

ACADEMIC PROGRAM REVIEW

Self-Study

Sections A - R

DEPARTMENT OF THEATRE

UNIVERSITY OF MARYLAND BALTIMORE COUNTY

SPRING 2017

UMBC THEATRE SELF-STUDY

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A. Executive Summary

UMBC Theatre faculty, staff, and students welcome this opportunity to examine the state of our department, and to share our assessment with the reviewers and our colleagues in UMBC administration.

We are proud to be part of a public institution devoted to the highest level of undergraduate teaching, research, and creative innovation for an ever more diverse and engaged community. Over 4,000 tickets were sold for UMBC Theatre productions during the past two academic seasons – each production involving over 100 faculty, students, and staff collaborating for months leading up to opening night. UMBC Theatre reflects the wide range of skills and research inquiries that make up the forward-thinking and highly engaged UMBC scholarly community. We look forward to working with the administration to continue on this exciting trajectory.

Like the university itself, UMBC Theatre has been in a near-perpetual state of upgrade in recent years. Before its 2012 move into the new Performing Arts and Humanities Building (PAHB), UMBC Theatre was for many years a small and successful performance-oriented program. Core faculty were part of a professional theatre troupe, The Maryland Stage Company (1985-2002), which produced critically-acclaimed productions regionally and internationally. For many years UMBC Theatre also had an active student touring group called Shakespeare on Wheels. We were particularly well-recognized for the quality and innovation of our productions; at one time UMBC Theatre held the national record for number of production invitations to the national Kennedy Center American College Theatre Festival. At the same time, the department was held back by infrastructural and training limitations. The department's one performance space was a converted lecture hall, and there was only one faculty member to teach both costume and scenic design. Lighting and sound were likewise handled by a single staff person. Though acting majors were enjoying excellent opportunities, in general the theatre students were not learning the range of skills (particularly in technology and design) required for the field or graduate studies.

Thanks to the dedication of UMBC President Freeman Hrabowski and a team of tenacious arts faculty and administrators, the new state-of-the-art Performing Arts and Humanities Building (PAHB) was erected in 2012. It has been a great boon to our spirits to have this level of commitment and support for the performing arts from the State of Maryland and UMBC leaders. UMBC Theatre moved in to a new facility and new era, and are still working to fulfill the PAHB's designed potential. Our productions have reached a new level of technical sophistication and artistic expression. Our students and faculty now teach, train and create on some of the best equipment available to any Maryland university. We have expanded and updated the design and production areas. We are not only better preparing students for today's industry and graduate school expectations, we are addressing trends in higher education, such as the desire to complete a double-major, minor, or certificate program. This self-study details a range of extraordinary achievements by faculty and students over the past several years, including new play commissions, the erection of a company devoted to feminist theatre making, numerous individual faculty awards, and exciting intersections between art and technology.

With the 2012 move came tremendous change, and unprecedented challenges for the department and the College of Arts, Humanities, and Social Sciences in growing the performing arts presence at UMBC. There was an immediate need to "up our game" as a unified body of administrators, educators, artists, and technicians. Moreover, several core Theatre faculty retired shortly before and after our PAHB move, and there was an urgent need to hire new specialists to build, support, and

teach an updated curriculum. The department's new circumstances also called for a highly organized, experienced department chair and production manager. New facilities management and front-of-house staff for all PAHB performance spaces (including the UMBC Dance performance studios, UMBC Music studios and concert hall, and other event spaces) was also an urgent need. Theatre would require a much higher annual operating and personnel budget. The university would need to identify a funding schedule for how the new PAHB technical equipment and infrastructure would be maintained and upgraded over time.

Theatre has spent recent years working with administration to plan for these needs, and great progress has been made, but the work is not yet done. UMBC Theatre's annual base budget was increased, but a large percentage of it is still "soft" monies offered by the dean and provost's office at the annual request of the Theatre Chair.

When the PAHB was ready for occupancy, Theatre faculty wrote a PAHB Long Term Maintenance and Repair Plan for Theatre to lay out what equipment would need to be replaced when in the long-term. This plan to address PAHB infrastructural needs was submitted to the Provost in 2013, and referenced in the 3-year Post-APR action plan in 2013 (**Appendix A-1**). But there is still no word on how the schedule will be addressed. Every year that goes by brings us closer to more replacement needs as technology changes and upgrade requirements render old equipment obsolete. Moreover, we are working with the consequences of incomplete planning and errors in construction and set-up of the PAHB, leading to much of the facility space as "inadequate" even at current levels of use (which remain short of what the facilities were designed to achieve). Naturally, the danger in not addressing these needs now is in letting all of these investments go to waste as the state-of-the-art equipment lapses into obsolescence and disuse. We would much rather see this investment sustained so that we can forward UMBC's progressive vision as a top research university in the arts as well as the STEM fields.

Indeed, UMBC Theatre has tremendous additional potential to advance student learning and the profile of an ambitious research university. UMBC is known as a technology-based STEM school, and Theatre is ideally poised to broaden UMBC's reputation as a university with a strong, cutting-edge presence in the arts – even a cultural destination for the community. UMBC Theatre has the equipment to train students in the growing fields of entertainment technology, sound engineering, and multi-media performance. We have the drive and capacity to expand our interdisciplinary teaching and creative work to cross into the fields of animation, film, live acting, and material performance. We are already laying the groundwork to offer a Secondary Education Certificate in Theatre and a Certificate in Arts Entrepreneurship in collaboration with the departments of Music, Visual Arts, and Dance. With greater resources, UMBC Theatre could offer more varied productions, including musicals and more new play commissions. This would not only make UMBC more attractive to theatre students, and competitive in terms of training opportunities for the field, but likely draw greater community audiences to UMBC.

Theatre's resource needs are described in the final section of this study: a regularized base budget, commitment to PAHB equipment upgrade (**Appendix A-2**), new faculty hires, and targeted student recruitment. As these needs are interdependent and structural, they are not prioritized but listed as equally urgent and critical to stability. With the support of the CAHSS and UMBC Provost's Office, Theatre continues to build towards the stability that could enable us to reach this potential. We are looking forward to the next phase as we move beyond mere maintenance and towards an exciting future.

Of course, this study also reveals several specific things Theatre faculty must do to improve our department from within, beyond working with the administration to secure resources. We must update our learning outcomes assessment process to meet new standards. It is important we create a clear, directional vision and identity for UMBC Theatre. And we need to participate more widely and actively in university events, activities, and service so that our inward focus (necessitated by recent rapid change) will give way to greater university engagement.

We look forward to collaborating with university administration, and appreciate the time taken to review this self-study.

B. Description of the Program

UMBC's Mission and Vision:

UMBC is a dynamic public research university integrating teaching, research and service to benefit the citizens of Maryland. As an Honors University, the campus offers academically talented students a strong undergraduate liberal arts foundation that prepares them for graduate and professional study, entry into the workforce, and community service and leadership. UMBC emphasizes science, engineering, information technology, human services and public policy at the graduate level. UMBC contributes to the economic development of the State and the region through entrepreneurial initiatives, workforce training, K-16 partnerships, and technology commercialization in collaboration with public agencies and the corporate community. UMBC is dedicated to cultural and ethnic diversity, social responsibility and lifelong learning.

Our UMBC community redefines excellence in higher education through an inclusive culture that connects innovative teaching and learning, research across disciplines, and civic engagement. We will advance knowledge, economic prosperity, and social justice by welcoming and inspiring inquisitive minds from all backgrounds.

UMBC Theatre's Mission:

At UMBC we believe that theatre is an ever-changing art form, responding to and creating new ideas that confront our ethical, political, and artistic ideas and practices. Degree programs leading to an Acting, BFA, a Theatre BA; Theatre Studies Concentration, or a Theatre BA; Design & Production Concentration provide students with the interdisciplinary skills to become actively engaged with their art and with the world around them. A dedicated faculty focuses on each student's evolution as an artist and as a person, making the study of theatre at UMBC a life-changing experience that stimulates, challenges and inspires.

Degrees offered by the department: _____ First year offered:

B.A. in Theatre	1971
B.F.A. in Acting	1999

The department also offers a Minor in Theatre.

At this writing, UMBC Theatre has approximately 110 majors, 20-30 minors. Many students choose to double-major and/or minor in other fields, and all contribute actively to production. Our dedicated faculty are all actively engaged in the field, either in creative work or research, and regularly bring students and alumni to work with them at area theatres. As a group, we are committed to the expansion of theatre as a form, a field, and tool for social examination and change. Our productions are carefully selected to offer a range of training opportunities for students, but also to engage the intellect and allow students and faculty to grapple together with many modes of expression and storytelling. We endeavor to model strong, healthy, and fun professional collaboration for our students as they grow increasingly confident in their voice and more autonomous in their career planning while at UMBC.

Theatre faculty are currently developing a new UMBC Theatre vision statement with specific, directional goals and a creative identity centered on the theme of "New Ways and New Plays." This reflects both our historic commitment to taking new approaches to classical texts, and more recent commitment to developing and commissioning new plays. We are particularly interested in material that tackles evolving social issues, and in teaching students to devise their own work as critically engaged theatre-makers.

Over the past several years, faculty have had to re-invent this department in many ways, including its organizational structure and governance. While moving into the new PAHB in 2012, Theatre faculty also began re-designing the curriculum by converting two of the Theatre BA degree concentrations and reorienting the structure of the BFA in Acting sequence. We wrote an exhaustive number of new guidelines, procedures, and governing documents.

One of the upshots of this process was to create bylaws that reflect our interest in transparent and democratic system of group-governance. Major decisions impacting the department are now made by general consensus or vote of all full-time faculty. Staff also participate in some department planning and committee work as well. We have established a way of working that is collaborative both in art-making and in administrative work. All faculty are assigned service roles by the Department Chair who is elected for a three-year term among the tenured faculty, and assisted by an appointed Advisory Committee that represents the various ranks and specialized areas within the department. The Associate Chair acts as the Advising Coordinator and Scheduling Coordinator. The Lecturer - Production Manager is the head of the Design and Production area and oversees all aspects of production while also fulfilling other administrative and teaching duties.

C. Educational Goals, learning outcomes, and program assessment plan

The UMBC Department of Theatre Assessment Plan was created in 2008. It was applied through the 2014 reporting year (with reporting required biennially). The Theatre Assessment Committee made regular updates and revisions to both the plan and the assessment tools themselves, in response to the recommendations that came out of each successive process. In 2016, CAHSS departments were asked to follow a *new* learning outcomes assessment process. The UMBC Theatre 2016 Assessment Report, which follows this new scheme, is included as **Appendix C-1**).

This section of the self-study has two parts. The first is an outline of our Learning Outcome Goals,

and descriptions of our assessment measurement tools aligned with each. It is followed by a summary of each of the first two biannual Assessment Reports submitted since the 2010 APR (2012 and 2014).

These include the assessments of a sampling of Theatre courses, as recommendations and assessment-based improvements made over time to courses, curriculum, and department processes. They are included in this section to show some of the more detailed history of UMBC Theatre faculty's decision-making since the last Academic Program Review.

The Theatre Assessment Committee recognizes that the standards and expectations for learning assessment is evolving. We look forward to continuing to update our processes and practices to become ever more effective in the future.

UMBC Theatre's learning outcome goals and assessment tools:

Learning Outcome Goals¹

The Department of Theatre has defined four primary learning outcome goals. Upon completion, of their degree, all Theatre majors should be able to:

- 1) Apply fundamental critical thinking skills to the analysis and interpretation of dramatic literature with particular attention to acting, designing, or technical production. Such skills to include close reading of dramatic text, analysis of genre, written and verbal presentations, and cross-cultural and cross-period research and analysis. They must use both verbal and non-verbal aspects of communication in the presentation of resulting creative works. (UMBC Student Learning Outcome Goals I.i. and III.iv).
- 2) Select and use, with safety and efficiency, the tools and equipment basic to theatre production technology including those required for both set and costume construction.
- 3) Communicate to an audience through at least one of the components of theatrical art: acting, designing, stage managing, or technical production. (UMBC Student Learning Outcome Goal II.iii)
- 4) Function effectively as a member of a theatre production team in the preparation of regularly scheduled public productions.

Assessment tools:

Direct assessment of student learning outcomes for the Department of Theatre is summarized under the headings of the four department "Learning Outcome Goals." Though assessments have been listed under the Learning Outcome Goal heading with which they are most closely

¹ The language for these stated outcomes is borrowed directly from the excellent model presented by the University of Colorado – Boulder's Dept. of Theatre and Dance Outcomes Assessment Plan. UC-Boulder offers the same degree programs as UMBC Theatre.

aligned, in a number of cases assessments could be categorized under more than one heading. For each of the four learning outcomes goals, examples of direct measures used for assessments are described below. These tools have been in ongoing use since the Assessment Plan was written in 2008.

1) Apply fundamental critical thinking skills...

Capstone Course:

Every theatre major is required to complete this course in the fall of their final year of study. The course helps students to articulate their artistic values, to recognize the range and kinds of skills they have acquired in their theatrical training, and to plan a career path in theatre or a related field. The course has two major components: (1) reading, discussing and writing about the artistic visions formulated by recognized theatre artists, and (2); a series of guest lectures by theatre professionals and by others theatrically trained, but with careers in other professions.

- **Direct Assessment:** Students are required to write papers and make oral presentations as they define their own artistic aesthetic and plan for the future. Students are also required to compile a final presentation project (an on-line portfolio for design/production students and a performer's website for actors) based on their articulated ideas and goals. Each student must additionally conduct a mock interview with a professional in their chosen field. Each interview is followed by a written evaluation of their performance and a follow-up discussion with the course instructor.

Theatre History, Literature and Critical Theory Courses:

Faculty give periodic, group and individual project assignments that include written, online or in-class presentation components. "Introduction to Dramatic Literature" (GEP course) includes an assignment that requires students to find selections of music, visual art, poetry and critical writing from a particular historical period; subsequently, students find contemporary expressions of music, art, poetry and rational thought. The assignment prompts students to consider and write about their choices from the perspective of "art and social behavior." "Theatre History" includes group project assignments in which students collaborate to stage dramatic literature from various periods, in keeping with the stage structures and conventions of each period. Students create a "director's book" for their staging projects.

- **Direct Assessment:** Projects are assessed using rubrics, and also by means of written and verbal feedback. "Introduction to Dramatic Literature" also uses short quizzes to assess familiarity with assigned play readings. Faculty use rubrics to assess presentations and written assignments.

2) Select and use, with safety and efficiency, the tools and equipment basic to theatre production technology including those required for both set and costume construction.

All theatre majors are required to successfully complete Introduction to Scenography and Introduction to Costume. In these courses, a significant portion of the curriculum is devoted to

laboratory learning where students are taught to safely and effectively use tools and equipment for each discipline and apply them to the preparation of a live theatre production. *Note: both courses are part of the GEP (General Education Program).*

- **Direct Assessment:** Introduction to Costume requires a "Workbook" binder in which the ability to execute skills must be documented with cut and stitched fabric samples. Students are given individual fabric and notions construction project assignments. The projects are designed to provide students with practice in the safe and effective use of tools and equipment. Scenography assignments include a hands-on building project that demonstrates abilities with reading and executing building plans, and using scenic shop equipment safely and efficiently. Rubrics are used to assess the workbooks, lab/shop construction work, and scenic and costume projects (including written components).

3) Communicate to an audience through at least one of the components of theatrical art: acting, designing, stage managing, or technical production. (UMBC Student Learning Outcome Goal II.iii)

Student Auditions:

At the beginning of each semester, all BFA Acting majors are required to present an audition monologue to the theatre faculty as part of a general audition for the upcoming department productions. BA Theatre, Theatre Studies concentration students may elect to audition, but are not required to do so.

- **Direct assessment:** Each student who auditions is given a written evaluation of their audition, which includes written comments and a rating scale of mastery of key competencies. Evaluations are made available to students immediately following their auditions, and a copy is retained in the student's file. The performance faculty committee and student faculty advisors use the audition evaluations to track how well students are building and applying learning outcomes from their course work each semester. This allows faculty to measure the arc of progress (individually and collectively) from the beginning of the program to the end.

Department Productions:

Department productions have course listings and students with production assignments must register for the appropriate production course.

- **Direct assessment:** Students working on UMBC Theatre productions assessed by the faculty director and other faculty involved with the production. Adjudicators organized by the American College Theatre Festival (ACTF), and drawn from regional university theatre faculty, are periodically invited to view and provide written and verbal assessments of all aspects of department productions, including those to which students make direct contributions in the areas of "acting, designing, stage managing, and technical production."

Performance courses in acting, ensemble performance, voice and movement:

Performance faculty give periodic, in-class performance assignments. Faculty assign students to keep process journals reflecting their artistic and skills development practice; students write critique papers on various performance aspects of department and professional productions.

- **Direct Assessment:** Faculty assess performance and written assignments using rubrics, making video recordings of select assignments for subsequent discussion and review, and with written and verbal feedback. The Ensemble I & II and upper level acting/performance courses culminate in end-of-semester performances for the entire department. Faculty instructors assess those performances using written and verbal feedback and rubrics. The "Auditioning and Business of Acting" course culminates in a general audition for a casting director from a regional professional theatre, and students receive comprehensive verbal feedback on their presentations from the casting director; the faculty instructor assesses their auditions using a rubric and with written feedback.

Design and production courses—scenic, costume, lighting and sound:

- **Direct Assessment:** Students create research packets (via computer files or hardcopy) that contain their literary and visual research as an integral aspect of learning to develop production designs, including identifying images and metaphors and to inspire design ideas.

Costume renderings, set models, computer displays, and sound and video files are created for assigned project/play designs; written analyses are also done for designs. The department organizes end-of- semester department exhibitions of student design and technical projects, with students present to discuss their work.

4) Function effectively as a member of a theatre production team in the preparation of regularly scheduled public productions.

Department Productions: Department productions have course listings and students with production assignments must register for the appropriate production course.

- **Direct assessment:** Student work in productions of plays from the department season are assessed through public performance and reception by audiences. Assessments are done by the faculty director and by other faculty involved in the production using written and verbal feedback and rubrics. Adjudicators organized by the American College Theatre Festival (ACTF) assess and provide feedback on overall production teamwork as evidenced by the quality of construction, and facility and skill of technical execution, of production elements of a staged performance.

Exit Surveys: All graduating senior Theatre majors are asked to complete an online, "Senior Exit Survey" to provide an anonymous record of student feedback and their overall assessment of their education and training in the Theatre department.

UMBC Theatre's Assessment activities from 2012 and 2014 reports

2012:

What follows is excerpted from the 2012 Department of Theatre Assessment Report.

THTR 460: Senior Capstone Course (formally Senior Projects)

Recommendations:

This course was created in response to our assessment of the capstone “Senior Project” course, which the faculty found to be imprecisely reflecting student learning outcomes (many seniors who had shown a strong grasp of key competencies in class were failing to organize their senior projects to best reflect these skills). The course was re-designed into a more formal structure that now requires students – via a series of written assignments, oral presentations, research, interviews, and Q&A’s with guest professionals – to determine how to apply their learned theatre skills to a particular creative vision and pathway to work post-graduation. Feedback has been very positive (as reflected in senior exit interviews and course evaluations). Revisions to the course include a mock interview assignment (with a professional in the student’s chosen field). Each interview is followed by a written evaluation of each student’s performance and a follow-up discussion with the course instructor.

The Capstone instructor initiated discussions with the department chair about how the course might better address the disparate career goals of students graduating from the new degree tracks (i.e. the costume designer vs. actor). The course will be redesigned to address those issues.

With few exceptions, students were found to have achieved proficiency or better with material covered in the course.

Student Production Auditions

Recommendations:

None. Since introducing “mock audition” assignments to the Craft of Acting series, second-semester freshmen have shown marked improvement in the area of audience communication (Learning Outcome Goal #3) referred to as “poise, clarity and brevity of introduction” on their audition forms. Overall, students were found to have achieved proficiency or better in their audition presentations.

Production and Design Gateway Assessments: THTR 100 & 104 (GEP courses)

Recommendations:

It was determined that students’ proficiency with material covered in the course was inconsistent and needed improvement. The instructors who taught THTR 100 and THTR 104 noticed that many of the students who had passed these courses were not able to apply all the various technical skills they had learned practical, applied settings. Consequently, the instructors added a final assignment to each course, a “Workbook” project in which each skill had to be documented in practice. Now, no student can pass THTR 100 or 104 without having proven their ability to execute certain required skills through physical documentation in the workbook.

Performance Gateway Assessments

Recommendation:

Change course sequencing for the BA degree concentrations in the Design/Production and theatre generalist studies.

During performance faculty’s mid-semester meetings in 2011, faculty made an interesting observation. It seemed that more than the usual number of students were beginning to apply for the BFA program, but many did not qualify. In other words, students were not self-selecting (i.e. determining the best degree track based on their skills and instructor feedback) as well as they had in the past – more students were applying for the BFA, but more were being rejected. We learned

through individual discussions with students that many who had applied for the BFA (a much more specialized degree than the BA), had only done so out of an interest in more acting classes (upper-level courses are reserved for BFA students). After a series of meetings, the Theatre faculty decided to make major revisions to the BA in Theatre curriculum. New courses were developed to create a more ensemble-based learning environment which would both address the BA acting student's desire for more training, and respond to the increased demand for theatre generalists and creative devisors in the field.

Theatre Production Courses:

Recommendations:

[See "Production and Design Gateway Assessments: THTR 100 & 104 (GEP courses)" recommendation above.]

Exit Interviews:

Recommendations:

Exit interview reports since 2010 have revealed that the majority of students are very satisfied with both the curriculum and teaching methods as a whole – citing their experience with "tough standards" and the new professionally-oriented Senior Capstone Course as positive experiences to prepare them for life beyond college. The following patterns were noted, and actions have been taken to address them:

Many acting students (particularly those who did not pursue the BFA degree) wish for more performance classes. This problem is clearly linked to the structure of the BA degree, and this exact issue has been addressed through curriculum re-design and the creation of new performance-skill classes.

