storage.
- Work with the Administration on the feasibility of having the Theatre Program accredited by the National Association of Schools of Theatre (NAST).

### **Administrative Review (Dean Marilyn Levine)**

Administrative Assessment of program portfolios will consist of three areas of commentary: assessments conducted relating to student learning outcomes; comments on enrollment indicators; program goals and observations. If appropriate other observations will be offered.

#### 1 . Assessment of Program Outcomes:

The Theatre Arts faculty has laid a good foundation for program outcomes as measured by student learning. Clearly they are teaching students about theatre arts in terms of heritage, literature and stagecraft skills. In the first assessment the remark on MLA citation and student outcomes is important. I would like to see more development of the content assessment in terms of the assignment as well. For example, how were common components of personal and training backgrounds, artistic style, genre, and life trajectories understood by students of their research biographies? If a component of the assessment

were dedicated to this, it could be linked to next year's round of learning outcome assessments that include the integrated and applied learning outcomes. The second assessment mentions that an essay might be included in the final examination. Given the comprehensive nature of the exam and the technical nature of the topic area, maybe a two part examination – that might include a take-home section where the students can include visuals in a short essay – could be an option to consider.

## 2. Enrollment Indicators:

The Theatre Arts program has benefited from a dedicated focus on student recruitment and has been able to create a balanced program with strengths in acting and technical elements. The portfolio shows that course enrollments and number of graduates is variable, but generally has grown. I think this is important in an era where the live – performing arts are being displaced by the digitalization of culture and the increased distance of a society. It is to the credit of the Theatre Arts faculty that they have marketed the program, and recruited and retained their majors with such consistency in these socio-cultural circumstances.

## 3. Program Goals and Observations:

The reflection on the fourth Theatre Arts position and the recruitment of Mike Heather to add stability to the stage design/lighting position is well taken in the portfolio. All of the positions in the Theatre Arts program are crucial to the offering of the program.

In terms of the ideas to expand the concentrations to one more – I would not say the data support this need. In fact, I would recommend that the Theatre Arts faculty develop recruitment and retention benchmarks that could be achieved, sustained, and developed if they want to succeed in consolidating the gains they have made in the program. Currently, they have 5 concentrations, and this is ambitious given the number of graduates ranges from ca. 4-10 annually. My recommendation would be for the faculty to consider holding a retreat to consider the issue of what it would mean to consolidate some concentrations, to analyze the breadth and depth issues in terms of: what is beneficial to the students in their theatre careers; what is best for advising purposes; and what will solidify course enrollments and regularized offerings.

## Other Observations:

Because of the community role that the Fine and Performing Arts plays in La Grande and the region, the collaborative spirit and civic engagement demonstrated by Theatre Arts faculty and students is a positive accomplishment. Their outreach and community participation has an excellent record as they demonstrate in the portfolio.

Finally, in terms of the development of the portfolio, I would recommend an expansion on the theatre faculty with short biographies and accomplishments mentioned.