Many acting students wish the department offered a course specific to acting for the camera. This is not a class we can currently add to our offerings, but the Visiting Artist Committee has been notified of this interest in hopes that a guest artist workshop or series can help address this.

Periodic Assessment of Individual Courses: (2012)

Individual courses are assessed by the Assessment Committee when required. The committee's goal is to ensure that the course in question is meeting its stated goals and that students are given clear tools for success. The review includes a close look at the syllabus, as well as the course SCEQs and final grades in order to assess end of semester outcomes and course strengths and weaknesses. Below is a more detailed description of how each of these reviews is conducted.

THTR 104: Introduction to Costume

Recommendations:

[See "Production and Design Gateway Assessments: THTR 100 & 104 (GEP courses)" recommendation above.]

THTR 220: Craft of Acting I

Recommendations:

The committee recommended that the primary instructor do the following:

- Add the university policy on academic integrity to the syllabus.
- Consider ways to make the grading expectations (such as the relative weight and percentage value of each assignment) slightly more explicit, without compromising the subjective nature of actor evaluation, which is wisely stated in the syllabus.
- Consider whether these entry-level students would benefit from written guidelines for paper assignments.

With very few exceptions, students were found to have achieved proficiency or better with material covered in the course.

THTR 324: Craft of Acting III

Recommendations:

None. With very few exceptions, students were found to have achieved proficiency or better with material covered in the course.

THTR 460: Senior Capstone Course

Recommendations:

In light of the one slightly below-average response on the recent SCEQ concerning grading policy, the committee recommends the instructor consider how to make grade expectations even more transparent.

With few exceptions, students were found to have achieved proficiency or better with material covered in the course.

2014:

What follows is excerpted from the 2014 Department of Theatre Assessment Report.

Program and Curriculum Changes:

In order to respond to the new training opportunities and requirements of more sophisticated new facilities, and to accommodate a growing population of double-majors, the Theatre Department re-evaluated and revised its degree programs in conjunction with its fall 2012 relocation to the new Performing Arts and Humanities Building (PAHB). In addition to our Minor in Theatre, UMBC Theatre now offers a BA in Theatre with two concentrations (Theatre Studies and Design/Production) and a BFA in Acting. Revisions to the BA degree concentration requirements are described in the following "Curriculum" section (d) of this report.

Senior Capstone course:

The primary instructor for this course responded to the individual 2012 course assessment recommendation for Theatre Capstone and initiated discussions with the department chair about how the course might better address the disparate career goals of students graduating from the new degree tracks (i.e. the costume designer vs. actor).

Student Auditions:

Audition evaluations from the past four audition cycles (two auditions per year) revealed no negative

patterns of note in terms of overall student performance quality. The assessment committee will recommend to the department chair that the Theatre office staff standardize the system of filing these evaluations so that they can be more readily accessed for assessment, and include a matching tally of exactly which students auditioned in each round.

Note: the audition requirement is now limited to BFA students. This adjustment was made in conjunction with the new BFA and BA in Theatre Studies program changes.

Production and Design Gateway Assessments:

All theatre majors are required to successfully complete Introduction to Scenography and Introduction to Costume. In these courses, a significant portion of the curriculum is devoted to laboratory learning where students are taught to safely and effectively use tools and equipment for each discipline and apply them to the preparation of a live theatre production (Learning Outcome Goal #2). *Note: both courses are part of the GEP (General Education Program).*

THTR 104 (Introduction to Costume Design) is being supervised by the new Costume Shop Manager, who reported that majors are tending to pass the course – i.e. there are no negative patterns in terms of ability to meet the objectives. The new theatre facilities have, however, put greater production demands on students and staff in the costume shop, which has prompted a change in the lab meetings for THTR 104. The labs now meet less frequently (twice each week, rather than three times) with larger number of students working simultaneously. This has freed the shop to spend more afternoons with the upper level students building on the skills that they learned in the 104 lab, and working with a greater level of responsibility on the costumes for upcoming productions.

Performance Gateway Assessments

This section of the 2012 Assessment Report detailed how the department intended to make changes to the degree programs and curricula (see Program and Curriculum changes above), partly in response to Performance Gateway Assessments. As planned, these changes were put in place for a fall 2013 start. Adjustments include an elimination of the “gateway” between Craft of Acting I and Craft of Acting II, and a limiting of Craft I enrollment to Theatre majors and minors. In the spring of 2014, the performance faculty initiated a series of meetings to begin evaluating the impact these changes are having on learning outcomes as well as overall department goals.

Theatre Production Courses:

Prior to graduation, each theatre major participates as a team member in at least one production of a live theatre performance for the public (typically, students participate in at least one or two per year). Students are evaluated by faculty in their discipline at the end of each scheduled production on their ability to work effectively as a team member and communicate with the audience through their chosen medium. These evaluations are made in consultation with faculty in all disciplines to reach composite understanding of the student’s overall performance.

At the fall 2012 retreat, faculty discussed a pattern among some generalist majors (i.e. students in neither the clearly defined BFA in Acting, nor the BA Production/Design track) with regard to production. A number of these students would get involved with department productions in their first year as a major, but gradually stop participating in later years. These students were few in number, but it concerned faculty that any theatre major would earn a degree in the field with only minimal hands-on experience and that they were not contributing to the creative life of a performing arts department. Consequently, faculty determined that as part of their training, all majors would be required to participate in the Department’s production season each semester for one unit of credit. All

majors must now participate in production in some capacity three out of their four final semesters (with variation depending on their area of emphasis). The department also made auditioning an option (rather than a requirement) for those students not pursuing the BFA in Acting degree. These changes aim, in part, to improve graduate employability for foot-in-the-door positions in arts administration, front-of-house operations, logistics management, development, arts marketing, building and design, and/or production assistance, etc.

Exit Interviews:

All graduating seniors are asked to meet with the department chair for an exit interview. The chair asks a series of questions about how the students feel their education has prepared them, and improvements they'd like to see in our program. The chair keeps anonymous records of the students' responses.

At the request of the previous department chair, the assessment committee converted this process to a written format. The committee created a "Senior Exit Survey" to provide a more anonymous record of student feedback, which was tested with the graduating class of 2014. Students suggested conducting the survey electronically. (The department changed to an online survey format in 2015). The results of the 2014 surveys will be discussed at the 2014 fall faculty retreat and actions, if any, will be reported in the 2016 Theatre Department Assessment, together with the 2015 surveys.

Periodic Assessment of Individual Courses

Report on responses to 2012 report recommendations for individual courses:

THTR 220: Craft of Acting I

2012 Recommendations:

- Add the university policy on academic integrity to the syllabus.
- Consider ways to make the grading expectations (such as the relative weight and percentage value of each assignment) slightly more explicit, without compromising the subjective nature of actor evaluation, which is wisely stated in the syllabus.
- Consider whether these entry-level students would benefit from written guidelines for paper assignments.

Response:

The primary instructor for this course demonstrated satisfactory incorporation of all recommendations.

THTR 460: Senior Capstone Course

2012 Recommendations:

In light of one slightly below-average response on the recent SCEQ concerning grading policy, the committee recommends the instructor consider how to make grade expectations even more transparent.

Response:

The instructor for this course demonstrated satisfactory incorporation of the recommendation.

Courses Assessed in 2014:

THTR 110: Introduction to Acting (GEP course)

Recommendations:

The committee recommended that the syllabi of one instructor be slightly edited and revised to include: 1) the correct course name and number, 2) GEP goals, 3) due dates for major assignments, 4) information on scheduling appointments clearly listed at the top of the first page.

It is rare that students in this course fail to achieve minimum proficiency with the material. In this instance, students were found to have achieved proficiency or better with material covered in the course.

THTR 231: Drafting for the Theatre

Recommendations:

The committee recommended that the course instructor add the UMBC Policy on Academic Integrity to the syllabus. With very few exceptions, students were found to have achieved proficiency or better with material covered in the course.

THTR 420: Styles of Acting

Recommendations:

None. This is an advanced course, and all students were found to have performed at levels above proficiency.

In conclusion, the Department of Theatre continues to update and enhance its assessment tools and process, both as a matter of course and also based on the recently introduced CAHSS requirements. Department faculty will continue to work collaboratively towards effective and efficient processes for assessment and assessment reporting.

D. Curriculum

UMBC Theatre offers two major degree programs: a BA in Theatre with a Concentration in Theatre Studies (TS) or Design & Production (D&P), and a BFA in Acting. The department also offers a 21 credit Minor in Theatre (**Appendix D-4**).

Theatre faculty made extensive revisions to all curricula in 2012, following the Department's 2010 Self-Study APR and subsequent external review. All three degree tracks were examined and revised with published four-year pathways (**Appendix D-4**). Faculty undertook these revisions with a focus on student success (both while at UMBC and upon entering the profession), the goal of better aligning student training with current trends in higher education (particularly the desire to double-major) and the changing demands of today's field.

Most significantly, the department eliminated the acting concentration from the BA in Theatre degree program to focus actor training within the BFA in Acting. In its place, the faculty created the BA in Theatre Studies concentration, the degree track now selected by the majority of our majors. Designed with a focus on theatre-making, and reflecting the renewed focus in the field upon devised creation, the BA TS degree track includes new course work with practical application through a sequence in Ensemble Theatre (THTR 241 and THTR 341). The sequence places students from all concentrations together as non-traditional 'theatre makers' purposefully altering 'concentration-

based roles.’ The goal is to both broaden the theatre experience and give students a chance to devise new work as a group by taking on a range of production roles.

The Theatre Studies concentration was also designed to facilitate UMBC’s changing student population—a high percentage of which double-major and/or double-minor. The degree’s 48 credit hour course requirements enable students with an interest in more than one academic pursuit to choose the focus of their theatre work and complete both degree requirements during their 4- years of study (**Appendix D-1**). Many of our students pursue a minor or second major in fields such as Psychology, Music, Modern Languages and Linguistics, and English among others. Some are members of UMBC’s competitive Honors College, while others are pursuing a Certificate in Entrepreneurship.

Revisions to the Design & Production concentration curriculum, coupled with the opening of the new state-of-the-art theaters (and faculty retirements), separated and expanded design training in the costume and scenic areas in 2012. It also created new advanced course work in each of the D&P concentration’s emphasis areas — lighting, sound, costume, and scenic design. The D&P curriculum was designed to provide students with a primary and secondary emphasis. With new faculty in the costumes and scenic areas (2015-16), the D&P faculty are continuing to review course offerings, sequencing and requirements with the goals of best preparing students for undergraduate success and professional competitiveness.

By necessity, Theatre faculty focused most of their curriculum-revision efforts on the BA in Theatre degree tracks described above. There were some changes made to the BFA in Acting degree track as well, namely in course sequencing to more evenly distribute training throughout the eight-semester program and ensure students’ ability to complete the program successfully (and respond to opportunities such as study abroad). The 2016 retirement of our Acting - Movement Specialist has prompted the acting faculty to discuss necessary updates to the curriculum, which received less attention in recent years than that of the D&P areas. We look forward to the contributions of a new Acting Movement Specialist to build up this critical area of our department.

The extensive curricula revisions also included new lock-step curriculum rotations for each degree track and concentration focus (Section D Addendums #1, 2, & 3). Sequencing select foundational General Education courses throughout the first two years has enabled students to receive critical thinking and academic skillsets from course work outside the department. This change has also better aligned UMBC Theatre with the liberal arts focus of the university. Providing the new lock-step course sequencing has enabled students to more clearly build upon their theatre core competencies as they move through the Department’s foundational training into advanced coursework in each of the degree programs and concentrations.

Theatre Department Core Curriculum:

The BFA and BA degrees share a common core group of required theatre courses. Intentionally designed to bring all students together at key points in their four-year program, core supports and facilitates the practical application of one of the department’s foundational educational values for broad based, comprehensive, collaborative theatre training.

Freshman Year:

THTR 100 Intro to Scenography (3)

THTR 104 Intro to Costume (3)
THTR 120 Intro to Theatre: Theory & Production (3)
THTR 261 Theatre Production: Running Crew (1) THTR 262
Theatre Production: Light & Sound (1)

Sophomore Year:

THTR 202 Intro to Drama Lit (3)
THTR 241 Ensemble I (3) [Not a BFA Core Requirement]
THTR 244 Script Analysis (3)
THTR 263 Theatre Production: Costumes (1)
THTR 264 Theatre Production: Scenery (1)

Junior Year:

THTR 310 History of Theatre (3)
THTR 411 Modern Theatre: History & Practice (3)

Senior Year:

THTR 460 Theatre Capstone (3)

Degree Programs:

BA Theatre – Theatre Studies Concentration (48)

Theatre Studies Core: Credits (31)

THTR 100 Intro to Scenography (3)
THTR 104 Intro to Costume (3)
THTR 120 Intro to Theatre: Theory & Production (3)
THTR 202 Intro to Drama Lit (3)
THTR 241 Ensemble I (3)
THTR 244 Script Analysis (3)
THTR 261 Theatre Production: Running Crew (1)
THTR 262 Theatre Production: Light & Sound (1)
THTR 263 Theatre Production: Costumes (1)
THTR 264 Theatre Production: Scenery (1)
THTR 310 History of Theatre (3)
THTR 411 Modern Theatre: History & Practice (3)
THTR 460 Theatre Capstone (3)

Theatre Studies Requirements: Credits (15)

*Students must select courses from
the following groups:*

THTR 110 Intro to Acting (3)

OR THTR 220 Craft of Acting I (3)

THTR 341 Ensemble II (3)

Design Series “D”**One of the Following: (3)**

THTR 232 Scene Design (3)

THTR 233 Costume Design (3)

THTR 235 Lighting Design I (3)

Executive Series “E”**One of the Following: (3)**

THTR 350 Directing I (3)

THTR 353 Stage Management (3)

THTR 371 Playwriting (3)

Literature Series “L”**One of the Following: (3)**

THTR 349 Gender, Sex & Theatre Performance (3)

THTR 410 Contemporary Political Theatre (3)

THTR 470 Drama Seminar (3)

Production/Performance Requirement: Credits (2 – 6)

As part of their final four semesters, all students in the BA Concentration in Theatre Studies must complete two semesters of production/performance coursework. These may be fulfilled with any of the following:

THTR 339 Advanced Production Techniques

THTR 390 Theatre in Production

THTR 400 Theatre Studies

THTR 490 Production Workshop

Total Credits: 48**BA Theatre – Design & Production Concentration (54)****Design & Production Core: Credits (31)**

THTR 100 Intro to Theatre Scenography (3)

THTR 104 Intro to Costumes (3)

THTR 120 Intro to Theatre: Theory & Production (3)

THTR 202 Drama Literature (3)

THTR 241 Ensemble I (3)

THTR 244 Script Analysis (3)

THTR 261 Theatre Production: Running Crew (1)

THTR 262 Theatre Production: Light & Sound (1)

THTR 263 Theatre Production: Costumes (1)

THTR 264 Theatre Production: Scenery (1)

THTR 310 History of Theatre (3)
THTR 411 Modern Theatre: History & Practice (3)
THTR 460 Theatre Capstone (3)

Design & Production Requirements: Credits (20-21)

Two of the Following (6)

THTR 110 Intro to Acting (3)
OR THTR 220 Craft of Acting (3)

THTR 231 Drafting for the Theatre (3)
THTR 353 Stage Management (3)

Design Series “D”

Two of the Following: Credits (6)

THTR 232 Scene Design (3)
THTR 233 Costume Design (3)
THTR 235 Lighting Design I (3)

Design Series “OD”

One of the Following: Credits(2-3)

THTR 234 Make-up for the Stage(2)
THTR 237 Sound Design (3)

Design Series “AD”

One of the Following: (3)

THTR 332 Advanced Scene & Costume Design (3)
OR
THTR 335 Advanced Lighting Design (3)

Production Requirement: Credits (3-9)

As part of their final four semesters, all students in the BA concentration in Design & Production must complete three semesters of production coursework. These may be fulfilled with any of the following:

THTR 339 Advanced Production Techniques
THTR 390 Theatre in Production
THTR 400 Theatre Studies
THTR 490 Production Workshop

Total Credits: 54

BFA in Acting (69)

BFA in Acting Core: Credits (27)

THTR 100 Intro to Scenography (3)
THTR 104 Intro to Costume (3)
THTR 120 Intro to Theatre: Theory & Production (3)
THTR 202 Intro to Drama Lit (3)
THTR 244 Script Analysis (3)
THTR 261 Theatre Production: Running Crew (1)
THTR 310 History of Theatre (3)
THTR 411 Modern Theatre: History & Practice (3)
THTR 460 Theatre Capstone (3)

Two of the Following: (2 credits total; part of the above 27)

THTR 262 Theatre Production: Light & Sound (1)
THTR 263 Theatre Production: Costumes (1)
THTR 264 Theatre Production: Scenery (1)

BFA in Acting Requirements: (38 credits)

THTR 220 Craft of Acting I (3 credits)
THTR 221 Craft of Acting II (3)
THTR 222 Vocal Training for the Actor I (3)
THTR 223 Vocal Training for the Actor II (3)
THTR 229 Movement for the Actor (3)
THTR 234 Make-up for the Stage (2)
THTR 239 Movement II: Alexander Technique (3)
THTR 324 Craft of Acting III (3)
THTR 325 Vocal Training for the Actor III (3)
THTR 329 Movement for the Actor III (3)
THTR 345 Auditioning and the Business of Acting (3)
THTR 347 Character & Scene Study (3)

One of the Following: (3 credits total; part of the above 38)

THTR 420 Styles of Acting (3)
THTR 421 Acting Shakespeare (3)

Production or Performance Requirement (4-12)

All BFA students must participate in a production or performance course in each of their final four semesters. These may be fulfilled with any of the following:

THTR 339 Advanced Production Techniques
THTR 390 Theatre in Production
THTR 400 Theatre Studies
THTR 490 Production Workshop

Total Credits: 69

E. Faculty profile

UMBC Theatre has eleven full-time faculty: one Full Professor, four Associate Professors, two Assistant Professors, and four Lecturers. Our Full Professor of Acting - Movement retired in 2016. All faculty teach their full load (5/year for Professors, 8/year for Lecturers), but we nevertheless rely heavily on regular, returning adjunct instructors, primarily in acting and directing.

All faculty are 9-month, except the Lecturer – Production Manager and Department Chair. All but one faculty hold an MFA in Theatre/Drama, one has a PhD, one holds both the MFA and PhD. Most of our adjunct faculty also hold MFAs. All faculty, regardless of rank, are actively engaged in external creative work/research in their field.

A large percentage of the faculty are relatively new to UMBC; more than half were hired since the last APR review. This rather rapid changing-of-the-guard has brought fresh energy, ideas, and updated expertise. In conjunction with the move into the PAHB, it has also necessitated a great deal of organizational re-vamping, new creative relationships, and re-visiting our identity and purpose as a department.

UMBC Theatre is proud of its faculty diversity in gender, age, and sexual orientation. Racial diversity among the faculty has declined since the last APR; the vast majority of our faculty and staff identify as white. Finding ways to better reflect the diversity of the UMBC student body and society as a whole is a high priority for our department.

Staff Profile

UMBC Theatre staff are important members of the collective community not only in terms of running our administrative and technical wings, but in facilitating overall production operations, realizing creative work, and guiding students. All full-time, regular staff are included in Theatre meetings to discuss long-term planning, and are supported by both a direct supervisor and one or more functional supervisors in their area. Their work is critical to the research, teaching, producing, and training at UMBC Theatre.

The Theatre Office and all administrative operations are run by one regular full-time Program Management Specialist, assisted by a half-time Administrative Assistant. For FY17, we have an Assistant Production Manager who takes on additional administrative, organizational, and front-of-house duties to relieve the Lecturer-Production Manager. We are currently advocating for funding to regularize this position.

Theatre has three full-time technical staff: a Technical Director, Technical Coordinator (Master Carpenter/Master Electrician), and Assistant Costume Shop Manager (First Hand). We also hire a half-time Properties and Scenic Artist to support productions during the academic year. In 2016, both the Technical Director and Assistant Costume Shop Manager (First Hand) resigned to pursue other opportunities, but with the support of the CAHSS Dean's Office, we were able to temporarily promote our Technical Coordinator to Acting Technical Director and hire skilled interim staff in the other two positions. We are currently conducting a search for a new Technical Director and Assistant Costume Shop Manger.

F. Faculty Research and Scholarly Activity

Department faculty are heavily engaged in creative research. Accomplished professionals within their fields, faculty pursue research and professional work as varied as their areas of interest. With a focus on new work and new approaches to classical texts, UMBC Theatre faculty directors have been honored for their work by organizations such as the Kennedy Center and University Film and Video Association, have directed (and often devised) multiple world premieres, and had work move from UMBC production to regional theatres, international Fringe Festivals, and the Kennedy Center. Featured in *American Theatre Magazine*, UMBC Theatre's playwright, Prof. Susan McCully, is currently writing a play commissioned by Rep Stage. Her plays have been produced by UMBC, the Strand Theatre, and fringeNYC.

The Department's vocal, directing, and design faculty have worked regionally for the Olney Theatre, Rep Stage, Center Stage, the Strand Theatre, Interrobang Theatre, Single Carrot Theatre, Everyman Theatre, Annapolis Shakespeare, Imagination Stage, Arena Stage, Ford's Theatre, Signature Theatre, Round House Theatre, National Players, Theatre Project, The Public Theatre (Maine), and the Camden Shakespeare Festival among others. Faculty professional work has also been featured as part of International Festivals such as, FringeNYC, Prague Festival Fringe, and Edinburgh Fringe.

Several faculty have presented papers, served as panel moderators, panelists, or plenary speakers, or led workshops for organizations as varied as the ATHE national convention, the national USITT conference, the international Voice and Speech Trainers conference, the ACTF National Competition, the National Puppetry Festival, the American Society for Theatre Research, and Voice 4 Vision Festival among others, and have received grant support for their research endeavors. Theatre faculty members have also collaborated with colleagues in the Departments of Dance, Visual Arts, Mathematics, and English on interdisciplinary creative projects.

For the full scope of faculty scholarly research and creative achievements, we encourage readers to review the Curricula Vitae file that accompanies this study. Below is a brief list of recent and upcoming faculty creative work:

Eric Abele, Lecturer of Costume Design, has quickly built a regional reputation for his costume designs since joining the UMBC faculty in 2014. He has recently designed for Imagination Stage, Everyman Theatre, Lexington Children's Theatre, and Rep Stage.

Nyalls Hartman, Associate Professor of Theatre (Directing) – Theatre Chairperson 2012-15, directed the world premiere of Susan McCall's *Voracious*, recognized for meritorious ensemble performances by the Kennedy Center American College Theatre festival. It drew the largest audience in the history of UMBC Theatre.

Alan Kreizenbeck, Associate Professor of Theatre (History, Literature, Theory), has recently developed theatre with developmentally disabled students in collaboration with UMBC's Shriver Center. He directed and co-created *The Mathematics of Being Human* in collaboration with UMBC Mathematics faculty (produced in Baltimore, Toronto, San Antonio, and NYC), and is currently directing a one-man show with writer-actor Alonzo Lamont, to be presented in New York and at the Charm City Fringe Festival.

Joan Larkins Mather, Lecturer – Costume Shop Supervisor, just completed her first semester with UMBC Theatre, but has already constructed costumes for Interrobang Theatre (fringeNYC) and Rep Stage. She has been hired as a draper for Utah Shakespeare Festival’s 2017 season. She recently joined Baltimore’s Strand Theatre as a board member and Artistic Associate.

Susan McCully, Assistant Professor of Theatre (Playwriting, Dramaturgy), has had two plays selected for publication in the anthology "Best of the New York Fringe," and was featured on the cover of American Theatre Magazine for the DC Women’s Voices Festival – *The Unsung Gender-Parity Warriors* (Sept. 2015). She has been commissioned to write a new play for Rep Stage, premiering in 2018.

Adam Mendelson, Lecturer – Lighting Designer, works in a variety of production and design capacities with companies throughout the region, including the Contemporary American Theatre Festival and Single Carrot Theatre. He is the Resident Lighting Designer for Annapolis Shakespeare Company. This fall, he will design lights for Rep Stage’s *The Heidi Chronicles*.

Eve Muson, Associate Professor of Theatre (Directing), has developed the *GRRRL PARTS* festival (along with Prof. McCully, see below) into a company that produces new work by women playwrights – from first readings to fully-mounted touring productions (Center Stage, The Women’s Voices Theatre Festival, fringeNYC).

Greggory Schraven, Lecturer – Production Manager, recently designed scenery and acted as technical director for Interrobang Theatre (DC Women’s Voices Festival, fringeNYC), and is active as an officer with USITT Chesapeake.

Colette Searls, Associate Professor of Theatre (Directing) and Theatre Chairperson (2015 – present), was invited to present her devised digital puppet piece, *Kendra’s Bay*, at the juried international arts festival, Light City Baltimore 2016. She created the digital puppet iPad app featured in this production with acclaimed animator Lynn Tomlinson. The app received First Place for New Media from the University Film and Video Association in 2016.

Nate Sinnott, who joined the faculty in 2015 as an Assistant Professor of Theatre (Scenic Design), began designing in the region shortly after his move to Baltimore. In 2016, he designed the set for the critically acclaimed *The Other Place* at Rep Stage, and is currently designing for Imagination Stage’s 2017 season.

Lynn Watson, Professor of Theatre (Acting, Voice & Speech), is currently Associate Editor-in-Chief of *Voice and Speech Review*, vocal director and dialect coach for regional theatres (Arena Stage, Olney Theatre, Fords Theatre, Signature Theatre, Center Stage), and co-PI on the Fitzmaurice Voicework Pilot Study with fMRI at Texas Tech University.

Though this outside work is critical, UMBC Theatre productions also enable faculty to pursue important creative work as a collective. Faculty use these productions as laboratories for exciting creative experimentation. In addition to premiering new plays, for example, UMBC Theatre productions have re-examined traditional texts by playwrights such as Shakespeare, Ibsen, and Moliere. We have worked with radical adaptations, created our own intertextual scripts, and applied a variety of newer technical tools such as live video streaming and digital puppetry. We have premiered wordless material-performance adaptations, object-theatre variety shows, and even a podcast version of a classic play. UMBC Theatre faculty have produced student-driven devised work both on and off

campus. One of our proudest achievements is the creation of *the IN TEN* festival which commissioned new plays featuring roles for women. This project has since evolved into *GRRL PARTS*, a theatre company that focuses on commissioning, developing, and producing new plays – headed by current faculty who collaborate with alumni to present work by female playwrights.

G. Teaching Quality

High quality teaching is expected, encouraged, and evaluated within the department. It is specifically supported in the department policy on merit pay, and is a vital part of new faculty, teaching staff, and adjunct faculty evaluation.

Teaching is a cornerstone in the department's promotion and tenure process. New Assistant Professors are assigned a mentor by the department chair. The mentor and new faculty meet regularly to discuss progress toward promotion/tenure, meetings which include discussions about teaching and their course evaluations. Their classes are observed regularly by tenured faculty as part of their evaluation process. After the observation, a meeting is held in which the tenured faculty member provides feedback. The substance of these conversations is shared by the tenured faculty member with the department chair. The chair uses these reports to further advise and make suggestions to those being evaluated. If appropriate--or if requested--the chair or other tenured faculty may provide further observation to ensure that high departmental standards for teaching are maintained.

The Chair communicates the department's expectations to other new full-time faculty and adjuncts and meets with them to discuss course syllabi and pedagogical techniques. Any course taught by newly hired personnel is observed by regular faculty with expertise in the discipline of the course being observed.

Every year, the department sets aside funds for faculty travel and professional development related to teaching and/or research. Student evaluations are typically high in significant categories for all theatre faculty. We are proud that our own Professor Wendy Salkind (now Emeritus) received the prestigious Presidents Teaching Award in 2010. Three Theatre faculty have been invited to serve as Honors College Faculty Fellows. Theatre faculty have also collaborated with colleagues in Asian Studies and English, and taught classes for the First Year Experience.

Teaching falls into several categories in our department: mentorship, training (both classroom and experiential), and scholarly. While this balance is typical of any good undergraduate theatre program, we are particularly proud of our developing mentorship system between individual students and faculty in their area of interest.

There are some problems remaining to solve with how we teach and cover certain content areas that lack faculty to teach them. The most significant teaching "holes" are described in the Budget section of this document, but it bears pointing out in this section how we manage. All auditions, production meetings, rehearsals, and performances are attended by (and ultimately run by) student stage managers. While this is an outstanding experience for any undergraduate in its development of leadership and organizational skills, we are unable to offer more than one introductory course on the subject, taught by an adjunct. We have no regular stage management faculty; our stage managers are heavily mentored and individually supervised

and coordinated by our Lecturer-Production Manager, Gregg Schraven, whose training is in technical direction and production technology. This setup was workable in our old building, but with the much more sophisticated systems, equipment, and demands of two theaters, the work of training stage managers to handle this much more professionally-modeled job has increased exponentially. While we haven't the faculty to free up the Production Manager from this responsibility (impossible to fill by a part-time adjunct, as stage-manager supervision is almost daily), we are working to at least provide Gregg Schraven relief from many of the administrative and front-of-house duties he has had to take on. Our ability to do this will rest on staffing resources and planning from the CAHSS, but it will do much to improve the quality and reach of our training program.

H. Service

All full-time UMBC Theatre faculty are expected to give service in four categories: service to the university, department, profession, and community. In consultation with the Chair, each faculty member finds their own way to balance and select non-department service, and this is factored in their promotional reviews.

Department service roles and committee memberships are assigned by the Chair. Faculty tend to maintain their service roles for a number of years, as this helps with consistency and learning curve. It is the Chair's responsibility to oversee service roles in order to best serve the needs of the department, and balance each faculty member's overall responsibilities. All faculty participate in recruitment and advising, and all participate in major decision-making as part of the governing body of the Department.

Theatre Department service needs are many and varied; we find it takes many hands to steer the ship beyond what staff and administrative faculty are able to manage alone. This service takes many forms, including (but not limited to): standing committee work, seasonal committee work (such as search or promotion committees), task leadership, special recruitment activities (often involving travel and/or presentations), liaison positions, department representation, faculty mentorship, or oversight responsibility for a particular area or program.

The needs of the Theatre Department tend to take the largest portion of the service pie for most faculty; the devising of new policies, processes, searches and hires, and other structural setup and change (in addition to the routine needs of a producing theatre department) has required a great deal of faculty time. Most faculty are also able to engaged in professional service suited to their area of specialization (for example, Prof. Lynn Watson served a recent term as President of the Voice and Speech Trainers Association). Some have found ways to connect professional and community service to their research -- Prof. Alan Kreizenbeck's work with Imagining America and Womb Works is an excellent example of this. But continuing to meet the department's ongoing needs and new initiatives remains highly time-consuming for all members of the faculty, and we expect this to continue for at least the next several years. With support from the college and university, we hope this will begin to shift as the department is able to stabilize in its resources and consequently spend less time on development and advocacy. Theatre needs a greater presence on college and university

committees if it is to avoid increasing isolation.

I. Student Profile

The vast majority of the department's majors and minors are Maryland residents. Most are between 18 and 22 years old. 90% of them are full-time students. The division between male and female is widening: we now have nearly 20% more female than male students. This is particularly visible and problematic in the Acting BFA program; the decline of male actors has directly impacted UMBC Theatre's choice of plays in the current and upcoming season.

We have a little over double the number of students who identify as "white" than students who identify as people of color; of the latter, most identify as "black." These numbers do not reflect the overall racial diversity at UMBC (though the African-American percentage is roughly equivalent). Our African-American student population has grown in recent years—it is now roughly 17% of our cohort. There are several factors that may contribute to our low students of color numbers: a general cultural perception, which do not often consider any art degree as a viable first step in a successful career; the still lingering effects of a segregated school system, which leaves many students unable to meet UMBC's admission requirements; the fact that many UMBC students are first generation college students, and so feel familial pressure to enroll in programs more directly connected to the perceived job market; finally, the lack of persons of color on the department faculty. Attempts have been made to identify and recruit students of color, but have often bumped up against these obstacles. The department has long practiced inclusive casting in order to promote diversity of representation in production.

Most of the department's students are pursuing the Theatre Studies concentration of the Theatre BA degree, with a rising number of students concentrating on Design & Production. This growth is due in large part to the improvement of our facilities, and to the new faculty in those areas who have brought positive energy and conducted enthusiastic student recruitment in their specialty areas. The BFA in Acting program requires an application process at the end of the freshmen (first) year, acting faculty generally accept all students who qualify by demonstrating strong work in their acting courses. The BFA in Acting remains smaller than the BA in terms of student numbers.

Theatre majors are carefully evaluated throughout their course of study. Students must receive a grade of "C" or better in their required theatre courses or the course must be repeated. Any student who wishes to may register for the Craft of Acting I course, and is evaluated by the entire performance faculty after completion of the Craft of Acting II course for admission into the BFA in Acting program. All BFA students are required to audition for all department productions; auditions, however, are open to BA students and to any other student, regardless of major. All majors who audition receive detailed evaluations of their efforts. Design/production students who excel in their courses and production roles may be given the opportunity to design faculty-directed productions.

The majority of theatre students complete their degrees in four years. The faculty has developed careful plans of study for each major area, detailing exactly which courses need to be taken and when in order to graduate in a timely manner.

J. Student advising

All theatre majors are assigned a theatre faculty Academic Advisor in their first semester. While students may seek mentorship from any faculty member, and often do, it is helpful to have a designated advisor they can look to guidance throughout their undergraduate career. One faculty member is responsible for advising all Theatre Minors who wish to consult with theatre faculty.

No theatre major can register for classes without “advising authorization” signifying that their minimum once-per-semester Academic Advising meeting has taken place. Though students are naturally free to select different courses than what their AA suggested, or subsequently add/drop as they wish, this meeting ensures that they know the best way to stay on track towards their graduation goals. Academic Advisors serve other roles as well, authorizing excess credits, for example, and advising about plans to study abroad, apply for internships and research graduate programs. Students may choose to change advisors, particularly if they wish to change their degree concentration (i.e. from Theatre Studies to Design/Production).

Advising for Theatre has grown more complex in recent years with the pressure to ensure all students can complete their major inside four years (coupled with the increasing popularity of adding second majors, minors, and certificate programs). Today’s students are also ambitious in the scope of what they want to participate in during those four years, in addition to needing to balance jobs and/or family obligations. Many bring transfer and AP credits that need to be analyzed for articulation. The addition of the Theatre Studies Concentration, and effort to allow more specialization in the Design and Production Concentration (if desired by the student) has given students more flexibility and choice, but consequently they often need to plan more carefully – particularly if they wish to navigate around a second major. The average time spent advising theatre students each semester has grown from approximately 20 minutes per student to 45 minutes, which means that faculty have to put aside other activities during the twice-annual “advising season.”

UMBC Theatre has addressed this increasing complexity in several ways. In the fall of 2015, and with the support of the CAHSS, Theatre re-instated the Associate Chair position, which allows a faculty member to receive a stipend for additional administrative service duties. Appointed by the Department Chair, the Associate Chair of Theatre has two jobs: they serve as the Advising Coordinator and Course Scheduling Coordinator. As the key contact person at the center of both (related) systems, the Associate Chair helps keep these processes efficient and streamlined. Additionally, several Theatre faculty opt to work as campus-wide advisors (for a daily stipend) during UMBC’s summer and winter orientation sessions, which is helpful in capturing would-be Theatre majors who register later in the year (particularly as transfers), and getting them on-track from the start.

K. Not applicable

L. Student Research

Theatre faculty are proud of the recent advancements in student research and creative work. Students in the Department of Theatre engage in three categories of research: production-related and classroom research, professional internships, and scholarship and grant-based research.

Department productions and course work share a symbiotic relationship of theory and practice. Students hone research skills in the classroom that will be put into practice when fulfilling a role in a department production. Design classes require students to engage in many facets of design. Students begin the scenic design series by researching the elements and principles of design: color theory, line, space, etc. This research provides a basic language through which they can analyze, design and understand the visual arts as a form of communication. Costume students research fashion through multiple historical periods; a research skill preparing them to communicate the period in which a play is set, including societal status of the characters, and even subtle personality traits of the characters. All design students must execute in-depth script analyses. These analyses include research on period in which the action of the play is set, research into the period when the play was written, research on the playwright, and research on relevant periods in theatrical presentation (absurdism, naturalism, expressionism, etc.).

Acting students hone research skills in the classroom that can be utilized in creating a nuanced and multi-dimensional characters on the stage. Students in THTR 421- Acting Shakespeare do research to assist them in developing character, and to select specific elements of the *mise-en-scène*—locale, time period, costume pieces, props—they design for their final performance of text from Shakespeare. Additionally, Honors section students are assigned two research papers on topics selected by the course instructor. Students in THTR 345-Vocal Training for the Actor III, execute research to assist them in devising a “sound and movement” performance piece. Each piece is based on the chronology of myth and legend related to a particular Greek tragedy.

Theatre Department productions are considered advanced coursework (and are graded as such). When awarded with a production assignment, students from all theatre disciplines engage in intensive, hands-on laboratory training in a collaborative environment with the guidance of a discipline-specific mentor. Advanced production roles are reserved for those students that have completed advanced coursework specific to his or her discipline—set design, lighting design, costume design, acting, directing, etc. For example, student Jacob Mueller served as the lighting designer for UMBC Theatre’s fall 2016 production of *Proof* after excelling in his advanced courses and other production assignments. Recent graduate Billy D’Eugenio also earned design roles at UMBC Theatre and now works as a Sound and Lighting Designer in the region. Recently, he designed the sound for RepStage’s critically acclaimed production of *The Other Place* alongside Eric Abele and Nate Sinnott.

Faculty bring current students along to assist on their professional productions as often as possible. Senior Gaby Castillo served as Nate’s assistant scenic designer on *The Other Place*, working with him to build a scale model, and aiding him in various other tasks relating to the creation of the scenic designer’s process materials. These tasks further refined Gaby’s craft skills while she worked under the demanding timelines of professional theatre. Equally importantly, Gaby accompanied Nate to various meetings and technical rehearsals where she was able to witness the interactions of professionals and gain introductions that will propel her forward in her own career. Gaby is one of many students who, under similar circumstances, received degree credits for her experience through enrolling in THTR 430-Theatre Internship.

Performance and directing faculty provide excellent professional internship opportunities for their students as well. For example, in 2012 Rep Stage produced a production of *Las Meninas* directed by UMBC Department of Theatre faculty member, Eve Muson. This production was originally produced by the Department of Theatre. When Rep Stage later remounted the production, many of the student performers were re-cast in their roles, in what would now be their professional acting debuts. Theatre faculty have also helped students find opportunities with The Gordon Center for the Arts, The New York International Fringe Festival, Interrobang Theatre, REP Stage, Strand Theatre, Imagination Stage, Everyman Theatre, Single Carrot Theatre, and Annapolis Shakespeare Company among others.

Additionally, the Department of Theatre student body has demonstrated a commitment to seeking out funding from within the Department and University and from external sources. Many majors have taken advantage of funding from Undergraduate Research Awards, Linehan Summer Fellowship, and Shakespeare On Wheels Research Award to attend conferences such as the USITT Conference and Kennedy Center/American College Theatre Festival, or enroll in training workshops at SITI Theatre, Williamstown Theatre Festival, Theater at Monmouth, Circle-in-the-Square Summer Intensive, Florence University (Italy.) Students return from these experiences with knowledge to share as part of the more formal URCAD program, or more informally with their peers and faculty.

UMBC Theatre supports outside student research and training with the William T. Brown Shakespeare on Wheels Scholarship. Between 2012 and 2016, just under \$12,000 in scholarship funds have been awarded to six deserving students. For example, acting student Ramon Burris used the Shakespeare on Wheels Scholarship in the summer of 2016 to further his performance studies with the prestigious Circle in the Square Summer Acting Workshop in New York City and in the summer of 2015 the scholarship allowed him to study at the Williamstown Theatre Festival. In 2013, Theatre minor Caroline Journey was awarded The Undergraduate Research Award to support her research titled, "Marketing for a Younger Audience in Live Theatre." Caroline implemented marketing techniques for attracting audiences between 18 and 30 years of age for the 2013-2014 season at the Fells Point Corner Theatre. In 2016, sophomore Mia Rickenbach won a competitive national scholarship from The Taco Bell Foundation, created to develop a national network of students committed to social change through the arts. Mia consequently served as a creative lead for the 2016 MTV Video Music Awards (VMA's), designed costumes, was interviewed by Teen Vogue magazine, featured in multiple Taco Bell Commercials, and ultimately commissioned by Taco Bell's Chief Marketing Officer to create a wardrobe piece for her to wear to an awards ceremony.

More students are registering for Theatre Internship, often repeating it for credit as they win more advanced positions and begin to make professional inroads. There is a culture developing around peer-inspired student achievement among UMBC Theatre majors, and more are spending their breaks working and/or creating in their field rather than returning to high school summer jobs. In 2016, a motivated group of D&P students initiated the first USITT undergraduate chapter in the state of Maryland. Senior exit surveys indicate they want to develop this end of their undergraduate experience even more, and we look forward to continuing to nurture and grow these opportunities.

M. Facilities

The Performing Arts and Humanities Building (PAHB) has beautifully well-appointed studio, shop, and performance spaces with state-of-the-art equipment. The offices and common spaces are beautifully designed and awash in natural light. They lift spirits and communicate a culture of excellence and professionalism to audiences, prospective students, and community members drawn to campus for all manner of events and meetings now held regularly in the PAHB.

While it is important to celebrate what these facilities now allow in creative research, teaching, and public interface – as well as enhancing the university’s reputation and visibility – this section of the self-study will highlight what may otherwise go unnoticed: specific facilities issues that impact the program. A polling of UMBC Theatre’s faculty and staff has revealed three categories of concern:

- 1) The ability of the facilities to support current program, training, and research needs.
- 2) Lack of support for long-term upgrade and replacement of PAHB equipment.
- 3) The ability for the facilities and equipment to meet future growth and development.

1) The facility’s ability to support current program, training, and research needs

Theatre faculty considers themselves blessed with two state-of-the-art, well-equipped theatres. Yet, like any new space, some issues have been discovered through the utilization of these spaces. The Black Box Theatre has consistent issues with the fire suppression system, for example. Special effect technology such as foggers and hazers (commonly used equipment in theatrical productions) cannot be used in the Black Box because they trigger the fire alarms, which has resulted in evacuations and lost rehearsal time. Further, our inability to utilize this common equipment in one of the performance spaces seriously limits the creative opportunities of our productions and our ability to teach the use of standard equipment to our students.

The PAHB Theatre spaces were designed without a paint deck, which has created a number of issues. Scenic art involves the taking of raw, untreated scenery and applying a number of aesthetic and illusion-creating finishing techniques -- i.e. wood can be made to look like marble, texture can be carved to create mounds of rock or dirt, and drops can be painted to create the illusion of a cityscape. Is a messy process that requires ventilation and a great deal of floor space. Having no paint deck, our scenic artist and student assistants must lay the scenery out and conduct their work on our stages – either the Black Box Theatre or the Proscenium Theatre. This is problematic for a number of reasons. First, our performance spaces house expensive equipment that should not be in the same vicinity as paint treatments in process. The potential for damaging expensive equipment is too great in spite of all vigorously applied safeguards. Second, it renders the theatres unusable for long stretches of time each semester: lighting and sound laboratory students have to work around the paint schedule, while other UMBC entities who wish to use the spaces for lecture presentations or receptions must be turned away. Finally, it is a challenge to teach the Scene Painting course given there is no suitable classroom. Scene painting is an essential skill for scenic designers. Scenic painting skills can be the first foot in the door to a professional career, and makes students more competitive for top graduate schools. And students trained in scenic painting can contributing to UMBC Theatre productions with more advanced skills – which is good for the department as well as the students.

Limited storage is also a problem, particularly for the scenic area, which has virtually no available

space. Most of the department's designated scenery storage is occupied with seating risers for the Black Box Theatre Space, for which no storage was planned in the design (despite the fact that risers were an intentional component in the planning). Because the department has nowhere to store standard scenery elements (such as stairs, doors, flats, and platforms), these items cannot all be saved as "stock" scenery that a theatre typically relies on for re-use in multiple productions. UMBC Theatre must therefore construct nearly all of the sets anew for every production and subsequently throw away what it cannot store, rather than save and re-use it for an upcoming production (See Table 12 for further **Storage** needs). This is can be both costly (in labor and materials) and wasteful.

UMBC Theatre's lack of adequate teaching and research space for scenic design became more apparent with the 2015 arrival of UMBC Theatre's first dedicated scenic design faculty, Prof. Nate Sinnott. Using much of his research startup funds, Prof. Sinnott transformed the basement PAHB 009 classroom into a scenic design studio space that serves the dual purpose of a studio for his creative work and a classroom space for all set design classes. Though it is functioning as such, it is not really adequate for a tenure-track designer growing both his own research portfolio and an emphasis area in the D&P curriculum. Scale models and the materials used to create them are large and occupy a notable amount of space both in creation and storage. Additionally, the ventilation in PAHB 009 is inadequate. Some of the adhesives and paints used by the students in the creation of their projects should be properly ventilated to avoid health concerns.

2. Lack of support for long-term upgrade and replacement of PAHB equipment

The PAHB facility is filled with complex systems, tools, equipment, furniture, and other materials that have presented the university with a new world of demands for financial planning in long-term upgrade and replacement. When Theatre moved into the PAHB in 2012, most of the equipment, though unused and exciting to behold, was already 3 years old and fast approaching warranty expiration. The Theatre Chair, along with Theatre design and production faculty, worked very hard to produce a schedule of long-term maintenance and repair needs the new facility would require. They presented this "PAHB Theatre Long-Term Maintenance and Repair Plan" to the Provost in 2013 in order to help the university understand what commitments would need to be made to maintain this new building. Through a series of budget discussions (see Section **P. Budget**), UMBC Theatre was given an incremental increase to our base budget to address the annual needs for shop start-up and regular repair and maintenance of everyday expendables and less expensive inventory. But there has, to date, been no formal addressing of the major elements of the Long-Term schedule, and each year brings us closer to breakage and needs for emergency replacement of an accumulating number of high-ticket items, such as lighting instruments and sound boards.

In the summer of 2016, Dean Scott Casper asked the Chair of Theatre to work with design and production faculty on an updated schedule – now that we are several years into using the PAHB facilities regularly. This newly-named **PAHB Theatre Long-term Equipment Schedule** (PAHB Theatre LES) is attached to this report (**Appendix A-2**).

Notes regarding this schedule (PAHB Theatre LES): (**Appendix A-2b**)

- This schedule does not include annual start-up, expendables, nor maintenance and repair expenses for items under \$5,000 in value. Those are handled inside Theatre's operating budget.
- Some of the spaces in the PAHB Theatre LES schedule are, in fact, *shared* by several CAHSS

departments. Most significantly, the Proscenium Theatre is a Theatre – Dance Department shared space. We have an MOU detailing the need for Dance to use the space and all of the equipment therein twice each year, but there is no clarity about how the cost and labor of wear and tear, maintenance and repair of that equipment is shared between the departments or shouldered by the college. It should also be noted that the CAHSS and university use these spaces frequently for events, and there is demand for increasing this use.

- In addition to what is listed in the PAHB Theatre LES, there are infrastructural systems in the PAHB – i.e. the A/V system inside the walls – that lack a replacement/repair protocol. Theatre faculty reminded the CAHSS Dean and the Vice Provost of this concern in a fall 2015 meeting (following the breakdown of the A/V system in one of the classrooms), and hope the university will be able to address this as a facilities concern in the near future. These items are not included in the PAHB Theatre LES.

3) The ability for the facilities and equipment to meet future growth and development.

Theatre functions at the cutting edge of technology. Scenic designers regularly use three-dimensional drafting and rendering technology. Lighting design is an ever-evolving field that is tightly interwoven with the latest advances in lighting technology. It is essential that the Department of Theatre remain current with the industry-related technological advances. Additionally, many of these technologies are utilized by entertainment fields other than theatre. We provide our students with broader employment opportunities when we utilize current technologies in our teaching. For example, 3D printers and laser cutters have become commonplace tools for the set designer. LED and automated lighting technologies are continuing to make advancements in the field of lighting design and lighting control consoles must be upgraded when these advancements are implemented. Due to the advancements in drafting and rendering technology, CNC (Computer Numeric Control) machines are regularly used by theatre scene shops to construct scenery. To this end, additional funding will eventually need to be identified for technology upgrades.

N. Climate

UMBC's Theatre Department is home to stage directors, designers, vocal and movement training specialists, theatre historians and theorists, playwrights, collaborative theatre-makers, critics, artisans, technicians, and activists. Ours is a thoughtful and enthusiastic department where we take pride in our students' and colleagues' achievements.

The Theatre Department finds itself at the beginning of a new era. It cannot be overstated that the move into our beautiful new home in the PAHB has re-energized and inspired us to make renewed commitments to our future. Well in advance of the move in 2011, the faculty began a thorough self-assessment to answer the questions: "Who will we be in the new building? How will we operate? How will we define ourselves? What is our responsibility to our students, the campus, and the community?" Positing answers to these complex questions has been the lion's share of our work in the past five years. At every turn, we have asked ourselves to grapple with long-held assumptions and practices, and articulate our individual and shared values and aspirations. This conversation – sometimes tense, occasionally argumentative, and most often fruitful -- pervades every activity in the department. Rapid growth, new leadership, and a wave of faculty/staff turnover has required us to focus these conversations on issues circumstantial, immediate, and practical. Now that we are staffed

with experienced faculty in each content area, we have been able to turn to substantive visionary and identity questions again – this time with the view of creating a new UMBC Theatre vision statement.

In the meantime, and throughout the course of these changes, UMBC Theatre faculty have sought to capitalize on the joy of the new building by instilling a sense of community and company. We have initiated practices intended to bring us together in celebration, such as beginning-of-semester student body meetings and end-of-semester presentations of class work (followed by BBQ's and fun potlucks for the entire department and PAHB staff).

In addition to establishing new procedures and policies for operations, production, scheduling, and season planning, we have had a remarkable number of changes in personnel. Though it has taken time, CAHSS and University administration have been remarkably responsive to our requests for hires and the establishment of new or newly-configured faculty and staff lines (whether due to retirements, resignations, or new needs). Since 2009, as many as a dozen individuals have departed or joined our faculty and staff (4 retirements, 6 new faculty, 2 staff, and a handful of part-time staff and adjunct faculty.) These new people, with fresh energy and ideas, have contributed greatly to the discussion.

We continue to foster the creative climate under which students and faculty work toward achieving our scholarly and artistic goals and objectives. As in most theatre departments, ours is heavy on contact-time with a high- volume of interaction. We pride ourselves on the time and care we take with students in class and informal advising. Even in a normal classroom setting, there is ample opportunity for students to work with instructors in small groups or pairs. In upper-level courses and in rehearsal and production, students often receive even more intensive and individual coaching and mentoring – and this extends years (even decades) after graduation.

Although we offer three distinct degree concentrations, we encourage all of our students to think of themselves as well-rounded and engaged theatre-makers, and we emphasize the benefits of interdisciplinary and collaboration. Some Theatre Studies concentrators take this direction a bit further by designing an entirely individualized course of study through UMBC's Interdisciplinary Studies program.

Our full-time faculty teach introductory and advanced levels of courses in most content areas, but an excellent theatre program must have regularly-programmed guests to immerse students in specialty topics, alternate approaches to the work, and to share their professional expertise. In recent years, our students have benefitted from short- or long-term visits by guest directors, designers, playwrights, choreographers and other movement specialists, and casting directors.

Our students are increasingly eager to test their knowledge, artistry and skill in positions of responsibility both within the department and in off-campus activities. In response, we have initiated a range of activities that invite students to rise to the challenges (and pleasures) of practice, and professionalism.

Our brand-new *Studio 3* initiative is an annual laboratory experience in which a team of student directors, designers, writers, actors, and artisans use the resources of the department to mount a fully-produced public production. Carefully mentored by their faculty advisors, ambitious students may follow a clear and logical path of classwork and production assignments to rise from freshman crew member to student director (or designer, leading actor, etc.) of the *Studio 3* project. Demanding the integration of research, craft, communication, and collaboration, the production has become a

cause of celebration.

A culture of democratic governance and high faculty involvement in department service has helped create a culture of open communication between the Chair and faculty, and generally effective communication among department members. A record of the voting for the many, many decisions we've made in the last five years show that we are unanimously agreed much of the time. At the same time, we are eager to go deeper in examining our various goals and aesthetic interests now that we are a new body of artists. We are all ambitious and enthusiastic about our ideas for where the department should put its focus, so we must identify priorities to avoid the slippery slope of trying to do it all. As we plan for the future, our new UMBC Theatre vision statement – and the work that will go into creating it – will help guide us (see **Future Directions**).

Most faculty members serve on more than one committee within the department, and many make themselves available for additional service assignments when needed. To be sure, we place rigorous demands on ourselves, but the department also recognizes the importance of the individual's need to fulfill his or her appropriate balance of teaching, research, professional work, service, and personal life.

We are also undergoing a fair amount of stress, which is only natural during a period of great change and influx of new people. There is specific tension around the topic of the department's leadership. Since 2009, three faculty have each served as Chairperson. At this time, few faculty are qualified to be the Chair, even fewer find the position a good match for their temperament, research, teaching or personal goals. UMBC Theatre Chairs must forgo or defer serious research and creative work; there simply isn't time. In our department, the position has a very high burnout rate, and has proven to demand an increasingly diversified range of experience and skills-sets as job expectations incrementally expand for academic department chairs.

In terms of diversity and gender parity, the Department has much more work to do. On the one hand, we pride ourselves on our record of gender parity in our production season; since 2009, we have produced seven plays written by women along with three evenings of short plays. On the other hand, we have produced only one play by an African-American playwright during the same period, and only one featuring roles for Asian- American actors. We have much more work to do to bring faculty and guest artists of color to our department, and to program plays that better reflect the diversity of our student body.

Student morale generally appears to be high and on the rise, particularly since we have settled into a routine in the new building and had several years to cycle through our new curriculum. Our teaching evaluations reflect a positive response to our methods, and senior exit surveys from 2015 and 2016 include very encouraging feedback, as well as ideas that align with current faculty planning. More students seem to be drawn to UMBC Theatre due to the growing reputation of its facilities (also stated as a quality they appreciate about the department). They cite the expectation of professionalism while working on shows as an attractive feature – they seem to desire this type of “real world” experiences here. A number of students ask for more design opportunities (i.e. not just assisting, but designing alongside faculty), and a clearer path to that coveted role.

Some students note the lack of diversity among the faculty and staff as a concern. Faculty have taken this concern seriously, and in December invited a group of students (who had approached an instructor on the topic) to lead a discussion regarding play selection at a faculty meeting. This was a

productive beginning to an open dialog about production choices, opportunities, and expressing diverse stories and narratives in our work at UMBC Theatre, which we look forward to continuing and integrating into our planning.

Student/major recruitment remains a key issue an high priority. We have yet to achieve enrollment capacity, especially in the BFA Acting major. We fear that in spite of our record of excellence, we are not widely-known.

On the whole, however, our Department is positive, energetic and spirited place to learn, teach and create. We are feisty and ambitious. In the next few years, we hope to harness our drive to support the University's vision, raise the profile of the department, become a recognized leader in educational theatre in our region, and rise to the highest standard of artistic and educational excellence.

O. Profile of Graduates

From 2011-2016, 73 graduated with a major in Theatre. This number holds steady with the number of graduates reported in the 2010 Academic Program Review. An additional 36 students earned the Minor in Theatre. Of the 73 graduates, 24 earned the BFA in Acting degree, 49 students took the BA degree, concentrating in either Design & Production or Theatre Studies.

Since the 2010 Self-Study, the number of graduating BFA Acting majors has decreased from 46 to 24. This decline may be the result of a number of factors. The new Theatre Studies concentration, with its robust curriculum and flexibility, may be attracting students whose only option in the past was the intensive BFA or the weaker BA Acting major. The performance faculty has set a higher standard for those students wishing to enter the BFA training, based on predictions of success in the upper-level courses and in casting. Finally, where we formally offered two sections of entry-level Craft of Acting I for any student, we are now offering only one section for majors only. Some faculty feel that we are losing students who wish to experience the demands of the major before committing fully. That UMBC Theatre no longer offers the only Acting BFA in Maryland must also be considered: Towson University launched its Acting BFA program around the time of our PAHB move.

On the other hand, the number of BA graduates has risen from 35 students from our last reporting to 49 in the current period. We attribute this increase in part to the attraction of the Theatre Studies concentration. We also believe that that the new equipment and theatre spaces, coupled with the arrival of new design faculty, have greatly contributed to the recruitment and retention of students concentrating in design and technical production.

The number of students minoring in Theatre more than quadrupled, which may be due to more sections being offered of our most popular GEP course, Introduction to Acting (THTR 110) as well as the attractive new building.

The data collected in Tables 13 and 14 is too small to provide a useful snapshot of our recent graduates. We have conducted our own survey to flesh-out this information (**Appendix N-1**). Young theatre graduates typically take longer than five years to establish themselves; nevertheless, we have graduates who are working regularly in theatre and television. We are proud of the young artist/entrepreneurs who have founded their own theatre companies and web series.

After such intensive training here at UMBC, only a few students feel ready to seek out graduate study soon after graduation, though senior exit surveys reveal many are intending to apply in the future. We believe our program is excellent preparation for MFA or MA, or PhD programs and we are looking for ways to encourage students to make those applications, auditions, and interviews. Faculty in all areas have reported an increased interest among juniors and seniors in planning to apply for MFA's.

Faculty advisors offer students career guidance they approach graduation, but they also prepare in their final years of study to lay the groundwork for their future paths. We connect senior acting majors to casting directors in the Auditioning and Business of Acting course. Theatre's Senior Capstone course was significantly re-tooled in 2011 to give students a better sense of the professional world and how to approach it. We hope that our recent increased expectations for students to engage in internships before graduation has helped students enter this class more prepared.

P. Budget

At this writing, the CAHSS is undergoing an individualized budget review process for each of its academic departments. The Theatre Chair prepared a detailed budget report following a meeting with the CAHSS Dean's office in November 2016. Because the reviewing of our budget coincides with this self-study, we are including that report here, as it captures the whole picture of our budget's relevant history and myriad factors that contribute to UMBC Theatre's current needs.

Please note that "FRAP" stands for the Flexible Resource Allocation Program, which is essentially annual state support each department can (barring major budget crises), depend upon. Each department allocates this flexibly into two categories: Personnel (contractual, and/or part-time faculty and staff) and Operating cost. Also, the "LTMRP" named in the report below has been since re-named the **PAHB Theatre Long-term Equipment Schedule (LES)**, updated in February 2017.

This report references additional monies allocated to Theatre on an annual basis (i.e. above base funding) that we are advocating for the CAHSS to "regularize" as part of Theatre's annual base funding, as they constitute a large portion of our annual budget. We are hoping that the aforementioned current CAHSS FRAP review process will lead to this for FY18.

Theatre Report to CAHSS for FRAP review December 2017

Thank you for the opportunity to discuss Theatre's FRAP budget in person in November. Below is a written report of what Theatre's Production Manager and I prepared for the meeting. It includes an explanation of how Theatre differs from other academic fields at UMBC, how recent changes have impacted the department's personnel and operating budgets, and what the Provost and CAHSS Dean have done to help address these needs up through FY17.

Theatre Personnel Budget:

This section describes how Theatre differs from other academic fields and how Theatre, CAHSS

and the university have had to respond to new conditions (particularly with the upgrade into the PAHB) as they relate to personnel.

As a department and field of study, Theatre contributes to the university and surrounding community in unique ways. Like most CAHSS faculty, Theatre professors and lecturers balance all of the following duties:

- Teach academic courses, with a particular focus on oral and written communication, team-based learning, and critical thinking.
- Supervise student research; secure and mentor students in external internships (frequently connected to external faculty research)
- Advise all majors and minors individually each semester.
- Offer an array of popular GEP courses and electives for the university.
- Conduct traditional research AND produce creative work as research (i.e. in addition to publications and conference presentations, faculty produce as designers, writers, directors, etc.)

But unlike most other academic bodies, Theatre faculty make up a team of creative artists and technicians as well as scholars. As a collective, Theatre is training undergraduates to be all three. Our faculty must therefore bring a range of creative specialties and technical skills to provide the standard undergraduate curriculum in our field. These specialties include, for example, costume construction, sound design, acting (including movement, voice, styles), scenic design (including scenic painting, visual composition), lighting design (including electrics), directing, and more.

The need for these specialties impacts the department's contractual faculty and staff budget in several ways:

- 1) Instructor replacement usually has to be sub-discipline-specific. As class size grows, or a faculty takes sabbatical, specialized adjuncts must be hired and retirements usually require hiring artist-scholars in the same discipline.
- 2) Requisite specialized equipment for each area requires not only faculty trained on that equipment to teach it, but also sufficient technical staff support for student safety.
- 3) Class sizes are small when compared with some other academic departments across the College and university, for several reasons:
 - a) Advanced acting studio and design classes are capped at 12-15 students because of safety, equipment use, and the nature of hands-on experiential teaching and close evaluation required. Students who complete these courses are equipped to take on professional internships and advanced roles in the UMBC Theatre public productions (even designing alongside faculty).
 - b) Introductory design & production courses (some are GEP), are held in laboratory settings and can enroll larger numbers while still meeting safety standards and learning goals. But this is only because these laboratories -- the scene shop, costume shop and

light/sound/electrics studios – are supported by professional technical staff specialists in each area.

- c) UMBC Theatre has no graduate program, so there are no teaching assistants or readers to assist with grading, discussion sections, or lecture management for the academic courses. These are generally capped at 30-35 students.

In addition to these ongoing factors, UMBC Theatre experienced a wave of new personnel needs in preparation for the 2012 upgrade of the new PAHB.

Prior to its 2012 PAHB move-in, UMBC Theatre was a different type of department. While the program was nationally recognized for our costume-scenic designer's sumptuous visual aesthetics, the core opportunities for students were in acting. There was enough fundamental and conceptual training in the design and technical areas to support the productions, but we lacked the faculty, curriculum, staff, technology, and lab space to appropriately prepare these students for today's field. Functioning in the PAHB's new state-of-the art facilities required UMBC Theatre to immediately update and bolster the design and production areas with increased training, more courses, a new curriculum and updated pathways, and new faculty and staff lines. There was also increased need for instruction in the newly created, more flexible "Theatre Studies" track, designed to meet the changes in the field (with an emphasis on collaborative devising), and changes in higher education (with more students wishing to double major).

With the support of the dean and provost, Theatre was able to meet most of these needs in the years leading into and following the 2012 move. Today, in 2016, there are several "holes" in teaching that impact the personnel budget in the following ways:

1) Movement for the Actor:

UMBC Theatre lost its Acting Movement specialist to retirement this year; the three levels of Movement courses are currently covered by an adjunct to meet the BFA curriculum requirements. This portion of the contractual faculty budget is funded partly by a "one time" FY17 CAHSS allowance to address this particular teaching need. Once the department hires a replacement for the retired Movement Specialist, there will be a significant savings in the contractual faculty budget. This hire would also facilitate much-needed updating in our acting program -- something that has greatly benefitted Theatre's design and production areas in the past several years.

2) Lecturer - Production Manager:

UMBC Theatre's Production Manager, Gregg Schraven, holds an MFA in Technical Production but is unable to teach in his area of specialty. The Production Manager position has experienced a number of ballooning responsibilities, particularly in the areas of house-management oversight, stage-management training and supervision, technical staff supervision, and administrative support. Consequently, Mr. Schraven is no longer able to teach technical production courses, and so Theatre has stopped offering them. Technical production

covers essential skills such as welding, advanced carpentry, materials research, budgeting, and build-schedule planning. The new PAHB may have the best-equipped scene shop of any Theatre program in Maryland – better, in fact, than many area professional theatre companies – so it is particularly concerning that we are not training students to use it. Theatre faculty feel this is not only an unfortunate waste of resources, but a bait-and-switch for incoming students who won't get to train on the state-of-the-art tools the university has invested in. Moreover, re-instating these classes would build better technical expertise in students, which would in turn put less production labor stress on faculty and staff, increase the artistic reach of our productions, and save over-hire costs. This is in addition, of course, to improving student learning outcomes and competitive field-preparedness.

There is a solution to this problem. Theatre would like to make permanent the Assistant Production Manager half-time position the CAHSS has paid for in FY17. For FY17, additional funds came from the CAHSS to relieve Schraven of clerical administrative tasks (such as managing calendars and scheduling meetings) while he supervised an interim Acting Technical Director (Theatre's staff Technical Director resigned in 2016). Having this half-time position made a regular part of Theatre's contractual staff budget will support Mr. Schraven's ability to teach technical production courses.

3) Sound Design:

Theatre's Lecturer of Lighting Design, Adam Mendelson, designs (or mentors a student designer for) all four UMBC Theatre productions each year. He also teaches all levels of both lighting design and sound design, and mentors all emerging student designers and technicians in the areas of lighting, sound, and electrics. Because Mr. Mendelson cannot also design the sound for the four UMBC Theatre productions, Theatre must hire a professional sound designer at a fee of over \$3,000 per production. In Theatre's old building, on a much more primitive system, sound design could be handled by a minimally supervised student or added to staff duties. The PAHB spaces are far more sophisticated; every design (in either theatre) requires an experienced professional, or a highly trained faculty-supervised student. In the long run, Theatre's operating budget would benefit greatly from a permanent sound designer-instructor. It is also likely that this faculty could teach across disciplines, with courses appealing to students majoring in music, animation and film, and media and communications.

Theatre Operating Budget:

Theatre differs from other academic departments in ways that impact our operating as well as personnel budget. In addition to functioning as an academic program and training facility, UMBC Theatre also runs a production company, offering an annual four-show season for the campus and public. The volume of effort involved is comparable to those of professional companies like Baltimore's Everyman Theatre or Center Stage. It should be noted that UMBC Theatre does not regularly present external companies (which is less labor-intensive), but creates its own original productions.

UMBC Theatre's productions are the core of faculty and student research and training. They provide a laboratory for innovative practices and intellectual inquiry, and one of the most effective ways for UMBC to both showcase its creative achievements and engage with the

community. Over 2,000 people attended UMBC Theatre productions each of the past two years. Mounting one show typically involves over 100 students, faculty, and staff in various team roles over a period of many months. Productions are also Theatre's most attractive tool for student recruitment. We have seen an increase in general enrollment, as well as in majors and minors since producing theatre in the PAHB.

Moving into the PAHB in 2012 naturally put new technical and curricular demands on the department, which immediately required an increased base budget. This upgrade necessitated two major fiscal commitments from the university:

1) **Theatre PAHB Long-Term Maintenance and Repair Plan (LTMRP).** The PAHB's state-of-the-art theatres, shops, classrooms and studio spaces collectively house hundreds of thousands of dollars' worth of systems, equipment, tools and furniture. When the building was erected, the university did not offer a plan as to how these expenses would be met over time. In response, Theatre faculty created a Long-Term Maintenance and Repair plan in FY13. The LTMRP is a spreadsheet of equipment inside the spaces and walls of the PAHB required to run the Theatre program, with dates of purchase and expected replacement costs (for example, the replacement of a \$40,000 light board expected to require replacement in 2020). The LTMRP was submitted to the Provost in FY13, but to date there has been no action from the university to plan or respond to this infrastructural facility issue. Consequently, the ad-hoc default process so far has been for the department and CAHSS to respond on an emergency basis to what may arise. Naturally, each passing year more computers will require upgrade or replacement, aging instruments will break, and safety equipment will expire. While infrastructural facilities upkeep is outside of Theatre's base budget concerns, it is worth noting in this report as it impacts our long-term ability to operate. If nothing is done to address the LTMRP soon, the university will face ever more frequent, large-scale emergency replacement costs in order to keep the PAHB functioning. An updated LTMRP will be included in Theatre's 2017 APR self-study.

2) **Increase to Theatre's operating budget.** In FY13, the Theatre chair, CAHSS dean, and provost worked on a plan to gradually increase Theatre's FRAP and other support monies to right-size the department's budget (at the time, already considered historically under-funded). There were changes made then, and there have been changes in the years since, to make budget ends meet.

For example, at Dean Casper's request, Theatre worked to limit costs on a department level. Theatre reduced its production budget by converting one production each season to a bare-bones student-directed play. Theatre also made an annual give-back of \$14k towards adding a new faculty line (in the costume area) upon the retirement of its costume-scenic design faculty. This commitment was made annually towards the cost of hiring a Visiting Lecturer of Costume Design (FY 15 & FY16). For FY17, that position was converted to a regular Lecturer line, and the \$14k is now permanently deducted from Theatre's state-support FRAP budget. And beyond this, Theatre has maintained a level of artistic output and training that is well beneath the capacity of the PAHB and faculty expertise. To produce the scale of theatre productions the theatre spaces are capable of (i.e. large-scale scenic designs, regular musical theatre productions) would require greater labor and materials budget than already currently allocated.

As Theatre moved into the PAHB, the provost, dean, and chair ultimately determined that Theatre's annual state-support needed to increase by at least \$87,600. A plan was put in place to increase the FRAP by a third of this amount (\$29,200) per year in FY15, FY16, and FY17. This plan was included in Theatre's 3-year Post-APR Action Plan (attached). Additional funds to bring the budget up to required levels (i.e. the margin between the installment and the necessary increase each year) were also provided jointly by the CAHSS and provost each year. These latter monies are referred to as "annual support" on the attached spreadsheet.

In FY15 and FY16, this agreement was met with the \$29,200 increase to Theatre's state-supported budget each year. But for FY17, the final \$29,200 installment was not made. Instead, it was offered as annual support only, as with FY16. This naturally came as a surprise and serious concern for the Theatre department. We expected that the agreement would be honored, and FY17 would be the last year we would need to rely so heavily on the insecure footing of annual support. In addition, we were informed that the provost's annual support would also be discontinued after FY17. In other words, there was not only the withdrawal of expected permanent increase, but now the possibility of a significant decrease to Theatre's annual budget.

The Theatre chair met with Dean Casper to discuss this in August of 2016. The dean explained that he would advocate for a permanent increase for Theatre's base budget in a hoped-for "annual budget process" in spring of 2017. To support this action, he asked the Theatre chair to write a report on what the annual ("not-yet-to-base") funds are used for. That report is attached. He also asked for an updated PAHB Long Term Maintenance and Repair Plan, which Theatre will submit in its 2017 APR self-study.

The attached report details Theatre's uses for the current "one-time" soft monies (or "annual" as it has been consistently allocated for several years). These are the amounts that need to be "regularized" or "put to base." It also includes additional requests the Chair will bring to the dean for FY18.

It is clearly in the best interest of the CAHSS and university that these monies be regularized. Plainly stated, this money is allocated to Theatre every year anyway, one way or the other, because it is critical to operating. Not having to re-ask and re-justify Theatre's needs year after year would lessen the administrative burden on the CAHSS and department, and allow us to budget wisely on a multi-year basis (which we cannot do with soft monies because they cannot be rolled over).

Q. Evaluation

Theatre faculty feel that our collective strengths lay in quality of teaching, mentoring, diverse and active creative research, and professionally-modeled artistic collaboration. With some critical exceptions outlined in this study, Theatre's facilities are not only well-appointed but inspiring. We are a collegial group that enjoys working together and sharing the excitement of making theatre with our students. The quality of our majors and minors – in terms of seriousness of purpose, independent thinking, and artistic preparedness – seems to be on the rise in all areas.

Of course, Theatre has improvements to address on the department level. As a newly-configured

group, we need to focus our goals in specific, agreed-upon directions, rather than trying to do everything – we are overtaxed but often find it hard to accept that we cannot pursue every idea and opportunity that arises. We need to engage more with the rest of the university by serving on outside committees and attending non-Theatre events – both to avoid isolation and facilitate our interest in more interdisciplinary teaching and research. We need resolution to our leadership problem, and we need to increase diversity.

Additional criteria, based on the goals set by the 2013-2014 Year Three Review Action Plan for Theatre, are outlined below. Emerging from the Three-Year Post APR Report process, this Action Plan was created with the Theatre Chair, CAHSS Dean, and Provost in April of 2014. What follows is each individual recommendation and goal from the Action Plan, with report beneath on the progress has been made by the College, University, and/or Theatre Department.

Year Three Review Action Plan for Theatre

Recommendations:

1. Continue Focus on Recruiting

- a. Continue ARTSYS Articulation Agreement Review & Implementation (280+ Course Equivalencies). Goal: Increase Transfer Student Enrollment

As the task-leader for this project, Prof. Eve Muson has spent two years working on these individual equivalencies. Finding that this was taking a great deal of time, and was not yielding the results we were looking for in the short run, she suggested we pursue a general articulation agreement (or special degree track) for transfers in connection with the Community College of Baltimore County. The CCBC Theatre Coordinator was eager to reach an articulation agreement, and assigned a member of her Theatre faculty to work with Muson, who has since met with UMBC Admissions and is now working towards an agreement or degree tracking plan (or plans) to make UMBC Theatre a more efficient and attractive destination for CCBC graduates. We have made other efforts to invigorate the CCBC-UMBC Theatre relationship and look forward to extending similar efforts to other community colleges in Maryland.

- b. Implementation of DVD Recruitment Video & Direct Mailing Packet for High Schools & Community Colleges. Goal: Increase High School (First Time Freshmen) Student Enrollment.

Both a short and long video highlighting the strengths of UMBC Theatre (with testimonials from students, faculty, and alumni) was completed in 2014. It is available on YouTube and the front page of the UMBC Theatre website, and it is streamed at recruitment events. We decided not to distribute actual DVDs as this technology is no longer in common use by prospective students. Admissions created an attractive recruitment booklet for UMBC Theatre showing the new PAHB spaces and production photos. We have since run out, and have been told there is no budget to update it and print more.

- c. Create & Host On-site Annual Theatre Camps and/or Workshops. Goal: Increase High

School (First Time Freshmen) Student Enrollment.

Theatre has focused on-site recruitment efforts on workshops during the academic year. Though they are not yet regular or formalized, we have had interest from individual teachers who have brought their students to see the campus and sit in as guests in design and production classes. Most recently, the Chair worked with teachers from Carver High School (a local magnet school for the arts) to co-host a theatre troupe in an afternoon workshop at UMBC, where Carver theatre students intermixed with our majors and toured our facilities. This year, we began giving "Opening Night Tours" to groups of theatre students from CCBC, who accepted complimentary tickets for both fall productions. After our production of "The Amish Project," design faculty gave students a tour of the set and held an informal Q&A, followed by additional meet-and-greet with actors.

2. Continue Focus on Department's Governing Documents

- a. Systematic Review & Revision of Department's Governing Documents.

In a multi-year process with the entire faculty, all governing documents, except Workload Policy (still in progress), were created/recreated and ratified by spring of 2015.

3. Complete Current Searches & Secure New Hires: Technical Coordinator, Visiting Lecturer of Costume Design, Assist. Professor of Scenic Design.

Goal: Secure Department's ability to teach curriculum and undertake production.

All of these hires were completed by spring of 2015.

4. Create Permanent Line for Visiting Lecturer of Costume Design. Goal: bring stability to the Costume area.

The Visiting Lecturer position was converted to a Lecturer line in fall 2016.

5. Increase Department's Budget

- a. Increase One-Time Money Operations Support for FY15. Goal: Facilitate Department's ability to operate in the PAHB.

Theatre did receive additional one-time support in FY15 and the years since.

- b. Convert One-Time Money Funding to Base Budget Funding. Goal: Conversion rate of 33% per year over three years.

*Theatre did receive a conversion of the agreed \$29,200 of one-time support to base funding in FY15 and FY16, but **not** FY17. The final third remains "one-time" or "annual" and still needs to be put to base.*

6. Complete Intended PAHB Hires

- a. Hire Box Office & House Manager to run operations for the PAHB Theatre's & Performance Spaces. Goal: Complete Staffing for PAHB to facilitate audience safety, professional operations, and alleviate department (faculty) overload.

Because the PAHB planning did not include FOH staffing, Theatre's Lecturer - Production Manager has been spending a great deal of time on Front-of-House setup and Box Office oversight and coordinator for Theatre's four-show season since the PAHB opened. The CAHSS hired a half-time assistant to the PAHB Facilities Manager, which has – starting in fall of 2016 – shown some promise of alleviating this problem. The PAHB Facilities Manager has been exploring a unified, automated ticketing system to take some of the pressure off of the performing arts faculty; it is currently in trial stages.

R. Future Directions

UMBC Theatre is in a very exciting place – we are poised for greatness, and inspired by UMBC's strategic plans four major focus areas: Collective Impact in Research, Scholarship and Creative Achievement; the Student Experience; Innovative Curriculum and Pedagogy; Community and Extended Connections. Theatre faculty have broad expertise, wide-ranging professional and academic connections, and tremendous creative energy. In alignment with the four major strategic planning areas, our endeavors will be guided by our department theme: "New Ways and New Plays." UMBC is the ideal atmosphere for a number of innovative directions given UMBC's success with interdisciplinary research, the innovations of UMBC faculty in arts and sciences, support for civic engagement, opportunities in Baltimore, the technical capacities of resources such as the Imaging Research Center (IRC), as well as the full capacity of the PAHB.

The department's tremendous and fast-paced change has made it necessary to pause and reflect on where we want to go next. We feel it is important to move beyond the reactive phase so much change has engendered, and into a deliberately planned future. We need agreed-upon overarching priorities, as we are an ambitious group – we often take on more than we can achieve both individually and as a collective. In 2015, the Theatre Chair and the Advisory Committee launched a 2-year vision process to bring the department to a specific, directional statement for UMBC Theatre's future by the close of 2017. The first phase has been to identify our shared values – who we already are right now, and what we care about. We determined that UMBC Theatre faculty work to pursue an intentional balance between the following seven values: artistic excellence, process-oriented creation, innovation, civic engagement, preparing students for today's field, expressing non-dominant ideas and voices, and honoring the liberal arts.

Faculty then gathered to create a long list of ideas (i.e. potential goals) we are interested in discussing in alignment with these values. Some of these "potential goals" overlap, some are already in process, and some are long-term possibilities we have yet to think through. But together they draw a picture of where our thinking lays, the potential we hold, and how we can contribute to UMBC's strategic plan focus areas.

Following each value are examples of "potential goals" the faculty have agreed to discuss and consider as part of our vision process:

Artistic Excellence

- increase exposure to a broader spectrum of arts and artists
- increase visiting artists/residencies
- seek consistent outside evaluation of our work
- provide more opportunities for students to see theatrical productions from outside UMBC

Process-Oriented Creation

- consider devised work as a regular part of our season planning
- support new play development, both in coursework and the production season
- implement workshop productions outside of the regular season
- incorporate a critical response process

Innovation – moving the field forward

- encourage cross-disciplinary collaborations with faculty and students in other departments
- focus purposefully on experimentation with non-traditional theatre
- continue to analyze old and new plays with an eye for innovative production concepts
- consider a cross-disciplinary postgraduate certificate in sound production

Civic Engagement

- reinstate the Theatre degree path with a certification in secondary education
- promote artistic exchanges between UMBC Theatre and local/regional artists, both on and off campus
- host regional theatre events
- more deliberately address current events, movements, social and global change in our teaching and creative activities, and in student engagement

Preparing students for today's field

- promote interdisciplinary artistic production (music/musicals, visual arts, dance)
- work towards a certificate or minor program in arts entrepreneurship
- develop a senior project for BFA majors (and possibly all majors)
- institute portfolio review for our junior and senior students
- consider first year experience for Theatre students
- provide instruction in more state-of-of-the-art technologies and software
- encourage student professional development with conferences and more internships
- foster interdisciplinary media arts instruction and projects in performance and design—web series, animation, gaming, voice acting with animation
- support team-taught courses across the arts fields
- increase funding for faculty and staff to develop performance expertise in trending fields

Expressing Non-Dominant Ideas and Voices

- continuing to advance the field in offering a broader range of inclusive roles for actors
- recruit faculty, staff, and students with non-dominant backgrounds and experiences
- teach and produce a more inclusive range of plays and playwrights

Honoring the Liberal Arts

- pursue more active collaboration within and beyond the arts departments, including team-taught classes
- making critical thinking a primary goal of all of our endeavors

- seek more research collaborations with the sciences, resourcing the equipment and offering partnerships both within UMBC and other UM institutions (i.e. Engineering, Physics, Visual Arts, Film)

At our fall 2017 faculty-staff retreat, we will begin formulating a distinct vision for UMBC Theatre. We will need this directional vision to accomplish two things: 1) to prioritize these “potential goals” with cohesive buy-in, and 2) to broadcast a clear identity to the world – so that prospective students, collaborators, and members of the wider community will know precisely what distinguishes UMBC Theatre.

Resources required:

Though we are excited about these ideas, we are still – as a department – in development. Our time and energy has been occupied with the complex job of building and stabilizing our programs. Moreover, the PAHB upgrade has required us to track, justify, and advocate for resources repeatedly for over six years. UMBC Theatre is excited to move past this building-and-maintenance phase so that we can fulfill the potential before us.

In order for the department to cross that threshold, we first need to achieve ongoing stability. The university needs to work with to reach this goal, even to sustain our current level of teaching, training, and producing. To that end, we need partnership in three critical areas:

First, as outlined in the Budget section of this document, UMBC Theatre still depends on one-time annual monies from the Dean and Provosts’ offices in order to meet its curricular and production costs. Before we can commit to new initiatives for the future, we need stabilized base funding at current levels. And, to reiterate what’s been stated elsewhere in this self-study, the university needs to commit to a PAHB Theatre Long-term Equipment Schedule if Theatre (and other performing arts departments) are to survive.

Secondly, UMBC Theatre needs intensified student recruitment in all areas, and it needs support beyond the extensive faculty effort currently expended. Our enrollment goal is to increase our overall major size to 140, and the BFA in Acting to 12 students per cohort (double its current size) by fall of 2022. UMBC Theatre’s student numbers have been relatively stable and healthy, both in terms of increases to students interested in majoring/minoring, and in overall Theatre course enrollment. This has been happening despite lower enrollment trends in the CAHSS as a whole and particularly in the other arts areas. But we have the capacity in the PAHB to teach many more – it was intended for greater capacity. Faculty and staff are tending to rely on the same talented students repeatedly not only to perform roles, but to construct the actors’ costumes, and to build and illuminate what’s on stage. This can be detrimental to overall learning outcomes for students who must balance repeated (and sometimes overlapping) production demands with school work.

While Theatre recruitment is assisted by a Visual and Performing Arts Admissions Counselor staff, this position is only able to put a limited amount of attention to our department specifically, and it has had high turnover. We have just been through our second recruitment season with that position vacant, and expect this will have a negative impact on our numbers in the coming academic year. UMBC Theatre faculty have been working very hard to shoulder the responsibility of student recruitment in addition to regular duties. It is a lot of work. Faculty and students attend festivals and events out of the area, sometimes out of the state, as well as locally and on-campus. We give tours, host workshops,

and make personal outreach to our contacts at high schools and community colleges. The Chair offers complimentary tickets to all prospective students and their families, and arranges for informal meet-and-greets and tours with current students. Prof. Muson oversees Linehan Artist Scholars in these kinds of recruitment service duties. We have produced and published a recruitment video, and have launched an active Facebook Page. These efforts, which represent more than what Theatre faculty can realistically manage, are no doubt helpful. But they are not enough to reach sustaining recruitment goals, particularly in the acting area. What Theatre most needs is support from the CAHSS through course release and student stipends to do active, targeted, field-specific recruitment for Theatre over the next five years.

Finally, UMBC Theatre needs retired faculty to be replaced. Prof Wendy Salkind, our Acting – Movement Specialist, retired last year after more than 30 years at UMBC, and we need to re-energize the acting area with a new colleague in this specialty. Theatre’s Movement I, II, II courses are required of all BFA students. Movement I (a GEP) and Movement II are popular electives for non-majors, particularly in Music. The three-course series is critical for acting students to develop physical imagination, build healthy habits (i.e. alignment, posture, exercise), understand stage space, train in period styles, prepare for combat and dance, and find distinct character movement for performance of type, age, gender, etc. Actors also learn and practice foundational elements of Alexander Technique, which they then apply to all other acting work, particularly in productions.

This entire curricular series was developed and overseen by a working professional actor-instructor certified in Alexander Technique instruction (an intensive 3-year training program), who carries the students’ training into specific roles and production challenges by acting as Movement Coach for UMBC Theatre productions. Prof. Salkind fulfilled these roles as a member of the acting faculty; our current adjunct instructor is only able to come to campus to teach the courses. Her production coaching is additional and must be compensated hourly out of the production budget. She does not participate in curriculum development or advising acting students in career preparation, networking, advising, research, etc.

UMBC Theatre’s actor casting pool is precariously small and homogenous; at present, it is predominately Caucasian and female. This profoundly limits our ability to select a range of play material which is the basis for faculty research/creative work and critical for student training in all areas of concentration. There are many plays (and types of plays) we simply cannot cast, and therefore don’t produce – which narrows the scope of both research and teaching. The Acting BFA is the one Theatre degree track in which numbers have been low and plateaued since moving to the PAHB. This is likely largely due to nearby Towson University’s recent launching of their own Acting BFA program, as well as the Theatre Department’s need to concentrate its energies on the development of the Production and Design and Theatre Studies degree tracks. UMBC Theatre’s ability to attract more student interested in lighting, costume, and scenic design has been proven much enhanced by our recent hires in these three areas. A new hire in Acting – Movement would provide critical support for our entire department.

To sum up, UMBC Theatre requires resources in four areas to sustain at current levels: a regularized base budget, commitment to a long-term equipment schedule, targeted recruitment, and faculty replacement.

For UMBC Theatre to meet its awaiting potential, we also need the following:

1. Grant support for producing theatre outside of UMBC. Premiering new plays or devised work at international festivals is an important route to a national reputation for our faculty (particularly as we focus more on new and devised work), but cannot be sustained on current levels of travel support alone. Producing theatre requires fees for actors, designers, technicians and equipment rental, and much more. So, while we do need more travel support, we also need to be able to apply for research funds that are not strictly travel-related. Though we have benefitted from CAHSS staff and program assistance in identifying and applying for external resources, there are very few foundations that grant funds for individuals to produce theatre, and the funds are limited.
2. More course release opportunities for research and creative work (or teaching innovation) for all ranks of faculty. Our faculty lecturers are extremely active in the field, and often both collaborate with and support their tenure-track colleagues' outside creative work. They need greater leave support than currently extended to their rank – both for research and teaching development.
3. More opportunities for diversity-targeted hiring. UMBC has launched an excellent Postdoctoral Fellowship for Diversity program. Theatre plans to recruit applicants in the upcoming 2018 cycle, and recommends that the CAHSS create an arts-specific fellowship (or two) to specifically target MFA's with professional experience.

UMBC Theatre holds tremendous, yet-untapped potential. We are proud to be part of a university so committed to the values of progressive research, innovation, and civic engagement. Positioned to fulfill UMBC's new vision in unique and exciting ways, we look forward to collaborating with university administration and the wider campus community to plan an exciting future.

**UMBC Theatre 2017 APR
Self-Study**

List of Appendices:

Section A – Appendix #1: 3-year Post-APR Action Plan for Theatre (2013 – 2014)

Section A – Appendix #2: PAHB Theater Long-term Equipment Schedule (LES)

Section A – Appendix #2b: PAHB Theatre LES notes

Section C – Appendix #1: UMBC Theatre Assessment Report: 2016

Section D – Appendix #1: BA Theatre; Theatre Studies

Section D – Appendix #2: BA Theatre; Design & Production

Section D – Appendix #3: BFA Acting

Section D – Appendix #4: Theatre Minor

Section D – Appendix #5: Classes Not Taught

Section D – Appendix #6: Course Descriptions

Section O – Appendix #1: Survey of Graduates

Year Three Review Action Plan - Theatre

RECOMMENDATION	DEPT. ACTION	COLLEGE ACTION	PROVOST'S OFFICE ACTION	ACTION PLAN
1. Continue Focus on Recruiting	X			A. Continue ARTSYS Articulation Agreement Review & Implementation: (280 + Course Equivalencies) Goal: Increase Transfer Student Enrollment Completion: Two Years
		X		B. Implementation of DVD Recruitment Video: 1. Embedded Website Presence for Department & University (College & Admissions) 2. Create Direct Mailing Packets for High Schools & CC's Goal: Increase High School (First Time Freshman) Student Enrollment Completion: One Year & On-going
	X			C. Create & Host On-site Annual Theatre Camps and/or Workshops: Goal: Increase High School (First Time Freshman) Student Enrollment Completion: Two Years & On-going
2. Continue Focus on Department's Governing Documents	X	X		A. Systematic Review & Revision of Department's Governing Documents: Goal: Governing Documents on CAHSS Department Blackboard Site Completion: Two Years
3. Complete Department's Faculty & Staffing Needs	X	X		A. Complete Current Searches & Secure New Hires: Technical Coordinator - Visiting Lecturer Costume Design - Assistant Professor Scenic Design. Goal: Secure Department's Ability to Teach Curriculum & Undertake Production Completion: 6 Months
	X	X	X	B. Create Permanent Line for Visiting Lecturer Costume Design: Goal: Bring Stability to the Costume Area Completion: 4 Months & On-going through FY '16

4. Increase Department's Budget		X	X	A. Increase Department's One-Time Money Operation Support for FY '15: Goal: Facilitate Department's Ability to Operate in PAHB Completion: Dean will request as part of the University's FY 15 Budget Planning Process.
		X	X	B. Convert One-Time Money Funding to Base Budget Funding: Goal: Conversion Rate of 33% Per Year Over Three Years Completion: Dean will request as part of the University's FY '15 Budget Planning Process.
5. Complete Intended PAHB Hires		X	X	A. Hire Box Office & House Manager to Run Operations for the PAHB Theatre's & Performance Spaces Goal: Complete Staffing For PAHB to Facilitate Audience Safety, Professional Operations & Alieviate Department Overload Completion: Dean will request as part of the University's FY '15 Budget Planning Process.

**Section A - Appendix #2
PAHB THTR - Long-Term Equipment Schedule (LES)**

Rm #	Room	Item	Qty	Unit Cost	Total	Note	Life Cycle	Purchase Year	FY 17	FY 18	FY 19	FY 20	FY 21	FY 22	FY 23	FY 24	FY 25	FY 26	FY 27	FY 28	FY 29	FY 30	FY 31	FY 32	
Scene Shop																									
119	Scene Shop	20 inch Professional Thickness Planer	1	\$6,000	\$6,000		10 Yrs	2012						\$6,000											
119	Scene Shop	22 inch Band Saw	1	\$5,000	\$5,000		6 Yrs	2012		\$5,000					\$5,000							\$5,000			
119	Scene Shop	Iron Worker	1	\$12,500	\$12,500		13 Yrs	2012									\$12,500								
119	Scene Shop	Metal Cutting Band Saw	1	\$8,145	\$8,145		14 Yrs	2012										\$8,145							
119	Scene Shop	MIG Arc Welder	1	\$6,000	\$6,000		9 Yrs	2012					\$6,000												
119	Scene Shop	7.5 hp Table Saw	1	\$5,000	\$5,000		8 Yrs	2012				\$5,000									\$5,000				
119	Scene Shop	Steel Roller	1	\$6,000	\$6,000		15 Yrs	2012											\$6,000						
119	Scene Shop	CNC Router	1	\$14,000	\$14,000	Note 4	10 Yrs					\$14,000													
009	Tech Area Support / Group Lab	Laser Cutter	1	\$6,000	\$6,000	Note 4	10 Yrs			\$6,000															
Costume Shop																									
205d	Costume Laundry/ Dyeing	Industrial Dyeing Vat	1	\$15,000	\$15,000		15 Yrs	2012											\$15,000						
Lighting & Projections																									
103	Prosc. Theatre	Intelligent - Martin MAC700	2	\$14,000	\$28,000	Note 7	7 Yrs	2012			\$30,000							\$30,000							
103	Prosc. Theatre	Intelligent - VL 550D	6	\$7,000	\$42,000	Note 7	7 Yrs	2012				\$42,000							\$42,000						
103	Prosc. Theatre	Intelligent - Robe MMX Spot	4	\$7,500	\$30,000		7 Yrs	2012					\$30,000							\$30,000					
202a	Theatre Control Room	ETC EOS	1	\$30,000	\$30,000	Note 1	8 Yrs	2012					\$30,000								\$30,000				
227	BB Control Room	ETC ION	1	\$7,500	\$7,500	Note 1	8 Yrs	2012				\$7,500								\$7,500					
102	TRS	ETC Element	1	\$5,200	\$5,200	Note 1	8 Yrs	2012						\$5,200							\$5,200				
105	ADS	ETC Element	1	\$5,200	\$5,200	Note 1	8 Yrs	2012							\$5,200							\$5,200			
101b	Theatre Follow spot Room	Lycian Followspot 1271	3	\$7,500	\$22,500		10 Yrs	2012	\$22,500							\$22,500									
227	BB Control Room	Digital Projection dVison	1	\$13,868	\$13,868		5 Yrs	2012			\$13,868						\$13,868								
202a	Theatre Control Room	Barco BMERLMW80MRI Projector	1	\$23,900	\$23,900		5 Yrs	2012																	
103/127	Theatre Main House	Performance Conventional Lighting Instruments	1	\$278,000	\$278,000	Note 6	N/A	2012	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000
127	BB Theatre	Theatrical Performance Conventional Lighting	1	\$102,000	\$102,000	Note 6	N/A	2012																	
103	Theatre Stage	LED- Wybron Cygnus MF500	8	\$1,800	\$14,400	Note 7	7 Yrs	2012																	
103	Prosc. Theatre	LED- ETC Selador Lustr+	14	\$1,800	\$25,200		8 Yrs	10 in 2012; 4 in 2013																	

**Section A - Appendix #2
PAHB THTR - Long-Term Equipment Schedule (LES)**

Rm #	Room	Item	Qty	Unit Cost	Total	Note	Life Cycle	Purchase Year	FY 17	FY 18	FY 19	FY 20	FY 21	FY 22	FY 23	FY 24	FY 25	FY 26	FY 27	FY 28	FY 29	FY 30	FY 31	FY 32
103	Prosc. Theatre	LED- Robe Perfect 100	10	\$694	\$6,940		7 Yrs	2015						-7000										
103	Prosc. Theatre	LED - ETC Selador Vivid	10	\$1,800	\$18,000		7 Yrs	2012			-\$18000													
103	Prosc. Theatre	Apollo MXR Color Scrollers	12	\$900	\$10,800	Note 7	7 Yrs	2012			-\$10800													
9	Tech Area Support / Group Lab	E Size Plotter	1	\$5,500	\$5,500		7 Yrs	2012			\$5,500				\$5,500				\$5,500					
Sound																								
202/227	Theatre Control Rooms	Mac Book Pro	1	\$2,500	\$2,500		4 Yrs	2015			\$2,500				\$2,500				\$2,500					
202/227	Theatre Control Rooms	Mac Pro	2	\$4,200	\$8,400		4 Yrs	2015			\$8,400				\$8,400				\$8,400					
202a	Prosc. Theatre Control Room	Digico SD9	1	\$25,406	\$25,406	Note 2	8 Yrs	2014						\$25,406										
227	BB Control Room	Yamaha DM2000VCM	1	\$15,800	\$15,800	Note 7 & Note 3	8 Yrs	2012				\$15,800								\$15,800				
Theatres																								
103	Prosc. Theatre	JLG Portable Lift	2	\$20,000	\$40,000		10 Yrs	2012							\$20,000		\$20,000							
103	Prosc. Theatre	Gennie Single Person Lift	2	\$10,000	\$20,000		10 Yrs	2012						\$10,000		\$10,000								
103	Prosc. Theatre	Chain Motors	8	\$2,500	\$20,000			2012																
103	Prosc. Theatre	Stage Automation	2	\$25,000	\$50,000	Note 8	2007	2012		\$25,000					\$25,000						\$25,000			
103	Prosc. Theatre	Stage Drapes:			\$0			2012																
103	Prosc. Theatre	House Curtain(Pair) 26'-0" x 28'-6"	1	\$14,000	\$14,000	Rough Estimate	15 Yrs	2012																
103	Prosc. Theatre	Border (High) 26'-0" x 54'-0"	1	\$2,000	\$2,000	Need 1 more	15 Yrs	2012						\$2,000										
103	Prosc. Theatre	Border (Medium) 14'-0" x 54'-0"	2	\$1,500	\$3,000	Rough Estimate	15 Yrs	2012							\$3,000									
103	Prosc. Theatre	Border (Standard) 10'-0" x 54'-0"	2	\$1,500	\$3,000	Rough Estimate	15 Yrs	2012							\$3,000									
103	Prosc. Theatre	Legs 26'-0" x 9'-0"	10	\$1,500	\$15,000	Rough Estimate	15 Yrs	2012									\$7,500	\$7,500						
103	Prosc. Theatre	Traveler (Pair) 26'-0" x 9'-0"	1	\$8,000	\$8,000	Rough Estimate	15 Yrs	2012											\$8,000					
103	Prosc. Theatre	CYC 28'-6" x 54'-0"	1	\$8,000	\$8,000	Rough Estimate	15 Yrs	2012												\$8,000				
103	Prosc. Theatre	Side tabs 26'-0" x 28'-6"	8	\$1,000	\$8,000	Rough Estimate	15 Yrs	2012													\$8,000	\$8,000		
103	Prosc. Theatre	White Sharkstooth Scrim 28'-6" x 54'-0"	1	\$8,000	\$8,000	Rough Estimate	15 Yrs	2012															\$8,000	
103	Prosc. Theatre	Black Sharkstooth Scrim 28'-6" x 54'-0"	1	\$8,000	\$8,000	Rough Estimate	Needs to be replaced now.	2012		\$8,000														
103	Prosc. Theatre	Bounce 28'-6" x 54'-0"	1	\$8,000	\$8,000	Rough Estimate	15 Yrs	2012																\$8,000

**Section A - Appendix #2
PAHB THTR - Long-Term Equipment Schedule (LES)**

Rm #	Room	Item	Qty	Unit Cost	Total	Note	Life Cycle	Purchase Year	FY 17	FY 18	FY 19	FY 20	FY 21	FY 22	FY 23	FY 24	FY 25	FY 26	FY 27	FY 28	FY 29	FY 30	FY 31	FY 32
103	Prosc. Theatre	Large RP Screen - Seamless 28'-6" x 54'-0"	1	\$15,000	\$15,000	Note 5	15 Yrs	2012																
103	Prosc. Theatre	Hard Masking Tormontors (2 legs and a Border)	1	\$8,000	\$8,000	Note 5	15 Yrs																	
127	Black Box Theatre	Border 4'-0"x 37'-6"	1	\$1,000	\$1,000	Rough Estimate	15 Yrs	2012					\$1,000											
127	Black Box Theatre	Tech Ledge Tabs 13'-6" x 8'-0"	6	\$1,000	\$6,000	Need 4 more	15 Yrs	2012							\$6,000									
127	Black Box Theatre	Legs 17'-6" x 9'-0"	2	\$1,000	\$2,000	Rough Estimate	15 Yrs	2012									\$2,000							
127	Black Box Theatre	Traveler (Pair) 17'-0" x 37'-6"	1	\$7,000	\$7,000	Rough Estimate	15 Yrs	2012							\$7,000									
127	Black Box Theatre	Sharkstooth Scrim 17'-0" x 37'-6"	1	\$8,000	\$8,000	Rough Estimate	15 Yrs	2012									\$8,000							
127	Black Box Theatre	CYC 17'-0" x 37'-6"	1	\$7,000	\$7,000	Rough Estimate	15 Yrs	2012											\$7,000					
	TOTALS	(Theater & Theatre/Dance)			\$1,073,759				\$36,500	\$58,000	\$74,268	\$98,300	\$80,000	\$63,606	\$89,600	\$61,500	\$69,868	\$67,645	\$108,400	\$80,300	\$82,200	\$32,200	\$22,000	\$22,000
Shared Between Dance, Music, & Theatre																								
230	Sonic Computer Lab	Apple Computers	16	\$2,000	\$32,000		4 Yrs	2012-14		\$32,000				\$32,000				\$32,000						

Note 1: These light boards are at their core a **Windows XP** hard drive and operating system with a sophisticated control program and highly specialized keyboards and HUIs. As such, we are targeting to replace them every 8 years instead of the more standard 4 year recommendation from DoIT. We will also begin phasing in their replacement so we can spread the cost over several years even though they were purchased in the same year.

Note 2: This Sound board is at its core a **Windows XP** hard drive and operating system with a sophisticated control program and highly specialized keyboards and HUIs. As such, we are targeting to replace it every 8 years instead of the more standard 4 year recommendation from DoIT.

Note 3: This Sound board is at its core a **Windows DOS** hard drive and operating system with a sophisticated control program and highly specialized keyboards and HUIs. It has already been discontinued by the manufacturer. As such, we are targeting to replace it in the 8th year of use instead of the more standard 4 year recommendation from DoIT.

Note 4: We currently do not own these, but would like to upgrade the shop and the scenic area.

Note 5: We currently do not own these, but would like to upgrade the Proscenium Theatre and the scenic area.

Note 6: In the interests of keeping current with technology and advancements in the industry, we will not be replacing the 710 conventional units in the inventory. We will be replacing them with more modern, more efficient LED models which will keep our students on the forefront of the industry and its technology; as the PAHB was intended to do from its inception. All units highlighted in Yellow will be replaced and/or upgraded based on the annual amount shown.

Note 7: This item has been discontinued.

Note 8: Creative Connors is our current system

**UMBC Theatre APR 2017
Self-Study**

Section A – Appendix #2b

Notes regarding this schedule (**PAHB Theatre LES**):

- This schedule does not include annual start-up, expendables, nor maintenance and repair expenses for items under \$5,000 in value. Those are handled inside Theatre's operating budget.
- Some of the spaces in the PABH Theatre LES schedule are, in fact, *shared* by several CAHSS departments. Most significantly, the Proscenium Theatre is a Theatre – Dance Department shared space. We have an MOU detailing the need for Dance to use the space and all of the equipment therein twice each year, but there is no clarity about how the cost and labor of wear and tear, maintenance and repair of that equipment is shared between the departments or shouldered by the college. It should also be noted that the CAHSS and university use these spaces frequently for events, and there is demand for increasing this use.
- In addition to what is listed in the PABH Theatre LES, there are myriad infrastructural systems in the PABH – i.e. the A/V system inside the walls – that lack a plan for upkeep or a repair processes. Theatre faculty reminded the CAHSS Dean and Vice Provost of this concern in a fall 2015 meeting (following the breakdown of the A/V system in one of the classrooms), and hope the university will be able to address this as a facilities concern in the near future.

Department of Theatre

Student Learning Assessment Report

Lynn Watson, Assessment Committee Chair
June 21, 2016

What was assessed?

THTR 104, Introduction to Costume (GEP course).

(From the Dept. of Theatre assessment planning document, October 15, 2015)

THTR 104 (Introduction to Costume), students complete the Messenger Bag assignment as a direct measurement of their learning outcomes for equipment use. This hands-on, skill-based project requires students to select and use, with safety and efficiently, a variety of appropriate tools necessary for basic costume construction: a sewing machine (to create several specified stitching patterns), an industrial steam iron, and a steam presser. While quality of the final outcome (each student's messenger bag) is itself is used to measure each student's abilities, there is an interim measurement mid-semester. Students must turn in a Lab Binder of cloth showing the various stitching patterns they have to master on a sewing machine in order to correctly construct the bag. They sew the stitches during lab under the direct evaluation of the instructor and lab supervisor. Students must pass this assignment with a "C" or above, and students who do not pass the lab portion of the class must repeat THTR 104 for a passing grade before they are eligible to graduate.

In commenting on the assessment plan above, John Stolle-McAlister recommended that class grades be avoided as a demonstration of particular outcomes, and that rubrics be used to evaluate outcomes (email to Colette Searls on 11/4/15).

How were data collected? Which direct measures were used?

I reviewed the THTR 104 syllabus written by the course instructor, Shelley Joyce. On 5/5/16, I met with Professor Joyce to review assessment criteria for the messenger bag project assignment. To assess direct measures used, I inquired about a rubric for the messenger bag project and found that a rubric has not been created for it. However, I asked Professor Joyce to describe the specific criteria she used to grade the assignment, which she articulated specifically and in detail. Skills outcomes criteria included: ability to read a commercial sewing pattern, fabric marking accuracy, fabric cutting safety and accuracy, stitching accuracy on a variety of types of seams, seam matching, lining fitting, and a number of other specific criteria. Professor Joyce then described the how the project outcomes criteria were associated with each grade (A, B, C, D, F) as demonstrated in each student's completed messenger bag.

What were your findings? If relevant, how do these findings relate to past assessment findings? Is there other contextual information to help make sense of these findings?

I found that Professor Joyce's syllabus met university and department standards for completeness, including the statement of the GEP competency for the course, academic conduct statement, due dates for major assignments, and a description of the grading system (based on a point system with a maximum of 800 possible points).

From my review of the syllabus and discussion with Professor Joyce, I found that the course was carefully considered and planned to build skills and knowledge. The course included writing, research and analytical assignments, and also hands-on costume-building skills assignments which took students through a series of carefully supervised, logical, incremental steps of increasing difficulty. However, though each major assignment has a maximum number of points attached to it, more documentation could be provided to enable students to see how their work is evaluated to receive points. I have made specific recommendations below.

As described in the first section, this assessment report will focus on the messenger bag project assignment. I found that the messenger bag assignment design promotes student success and sense of achievement by culminating in a final project built entirely by the student. The project includes students' design choices (students are assigned to select the several different fabrics they'll incorporate as a design element) and is a personal creation that they can put to practical use. The assignment has a motivational end goal (creating a useful, appealing item), that serves to teach students to work cooperatively in a costume shop and learn basic safety, construction, and sewing elements of costume creation.

Professor Joyce also gave me a copy of the grading scale for the lab hours component of the course. The scale was well-designed and specific, and used a scale of 1-4 to assign points to calculate lab grades.

What preliminary suggestions (if any) is the Assessment Committee making to the department?

As Professor Joyce has retired, it is not clear that the messenger bag assignment will be used by the incoming Lecturer/Costume Shop Supervisor. However, my primary assessment recommendation is that the THTR 104 instructor create a rubric for each major assignment, and that those rubrics be made readily available to students at the beginning of the course. Rubrics will lay out specific expectations for what students need to demonstrate in order to achieve a particular grade for each major assignment, and will provide clear support for the final course grade. Creating rubrics will also assist the instructor in evaluating student work and in communicating with students along each stage of their skills development. If a points system is used for grading, the rubrics can then clearly delineate the points awarded for the demonstrated outcomes of student work.

In another matter of assessment, Professor Joyce did create a rubric for student work during the lab section of the course. Criteria for that rubric fall under two headings: "Attitude" and "Motivation." The criteria descriptions included under each heading are very well-written, clearly set out, and detailed. However, if the incoming course instructor uses a similar lab grading scale, I suggest that any headings used reflect **external behaviors** rather than subjective assumptions about **internal states** such as "attitude" or "motivation." Headings along the lines of "Conduct in the Costume Shop" and "Costume Shop Work Methods" point to specific, observable behaviors that are expected in the lab, and aim to avoid subjective evaluations based on internal states. My heading examples are suggestions, and are not meant to be prescriptive.

<p>Theatre Studies Core: Credits (31) THTR 100 Intro to Scenography (3) THTR 104 Intro to Costume (3) THTR 120 Intro to Theatre: Theory & Production (3) THTR 202 Intro to Drama Lit (3) THTR 241 Ensemble I (3) THTR 244 Script Analysis (3) THTR 261 Theatre Production: Running Crew (1) THTR 262 Theatre Production: Light & Sound (1) THTR 263 Theatre Production: Costumes (1) THTR 264 Theatre Production: Scenery (1) THTR 310 History of Theatre (3) THTR 411 Modern Theatre: History & Practice (3) THTR 460 Theatre Capstone (3)</p> <p>Theatre Studies Requirements: Credits (15) THTR 110 Intro to Acting (3) OR THTR 220 Craft of Acting (3) THTR 341 Ensemble II (3)</p> <p>Design Series “D” One of the Following: (3) THTR 232 Scene Design (3) THTR 233 Costume Design (3) THTR 235 Lighting Design I (3)</p> <p>Executive Series “E” One of the Following: (3) THTR 350 Directing I (3) THTR 353 Stage Management (3) THTR 371 Playwriting (3)</p> <p>Literature Series “L” One of the Following: (3) THTR 349 Gender, Sex & Theatre Performance (3) THTR 410 Contemporary Political Theatre (3) THTR 470 Drama Seminar (3)</p> <p>Production/Performance Requirement: Credits (2 – 6) As part of their final four semesters, all students in the BA Concentration in Theatre Studies must complete two semesters of production/performance coursework. These may be fulfilled with any of the following: THTR 339 Advanced Production Techniques THTR 390 Theatre in Production THTR 400 Theatre Studies THTR 490 Production Workshop</p>	<p>Electives: THTR 110 Intro to Acting* (3) THTR 206 Fashion, Costume, & Society (3) THTR 220 Craft of Acting* (3) THTR 221 Craft of Acting II (3) THTR 222 Vocal Training for the Actor (3) THTR 229 Movement for the Actor (3) THTR 232 Scene Design* (3) THTR 233 Costume Design* (3) THTR 234 Make-up for the Stage (2) THTR 235 Lighting Design I* (3) THTR 237 Sound Design (3) THTR 254 Technical Production (3) THTR 330 Scene Painting (3) THTR 331 Pattern Drafting (3) THTR 332 Advanced Scenic & Costume Design (3) THTR 335 Advanced Lighting Design (3) THTR 337 Advanced Sound Design (3) THTR 339 Advanced Production Techniques* (3) THTR 349 Gender, Sex & Theatre Performance* (3) THTR 350 Directing I* (3) THTR 353 Stage Management* (3) THTR 354 Advanced Technical Production (3) THTR 364 History of American Theatre (3) THTR 365 Modern American Theatre (3) THTR 371 Playwriting* (3) THTR 390 Theatre in Production* (3) THTR 400 Theatre Studies* (3) THTR 410 Contemporary Political Theatre* (3) THTR 430 Theatre Internship (1 – 3) THTR 432 Design Seminar (3) THTR 434 Intro to Draping (3) THTR 453 Advanced Stage Management (3) THTR 470 Drama Seminar* (3) THTR 490 Production Workshop (3)</p> <p>*Courses listed as “one of the following” in the core menus may be taken as an elective once the core requirement in that menu is completed.</p>
<p>TOTAL CREDITS = 48</p>	

FRESHMAN YEAR

FALL			SPRING		
THTR 100 (or) THTR 104	Intro Costume (or) Intro to Scenography	3	THTR 100 (or) THTR 104	Intro Costume (or) Intro to Scenography	3
THTR 110 (or) THTR 220	Intro to Acting (or) Craft of Acting I	3	THTR Elective (or) THTR 221	Theatre Elective (or) [Craft of Acting II]	3
THTR 120	Intro to Theatre: Theory & Production	3	THTR Elective (or) THTR 222	Theatre Elective (or) [Vocal Training for the Actor I]	3
THTR 26(?)	Theatre Production	1	THTR 26(?)	Theatre Production	1
GEP Elective	English 100 or M	3 - 4	GEP Elective	English 100 or M	3 - 4
GEP "SS"	GEP Elective "SS"	3	DANC 110	Beginning Modern Dance (PE)	2
		16 - 17			15 - 16

SOPHOMORE YEAR

FALL			SPRING		
THTR 202	Intro to Drama Lit	3	THTR 244	Script Analysis	3
THTR "D" (or) THTR 229 (or) THTR 353	Design Elective (or) [Movement for the Actor I] (or) [Stage Management]	3	THTR Elective (or) THTR "D"	Theatre Elective (or) THTR "D"	3
THTR 241	Ensemble I	3	THTR 26(?)	Theatre Production	1
THTR 26(?)	Theatre Production	1	GEP "C"	GEP Elective "C"	3
THTR 339/ 390/ 400/ 490 (or) GEP "SS"	Performance - Production Assignment (or) GEP Elective "SS"	1 - 3	THTR 339/ 390/ 400/ 490 (or) GEP "SS"	Performance - Production Assignment (or) GEP Elective "SS"	1 - 3
GEP "AH"	GEP Elective "AH"	3	GEP "S w/L"	GEP Elective "S w/L"	3 - 4
		14 - 16			14 - 17

JUNIOR YEAR

FALL			SPRING		
THTR 310	History of Theatre	3	THTR 411	Modern Theatre: History & Practice	3
THTR Elective (or) THTR "D"	Theatre Elective (or) THTR "D"	3	THTR 'E'	THTR 'E' Series	3
THTR 341	Ensemble II	3	Open Elective	UL Elective	3
GEP "L"	GEP Elective "L"	4	GEP "L"	GEP Elective "L"	4
THTR 339/ 390/ 400/ 490 (or) GEP "SS"	Performance - Production Assignment (or) GEP Elective "S"	1-3	GEP "SS"	GEP Elective "SS"	3
			THTR 339/ 390/ 400/ 490 (or) GEP "SS"	Performance - Production Assignment	1 - 3
		14 - 16			17 - 19

SENIOR YEAR

FALL			SPRING		
THTR 460	Theatre Capstone	3	Open Elective	UL Elective	3
THTR 'L'	THTR 'L' Series	3	Open Elective	UL Elective	3
THTR 339/ 390/ 400/ 490	Performance Production Assignment	1 - 3	Open Elective	UL Elective	3
GEP "PE"	GEP Elective "PE"	1.5	THTR or GEP	GEP (or) THTR Elective	1 - 3
THTR or GEP	THTR Elective (or) GEP	3	THTR or GEP	GEP (or) THTR Elective	2 - 3
THTR or GEP "L"	THTR Elective (or) GEP "L"	3 - 4	THTR or GEP	GEP (or) THTR Elective	3
		14.5 - 17.5			15 - 18

GEP (General Education Program): AH = Arts & Humanities; C = Culture; L=Language; M = Math; S = Science without Lab; S w/L= Science with Lab; SS= Social Sciences; UL=Upper-level courses

Theatre BA Theatre Studies Four Year Academic Pathway

Year 1	Fall			Spring		
Benchmark Requirements THTR 100 Intro to Scenography THTR 104 Intro to Costume THTR 110 Intro to Acting (or) THTR 220 Craft of Acting I THTR 120 Intro to Theatre THTR 261 Theatre Production DANC 110 Beginning Dance (PE) GEP Elective "C" University Requirements ENGL 100 (or Equivalent) and a credit-bearing math course to be completed within the first year of academic study.	THTR 100 Intro to Scenography (or) THTR 104 Intro to Costume	3	—	THTR 100 Intro to Scenography (or) THTR 104 Intro to Costume	3	—
	THTR 110 Intro to Acting (or) THTR 220 Craft of Acting I	3	—	THTR 221 Craft of Acting II (or) THTR Elective	3	—
	THTR 120 Intro to Theatre	3	—	THTR 222 Vocal Training for the Actor I (Or) THTR Elective	3	—
	THTR 26(?) Theatre Production	1	—	THTR 26(?) Theatre Production	1	—
	ENGL 100 (or) Math	3 - 4	—	ENGL 100 (or) Math	3 - 4	—
	GEP Elective "SS"	3	—	DANC 110 Beginning Modern Dance (PE)	(2)	—
	<i>Total</i>	16 - 17		<i>Total</i>	15 - 16	
Year 2	Fall			Spring		
Benchmark Requirements THTR 202 Intro to Drama Lit THTR 241 Ensemble THTR 244 Script Analysis 2 - THTR 26(?) THTR Production THTR 353 Stage Management (or) THTR Elective THTR 339, 390, 400, or 490 (or) GEP Elective "SS" GEP Elective "AH" GEP Elective "C" GEP Elective "S w/L" <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	THTR 202 Intro to Drama Literature	3	—	THTR 244 Script Analysis	3	—
	THTR Design Elective (or) THTR 229 Movement for the Actor I (or) THTR 353 Stage Management	3	—	THTR Elective (or) THTR "D"	3	—
	THTR 241 Ensemble I	3	—	THTR 26(?) THTR Production	1	—
	THTR 26(?) THTR Production	1	—	GEP Elective "C"	3	—
	GEP Elective "AH"	3	—	GEP Elective "S w/L"	3 - 4	—
	GEP Elective "SS" (or) THTR 339, 390, 400, or 490 Performance - Production Assignment	1-3	—	GEP Elective "SS" (or) THTR 339, 390, 400, or 490 Performance - Production Assignment	1-3	—
	<i>Total</i>	14 - 16		<i>Total</i>	14 - 17	
Year 3	Fall			Spring		
Major Requirements THTR 26(?) Theatre Prod. THTR 310 History of Theatre THTR 341 Ensemble II THTR 411 Modern Theatre THTR "D" Series Elective THTR "E" Series Elective THTR 339, 390, 400, or 490 (or) GEP Elective "S" 2 - GEP Elective "L" GEP Elective "SS"	THTR 310 History of Theatre	3	—	THTR 411 Modern Theatre	3	—
	THTR "D" Series Elective	3	—	THTR "E" Series Elective	3	—
	THTR 341 Ensemble II	3	—	THTR Elective	3	—
	GEP Elective "L"	4	—	GEP Elective "L"	4	—
	GEP Elective "S" (or) THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	—	GEP Elective "SS"	3	—
				THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	—
	<i>Total</i>	14 - 16		<i>Total</i>	17 - 19	
Year 4	Fall			Spring		
Major Requirements THTR 460 Capstone THTR "L" Series Elective THTR 339, 390, 400, or 490 GEP Elective "PE"	THTR 460 Theatre Capstone	3	—	Open Elective	3	—
	THTR "L" Series Elective	3	—	Open Elective	3	—
	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	—	Open Elective	3	—
	GEP Elective "PE"	(1.5)	—	THTR Elective (or) GEP	1 - 3	—
	THTR Elective (or) GEP	3	—	THTR Elective (or) GEP	2 - 3	—
	THTR Elective (or) GEP "L"	3 - 4	—	THTR Elective (or) GEP	3	—
	<i>Total</i>	14.5 - 17.5		<i>Total</i>	15 - 18	
Total = 120						

Theatre BA Theatre Studies

University Requirements				<u>MAJOR REQUIREMENTS</u>						
GEP / GFR (pre Summer 2007 higher ed start)				* Indicates Benchmark Requirements	Year	Credits	Grade			
Requirements:	Course	Credits	Grade							
Arts & Humanities (AH) <small>- see Note below</small>				Theatre Studies Core:						
Arts & Humanities (AH)				THTR 100 Intro to Scenography *	1	3				
Arts & Humanities (AH)				THTR 104 Intro to Costumes *	1	3				
Social Sciences (SS) <small>- see Note below</small>				THTR 120 Intro to Theatre *	1	3				
Social Sciences (SS)				THTR 202 Intro to Drama Lit *	2	3				
Social Sciences (SS)				THTR 241 Ensemble I *	2	3				
Sciences (S) <small>- with lab</small>				THTR 244 Script Analysis *	2	3				
Lab				THTR 261 Theatre Production *	1	1				
Sciences (S) <small>- with or without lab</small>				THTR 262 Theatre Production *	1	1				
Math (M) <small>[GFR = (MS)]</small>				THTR 263 Theatre Production *	2	1				
Language (L) <small>- through 201 level</small>	_____ 201			THTR 264 Theatre Production *	1	1				
Global Culture (C) <small>[GFR may replace w/ 2nd lang]</small>				THTR 310 History of Theatre		3				
Global Culture (C) <small>- GEP BA only</small>				THTR 411 Modern Theatre		3				
Writing Intensive (WI)				THTR 460 Theatre Capstone		3				
Physical Ed (PE) <small>- Institutional credit only</small>		1.5		Theatre Studies Requirements						
Physical Ed (PE) <small>- Institutional credit only</small>		1.5								
<small>Note: AH & SS from at least 2 disciplines for GEP/ AH & SS from at most 2 disciplines for GFR</small>				Two of the Following:						
Additional UMBC Graduation Requirements:				THTR 110 Intro to Acting *	1	3				
				<input type="checkbox"/> At least 120 academic credits	(or) THTR 220 Craft of Acting *		1	3		
				<input type="checkbox"/> At least 30 credits earned at UMBC	THTR 341 Ensemble II		3			
<input type="checkbox"/> At least 45 upper level credits (300 and 400 level)				Design Series "D" *						
<input type="checkbox"/> At least 2.0 GPA										
<u>ADDITIONAL MAJOR REQUIREMENTS</u>				One of the Following:						
				THTR 232 Scene Design *	2	3				
				THTR 233 Costume Design *	2	3				
				THTR 235 Lighting Design I *	2	3				
				Executive Series "E"						
One of the Following:				THTR 350 Directing I		3				
				THTR 353 Stage Management		3				
				THTR 371 Playwriting		3				
Performance Production Requirement: As part of their final four semesters, all students in the BA Concentration in Theatre Studies must complete two semesters of production/performance coursework. These may be fulfilled with any of the following:				Literature Series "L"						
				One of the Following:				THTR 349 Gender, Sex & THTR Performance	3	
								THTR 410 Contemporary Political Theatre	3	
								THTR 470 Drama Seminar	3	
								Other Requirements: *		
				DANC 110 Beginning Dance * (PE)	1	(2)				

<p>Design & Production Core: Credits (31) THTR 100 Intro to Theatre Scenography (3) THTR 104 Intro to Costumes (3) THTR 120 Intro to Theatre: Theory & Production (3) THTR 202 Drama Literature (3) THTR 241 Ensemble I (3) THTR 244 Script Analysis (3) THTR 261 Theatre Production: Running Crew (1) THTR 262 Theatre Production: Light & Sound (1) THTR 263 Theatre Production: Costumes (1) THTR 264 Theatre Production: Scenery (1) THTR 310 History of Theatre (3) THTR 411 Modern Theatre: History & Practice (3) THTR 460 Theatre Capstone (3)</p> <p>Design & Production Requirements: Credits (20-21) Two of the Following (6) THTR 110 Intro to Acting (3) OR THTR 220 Craft of Acting (3) THTR 231 Drafting for the Theatre (3) THTR 353 Stage Management (3)</p> <p>Design Series “D” Two of the Following: Credits (6) THTR 232 Scene Design (3) THTR 233 Costume Design (3) THTR 235 Lighting Design I (3)</p> <p>Design Series “OD” One of the Following: Credits (2-3) THTR 234 Make-up for the Stage (2) THTR 237 Sound Design (3)</p> <p>Design Series “AD” Upper Level Requirements: Credits (3) One of the Following: Credits (3) THTR 332 Advanced Scene & Costume Design (3) OR THTR 335 Advanced Lighting Design (3)</p> <p>Production Requirement: Credits (3-9) As part of their final four semesters, all students in the BA concentration in Design & Production must complete three semesters of production coursework. These may be fulfilled with any of the following: THTR 339 Advanced Production Techniques THTR 390 Theatre in Production THTR 400 Theatre Studies THTR 490 Production Workshop</p>	<p>Electives: THTR 110 Intro to Acting* (3) THTR 206 Fashion, Costume, and Society (3) THTR 220 Craft of Acting* (3) THTR 221 Craft of Acting II (3) THTR 232 Scene Design* (3) THTR 233 Costume Design* (3) THTR 235 Lighting Design* (3) THTR 234 Make-up for the Stage* (2) THTR 237 Sound Design* (3) THTR 254 Technical Production (3) THTR 330 Scene Painting (3) THTR 331 Pattern Drafting (3) THTR 332 Advanced Scene & Costume Design* (3) THTR 335 Advanced Lighting Design* (3) THTR 337 Advanced Sound Design (3) THTR 339 Advanced Production Techniques* (3) THTR 341 Theatre Ensemble II (3) THTR 349 Gender, Sex & Theatre Performance (3) THTR 350 Directing I (3) THTR 353 Stage Management* (3) THTR 354 Advance Technical Production (3) THTR 364 History of American Theatre (3) THTR 365 Modern American Theatre (3) THTR 371 Playwriting (3) THTR 390 Theatre in Production* (3) THTR 400 Theatre Studies* (3) THTR 410 Contemporary Political Theatre (3) THTR 432 Design Seminar (3) THTR 430 Theatre Internship (1 – 3) THTR 434 Intro to Draping (3) THTR 410 Political Theatre (3) THTR 453 Advanced Stage Management (3) THTR 470 Drama Seminar (3) THTR 490 Production Workshop* (3)</p> <p>*Courses listed as “one of the following” in the core menus may be taken as an elective once the core requirement in that menu is completed.</p>
<p>TOTAL CREDITS = 54</p>	

FRESHMAN YEAR

FALL			SPRING		
THTR 100 (or) THTR 104	Intro Costume (or) Intro to Scenography	3	THTR 100 (or) THTR 104	Intro Costume (or) Intro to Scenography	3
THTR 110 (or) THTR 220	Intro to Acting (or) Craft of Acting I	3	THTR 231	Drafting for the Theatre	3
THTR 120	Intro to Theatre: Theory & Production	3	THTR 26(?)	THTR Production	1
THTR 26(?)	THTR Production:	1	THTR 26(?)	THTR Production	1
GEP Elective	ENGL 100 or Math	3 - 4	GEP Elective	ENGL 100 or Math	3 - 4
GEP "SS"	GEP Elective "SS"	3	GEP "AH"	GEP Elective "AH"	3
			DANC 110	Beginning Modern Dance (PE)	2
		16 - 17			16 - 17

SOPHOMORE YEAR

FALL			SPRING		
THTR 202	Intro to Drama Lit	3	THTR 244	Script Analysis	3
THTR 241	Ensemble I	3	THTR 'D' (or) THTR 'OD' (or) THTR 'AD'	THTR 'D' Series (or) THTR 'OD' Series (or) THTR 'AD' Series	3
THTR 'D'	THTR 'D' Series Elective	3	THTR 339	THTR Production	1 - 3
THTR 26(?)	THTR Production	1	GEP "C"	GEP Elective "C"	3
THTR 353	Stage Management	3	GEP "S w/ Lab"	GEP Elective "S w/ Lab"	4
GEP "S"	GEP Elective "S"	3	THTR Elective	THTR Elective	3
GEP "SS"	GEP Elective "SS"	3			
		19			17 - 19

JUNIOR YEAR

FALL			SPRING		
THTR 310	History of Theatre	3	THTR 411	Modern Theatre: History & Practice	3
THTR Elective (or) THTR 'D' (or) THTR 'AD'	THTR Elective (or) THTR 'D' Series (or) THTR 'AD' Series	3	THTR 'D' (or) THTR 'OD' (or) THTR 'AD'	THTR 'D' (or) THTR 'OD' Series (or) THTR 'AD' Series	3
THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3	THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3
GEP "SS"	GEP Elective "SS"	3	GEP "C"	GEP Elective "C"	3
GEP "L"	GEP Elective "L"	4	GEP "L"	GEP Elective "L"	4
		14 - 16			14 - 16

SENIOR YEAR

FALL			SPRING		
THTR 460	Theatre Capstone	3	Open Elec.	UL Elective	3
THTR	UL Elective	3	Open Elec.	UL Elective	3
Open Elective	UL Elective	3	Open Elec.	UL Elective	3
GEP "PE"	GEP Elective "PE"	1.5	THTR	UL Theatre Elective	3
THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3	THTR	UL Theatre Elective	3
THTR or GEP "L"	THTR Elective (or) GEP "L"	3 - 4	THTR	UL Theatre Elective	3
		14.5 - 17.5			18

GEP (General Education Program): AH = Arts & Humanities; C = Culture; L=Language; M = Math; S = Science without Lab; S w/L= Science with Lab; SS= Social Sciences; UL=Upper-level courses

Theatre BA – D&P Concentration Four Year Academic Pathway

Year 1	Fall			Spring		
Benchmark Requirements THTR 100 Intro to Scenography THTR 104 Intro to Costume THTR 110 Intro to Acting (or) THTR 220 Craft of Acting I THTR 120 Intro to Theatre THTR 231 Drafting THTR 261 Theatre Production THTR 262 Theatre Production THTR 264 Theatre Production DANC 110 Beginning Dance (PE) University Requirements ENGL 100 (or Equivalent) and a credit-bearing math course to be completed within the first year of academic study	THTR 100 Intro to Scenography (or) THTR 104 Intro to Costume	3	Grade	THTR 100 Intro to Scenography (or) THTR 104 Intro to Costume	3	Grade
	THTR 110 Intro to Acting (or) THTR 220 Craft of Acting I	3	Grade	THTR 231 Drafting for the Theatre	3	Grade
	THTR 120 Intro to Theatre	3	Grade	THTR 26(?) THTR Production	1	Grade
	THTR 26(?) Theatre Production	1	Grade	THTR 26(?) Theatre Production	1	Grade
	ENGL 100 (or) Math	3 - 4	Grade	ENGL 100 (or) Math	3 - 4	Grade
	GEP Elective "SS"	3	Grade	GEP Elective "AH"	3	Grade
				DANC 110 Beginning Modern Dance (PE)	(2)	Grade
	<i>Total</i>	16 - 17		<i>Total</i>	16 - 17	
Year 2	Fall			Spring		
Benchmark Requirements THTR 202 Intro to Drama Lit THTR "D" Series Elective THTR "OD" Series Elective THTR "AD" Series Elective THTR 234 Makeup THTR 241 Ensemble THTR 244 Script Analysis THTR 263 Theatre Production GEP Elective "S" GEP Elective "SS" GEP Elective "C" GEP Elective "S w/L"	THTR 202 Intro to Drama Literature	3	Grade	THTR 244 Script Analysis	3	Grade
	THTR 241 Ensemble I	3	Grade	THTR "D" Series Elective (or) THTR "OD" Series Elective (or)	3	Grade
	THTR "D" Series Elective	3	Grade	THTR "AD" Series Elective	3	Grade
	THTR 26(?) Theatre Production	1	Grade	THTR 26(?) Theatre Production	1-3	Grade
	THTR 353 Stage Management	3	Grade	GEP Elective "C"	3	Grade
	GEP Elective "S"	3	Grade	GEP Elective "S w/L"	4	Grade
	GEP Elective "SS"	3	Grade	THTR Elective	3	Grade
	<i>Total</i>	19		<i>Total</i>	17 - 19	
Year 3	Fall			Spring		
Major Requirements THTR 310 History of Theatre THTR "D" Series Elective (or) THTR "AD" Series Elective THTR "AD" Series Elective (or) THTR Elective THTR 411 Modern Theatre THTR 339, 390, 400, or 490 GEP Elective "SS" GEP Elective "C" 2 - GEP Elective "L"	THTR 310 History of Theatre	3	Grade	THTR 411 Modern Theatre	3	Grade
	THTR Elective (or) THTR "AD" Series Elective (or) THTR "D" Series Elective	3	Grade	THTR "D" Series Elective (or) THTR "OD" Series Elective (or) THTR "AD" Series Elective	3	Grade
	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	Grade	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	Grade
	GEP Elective "SS"	3	Grade	GEP Elective "C"	3	Grade
	GEP Elective "L"	4	Grade	GEP Elective "L"	4	Grade
	<i>Total</i>	14 - 16		<i>Total</i>	14 - 16	
Year 4	Fall			Spring		
Major Requirements THTR 460 Capstone THTR 339, 390, 400, or 490 GEP Elective "PE"	THTR 460 Theatre Capstone	3	Grade	Open Elective (UL)	3	Grade
	THTR Elective (UL)	3	Grade	Open Elective (UL)	3	Grade
	Open Elective (UL)	1 - 3	Grade	Open Elective (UL)	3	Grade
	GEP Elective "PE"	(1.5)	Grade	THTR Elective (or) GEP	3	Grade
	THTR 339, 390, 400, or 490 Performance - Production Assignment	1-3	Grade	THTR Elective (or) GEP	3	Grade
	THTR Elective (or) GEP "L"	3-4	Grade	THTR Elective (or) GEP	3	Grade
	<i>Total</i>	14.5 - 17.5		<i>Total</i>	18	

Theatre BA – D&P Concentration

University Requirements				MAJOR REQUIREMENTS																							
GEP / GFR (pre Summer 2007 higher ed start)																											
Requirements:	Course	Credits	Grade	* Indicates Benchmark Requirements	Year	Credits	Grade																				
Arts & Humanities (AH) - <i>see Note below</i>				Design & Production Core:																							
Arts & Humanities (AH)				THTR 100 Intro to Scenography *	1	3																					
Arts & Humanities (AH)				THTR 104 Intro to Costumes *	1	3																					
Social Sciences (SS) - <i>see Note below</i>				THTR 120 Intro to Theatre *	1	3																					
Social Sciences (SS)				THTR 202 Intro to Drama Lit *	2	3																					
Social Sciences (SS)				THTR 241 Ensemble I *	2	3																					
Sciences (S) - with lab				THTR 244 Script Analysis *	2	1																					
Lab				THTR 261 Theatre Production *	1	1																					
Sciences (S) - with or without lab				THTR 262 Theatre Production *	1	1																					
Math (M) [GFR = (MS)]				THTR 263 Theatre Production *	2	1																					
Language (L) - through 201 level	_____ 201			THTR 264 Theatre Production *	1	1																					
Global Culture (C) [GFR may replace w/ 2nd lang]				THTR 310 History of Theatre		3																					
Global Culture (C) - GEP BA only				THTR 411 Modern Theatre		3																					
Writing Intensive (WI)				THTR 460 Theatre Capstone		3																					
Physical Ed (PE) - Institutional credit only		1.5		Design & Production Requirements *																							
Physical Ed (PE) - Institutional credit only		1.5																									
<small>Note: AH & SS from at least 2 disciplines for GEP/ AH & SS from at most 2 disciplines for GFR</small>				Two of the Following:																							
Additional UMBC Graduation Requirements:				THTR 110 Intro to Acting *	1	3																					
<input type="checkbox"/> At least 120 academic credits				(or) THTR 220 Craft of Acting *	1	3																					
<input type="checkbox"/> At least 30 credits earned at UMBC				THTR 231 Drafting for the Theatre *	1	3																					
<input type="checkbox"/> At least 45 upper level credits (300 and 400 level)				THTR 353 Stage Management *	2	3																					
<input type="checkbox"/> At least 2.0 GPA				Design Series "D" *																							
ADDITIONAL MAJOR REQUIREMENTS								Two of the Following:																			
								THTR 232 Scene Design *	2	3																	
				THTR 233 Costume Design *	2	3																					
Production Requirement: As part of their final four semesters, all students in the BA concentration in Design & Production must complete three semesters of production coursework. These may be fulfilled with any of the following:				Design Series "OD" *																							
				One of the Following:																							
				THTR 234 Make-up for the Stage *	2	2																					
				THTR 237 Sound Design *	2	3																					
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;"></th> <th style="width: 15%;">Course</th> <th style="width: 10%;">Credits</th> <th style="width: 10%;">Grade</th> </tr> </thead> <tbody> <tr> <td>THTR 339 Advanced Production</td> <td></td> <td></td> <td></td> </tr> <tr> <td>THTR 390 Theatre in Production</td> <td></td> <td></td> <td></td> </tr> <tr> <td>THTR 400 Theatre Studies</td> <td></td> <td></td> <td></td> </tr> <tr> <td>THTR 490 Production Workshop</td> <td></td> <td></td> <td></td> </tr> </tbody> </table>					Course	Credits	Grade	THTR 339 Advanced Production				THTR 390 Theatre in Production				THTR 400 Theatre Studies				THTR 490 Production Workshop				Design Series "AD" *			
					Course	Credits	Grade																				
				THTR 339 Advanced Production																							
THTR 390 Theatre in Production																											
THTR 400 Theatre Studies																											
THTR 490 Production Workshop																											
Two of the Following																											
				THTR 332 Adv. Scene & Costume *	2	3																					
				(or) THTR 335 Adv. Lighting Design *	2	3																					
				Other Requirements:																							
				DANC 110 Beginning Dance * (PE)	1	(2)																					

<p>BFA in Acting Core: Credits (27) THTR 100 Intro to Scenography (3) THTR 104 Intro to Costume (3) THTR 120 Intro to Theatre: Theory & Production (3) THTR 202 Intro to Drama Lit (3) THTR 244 Script Analysis (3) THTR 261 Theatre Production: Running Crew (1) THTR 310 History of Theatre (3) THTR 411 Modern Theatre: History & Practice (3) THTR 460 Theatre Capstone (3)</p> <p>Two of the Following: (2) THTR 262 Theatre Production: Light & Sound (1) THTR 263 Theatre Production: Costumes (1) THTR 264 Theatre Production: Scenery (1)</p> <p>BFA in Acting Requirements: (38 credits) THTR 220 Craft of Acting I (3 credits) THTR 221 Craft of Acting II (3) THTR 222 Vocal Training for the Actor I (3) THTR 223 Vocal Training for the Actor II (3) THTR 229 Movement for the Actor (3) THTR 234 Make-up for the Stage (2) THTR 239 Movement II: Alexander Technique (3) THTR 324 Craft of Acting III (3) THTR 325 Vocal Training for the Actor III (3) THTR 329 Movement for the Actor III (3) THTR 345 Auditioning and the Business of Acting (3) THTR 347 Character & Scene Study (3)</p> <p>One of the Following: (3) THTR 420 Styles of Acting (3) THTR 421 Acting Shakespeare (3)</p> <p>Production or Performance Requirement (4-12) All BFA students must participate in a production or performance course in each of their final four semesters. These may be fulfilled with any of the following: THTR 339 Advanced Production Techniques THTR 390 Theatre in Production THTR 400 Theatre Studies THTR 490 Production Workshop</p>	<p>Electives: THTR 206 Fashion, Costume, & Society (3) THTR 232 Scene Design (3) THTR 233 Costume Design (3) THTR 235 Lighting Design I (3) THTR 237 Sound Design (3) THTR 241 Ensemble I (3) THTR 254 Technical Production (3) THTR 330 Scene Painting (3) THTR 331 Pattern Drafting (3) THTR 332 Advanced Scenic & Costume Design (3) THTR 335 Advanced Lighting Design (3) THTR 337 Advanced Sound Design (3) THTR 339 Advanced Production Techniques* (3) THTR 349 Gender, Sex & Theatre Performance (3) THTR 350 Directing I (3) THTR 353 Stage Management (3) THTR 354 Advanced Technical Production (3) THTR 364 History of American Theatre (3) THTR 365 Modern American Theatre (3) THTR 371 Playwriting (3) THTR 390 Theatre in Production* (3) THTR 400 Theatre Studies* (3) THTR 410 Contemporary Political Theatre THTR 430 Theatre Internship (1 – 3) THTR 432 Design Seminar (3) THTR 434 Intro to Draping (3) THTR 453 Advanced Stage Management (3) THTR 470 Drama Seminar (3) THTR 490 Production Workshop* (3)</p>
<p>TOTAL CREDITS = 69</p>	

FRESHMAN YEAR

FALL			SPRING		
THTR 100 (or) THTR 104	Intro Costume (or) Intro to Scenography	3	THTR 100 (or) THTR 104	Intro Costume (or) Intro to Scenography	3
THTR 120	Intro to Theatre: Theory & Production	3	THTR 221	Craft of Acting II	3
THTR 220	Craft of Acting I	3	THTR 222	Vocal Training for the Actor I	3
GEP Elective	English 100 or M	3 - 4	THTR 26(?)	Theatre Production	1
GEP "C"	GEP Elective "C"	3	GEP Elective	ENGL 100 or Math	3 - 4
			DANC 110	Beginning Dance (PE)	2
		15 - 16			15 - 16

SOPHOMORE YEAR

FALL			SPRING		
THTR 202	Intro to Drama Lit	3	THTR 244	Script Analysis	3
THTR 223	Vocal Training for the Actor II	3	THTR 325	Vocal Training for the Actor III	3
THTR 229	Movement for the Actor I	3	THTR 239	Movement II: Alex Tech	3
THTR 324	Craft of Acting III	3	THTR 234	Make-up for the Stage	2
THTR 26(?)	Theatre Production	1	THTR 26(?)	Theatre Production	1
GEP "SS"	GEP Elective "SS"	3	GEP "SS"	GEP Elective "SS"	3
THTR 339/ 390/ 400/ 490 (or) GEP	Performance - Production Assignment (or) GEP Elective	1 - 3	THTR 339/ 390/ 400/ 490 (or) GEP	Performance - Production Assignment (or) GEP Elective	1 - 3
		17 - 19			16 - 18

JUNIOR YEAR

FALL			SPRING		
THTR 310	History of Theatre	3	THTR 411	Modern Theatre: History & Practice	3
THTR 329	Movement for the Actor III	3	THTR 345 (or) THTR 347	Auditioning & Business (or) Character & Scene	3
THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3	THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3
THTR 420 (or) THTR 421 (or) THTR	Styles of Acting (or) Acting Shakespeare (or) THTR Elective	3	GEP "L"	GEP Elective "L"	4
GEP "AH"	GEP Elective "AH"	3	GEP "S w/L"	GEP Elective "S w/L"	4
GEP "SS"	GEP Elective "SS"	3			
		16 - 18			15 - 17

SENIOR YEAR

FALL			SPRING		
THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3	THTR 345 (or) THTR 347	Auditioning & Business (or) Character & Scene	3
THTR 420 (or) THTR 421 (or) THTR	Styles of Acting (or) Acting Shakespeare (or) THTR Elective	3	THTR 339/ 390/ 400/ 490	Performance - Production Assignment	1 - 3
THTR 460	Theatre Capstone	3	THTR	THTR Elective	1 - 3

Theatre BFA Four Year Academic Pathway

Year 1	Fall			Spring		
Benchmark Requirements THTR 100 Intro to Scenography THTR 104 Intro to Costume THTR 120 Intro to Theatre THTR 220 Craft of Acting I THTR 221 Craft of Acting II THTR 222 Vocal Training I THTR 261 Theatre Production DANC 110 Beginning Dance GEP Elective "C" University Requirements ENGL 100 (or Equivalent) and a credit-bearing math course to be completed within the first year of academic study.		Credits	Grade		Credits	Grade
	THTR 100 Intro to Scenography (or) THTR 104 Intro to Costume	3	___	THTR 100 Intro to Scenography (or) THTR 104 Intro to Costume	3	___
	THTR 120 Intro to Theatre	3	___	THTR 221 Craft of Acting II	3	-
	THTR 220 Craft of Acting I	3	___	THTR 222 Vocal Training for the Actor I	3	___
	ENGL 100 (or) Math	3 - 4	___	THTR 261 Theatre Production	1	___
	GEP Elective "C"	3	___	ENGL 100 (or) Math	3 - 4	___
			___	DANC 110 Beginning Dance (PE)	(2)	___
	Total	15 - 16		Total	15 - 16	
Year 2	Fall			Spring		
Benchmark Requirements THTR 202 Intro to Drama Lit THTR 223 Vocal Training II THTR 229 Movement I THTR 234 Stage Make-up THTR 239 Movement II THTR 244 Script Analysis 2 - THTR 26(?) Theatre Prod. THTR 324 Craft of Acting III THTR 26(?) Theatre Production THTR 325 Vocal Training III THTR 339, 390, 400, or 490 (or) GEP Electives 2 - GEP Elective "SS"		Credits	Grade		Credits	Grade
	THTR 202 Intro to Drama Literature	3	___	THTR 244 Script Analysis	3	___
	THTR 223 Vocal Training for the Actor II	3	___	THTR 325 Vocal Training for the Actor III	3	___
	THTR 229 Movement for the Actor I	3	___	THTR 239 Movement II: Alexander Tech.	3	___
	THTR 324 Craft of Acting III	3	___	THTR 234 Make-up for the Stage	2	___
	THTR 26(?) Theatre Production	1	___	THTR 26(?) Theatre Production	1	___
	GEP Elective "SS"	3	___	GEP Elective "SS"	3	___
	GEP Elective (or) THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	___	GEP Elective (or) THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	___
	Total	17 - 19		Total	16 - 18	
Year 3	Fall			Spring		
Major Requirements THTR 310 History of Theatre THTR 329 Movement III THTR 345 Auditioning (or) THTR 347 Character/Scene THTR 411 Modern Theatre THTR 420 Acting Shakespeare (or) THTR 421 Acting Styles THTR 339, 390, 400, or 490 GEP Elective "AH" GEP Elective "SS" GEP Elective "L" GEP Elective "S w/L"		Credits	Grade		Credits	Grade
	THTR 310 History of Theatre	3	___	THTR 411 Modern Theatre	3	___
	THTR 329 Movement for the Actor III	3	___	THTR 345 Auditioning & Business of Acting (or) THTR 347 Character & Scene	3	___
	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	___	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	___
	THTR 420 Styles of Acting (or) THTR 421 Acting Shakespeare	3	___	GEP Elective "L"	4	___
	GEP Elective "AH"	3	___	GEP Elective "S w/L"	4	___
	GEP Elective "SS"	3	___			
	Total	16 - 18		Total	15 - 17	
Year 4	Fall			Spring		
Major Requirements THTR 345 Auditioning (or) THTR 347 Character/Scene THTR 420 Acting Shakespeare (or) THTR 421 Acting Styles THTR 460 Capstone THTR 339, 390, 400, or 490 GEP Elective "S" GEP Elective "C" GEP Elective "PE" GEP Elective "L"		Credits	Grade		Credits	Grade
	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	___	THTR 345 Auditioning & Business of Acting (or) THTR 347 Character & Scene	3	___
	THTR 420 Styles of Acting (or) THTR 421 Acting Shakespeare	3	___	THTR 339, 390, 400, or 490 Performance - Production Assignment	1 - 3	___
	THTR 460 Theatre Capstone	3	___	THTR Elective	1 - 3	___
	GEP Elective "S"	3	___	GEP Elective "PE"	(1.5)	___
	GEP Elective "C"	3	___	GEP Elective "L"	4	___
	GEP Elective	3	___	GEP (or) THTR Elective	3	___
	Total	16 - 18		Total	13.5 - 16.5	
Total = 120						

Theatre BFA Acting

University Requirements				MAJOR REQUIREMENTS							
GEP / GFR (pre Summer 2007 higher ed start)											
Requirements:	Course	Credits	Grade	* Indicates Benchmark Requirements	Year	Credits	Grade				
Arts & Humanities (AH) - <i>see Note below</i>				BFA in Acting Core:							
Arts & Humanities (AH)				THTR 100 Intro to Scenography *	1	3					
Arts & Humanities (AH)				THTR 104 Intro to Costumes *	1	3					
Social Sciences (SS) - <i>see Note below</i>				THTR 120 Intro to Theatre *	1	3					
Social Sciences (SS)				THTR 202 Intro to Drama Lit *	2	3					
Social Sciences (SS)				THTR 244 Script Analysis *	2	3					
Sciences (S) - with lab				THTR 261 Theatre Production *	1	1					
Lab				THTR 310 History of Theatre		3					
Sciences (S) - with or without lab				THTR 411 Modern Theatre		3					
Math (M) [GFR = (MS)]				THTR 460 Theatre Capstone		3					
Language (L) - through 201 level	____ 201										
Global Culture (C) [GFR may replace w/ 2nd lang]				Two of the Following: *							
Global Culture (C) - GEP BA only				THTR 262 Theatre Production *	2	1					
Writing Intensive (WI)				THTR 263 Theatre Production *	2	1					
Physical Ed (PE) - Institutional credit only		1.5		THTR 264 Theatre Production *	2	1					
Physical Ed (PE) - Institutional credit only		1.5									
Note: AH & SS from at least 2 disciplines for GEP/ AH & SS from at most 2 disciplines for GFR				BFA in Acting Requirements *							
Additional UMBC Graduation Requirements:				THTR 220 Craft of Acting I *	1	3					
☐ At least 120 academic credits				THTR 221 Craft of Acting II *	1	3					
☐ At least 30 credits earned at UMBC				THTR 222 Vocal Training I *	1	3					
☐ At least 45 upper level credits (300 and 400 level)				THTR 223 Vocal Training II *	2	3					
☐ At least 2.0 GPA				THTR 229 Movement I *	2	3					
<p style="text-align: center;"><u>ADDITIONAL MAJOR REQUIREMENTS</u></p> <p>Production Requirement: All BFA students must participate in a production or performance course in each of their final four semesters. These may be fulfilled with any of the following:</p>				THTR 234 Make-up for the Stage *	2	2					
				THTR 239 Movement II *	2	3					
				THTR 324 Craft of Acting III *	2	3					
				THTR 325 Vocal Training III *	2	3					
				THTR 329 Movement III		3					
				THTR 345 Auditioning & Business		3					
				THTR 347 Character & Scene		3					
								One of the Following:			
								THTR 420 Styles of Acting		3	
								(or) THTR 421 Acting Shakespeare		3	
				Other Requirements:							
THTR 339 Advanced Production				DANC 110 Beginning Dance * (PE)	1	(2)					
THTR 390 Theatre in Production											
THTR 400 Theatre Studies											
THTR 490 Production Workshop											

**UMBC THEATRE
MINOR REQUIREMENTS**

One of the following [3]

- THTR 100 Intro to Theatre Scenography (3)
- **OR**
- THTR 104 Intro to Costumes (3)

All of the Following Courses [9]

- THTR 110 Intro to Acting (3)
- THTR 202 Intro to Dramatic Literature (3)
- THTR 310 Hist01y of Theatre (3)

Three other lower-or-upper level theatre courses [9]

- THTR Elective (3)
- THTR Elective (3)
- THTR Elective (3)

Total Credits: 21

Section D – Appendix 5

Theatre Courses Not Taught in the Last Five Years

THTR 200 - Great Performances
THTR 206 - Fashion, Costume, and Society
THTR 240 - Oral Interpretation
THTR 242 - Presentations Skills for Non-Actors
THTR 250 - Introduction to Production Techniques*
THTR 252 - Theatre Lab*
THTR 254 - Technical Production*
THTR 260 - Introduction to Play Production*
THTR 270 - Theatre into Film
THTR 333 - Drawing for the Theatre II
THTR 346 - Theatre and Social Development
THTR 348 - Character and Scene Study II
THTR 349 - Gender, Sex and Theatre Performance
THTR 365 - Modern American Theatre
THTR 370 - Theatre Practicum
THTR 380 - Performance Laboratory
THTR 450 - Senior Project
THTR 453 - Advanced Stage Management

It should be noted that the 2012 Curriculum Changes deleted the above (* marked) courses. The Catalog remains outdated, an issue the University and the Department have been trying to address for the last 5 years.

Section D – Appendix #6

Theatre Courses (2016 Undergraduate Catalogue)

THTR 100 - Introduction to Theatre Scenography (3)

A theoretical introduction to the artistic and aesthetic aspects of theatre scenography, which includes the development of stage scenery, props and methodology. Lectures will cover the historical, conceptual and technical characteristics of set design. Students will read and analyze plays from the perspective of a designer and will supplement that study with practical experiences relating to department productions.

THTR 104 - Introduction to Costume (3)

A study of the process involved in the creation of clothing for the stage. The course will examine clothing in its historical context through the use of film, slides, guest lecturers and department productions. Students will learn to read and analyze scripts with an eye to discovering the finer points of gender, class, rank and age. Lab hours will reinforce these concepts by allowing students to work on specific projects related to departmental productions.

THTR 110 - Introduction to Acting (3)

Beginning elements of the acting process. Elementary work in the use of texts and physical exploration to gain basic acting tools. This course is intended for the non-major.

THTR 120 - Introduction to Theatre: Theory and Production (3)

A gateway course for all theatre majors designed to increase the students' knowledge of how theatre works. Attention is given to dramatic literature and theatre history, as well as to how live theatre is created through collaborative process including the roles of actors, directors, writers, designers, and technicians. Emphasis is placed on collaborative student projects.

THTR 200 - Great Performances (3)

This lecture/demonstration course examines the phenomenon of the performer, from tribal ritual and the shaman to the Hollywood movie and rock video star. Basic elements of the course will include performer's demonstrations, theatre visits, film and video. The course will cover performance styles from a range of cultures, including African and Asian. Some attention also will be given to contemporary film acting and to performers in other such media as dance and rock music.

THTR 202 - Introduction to Dramatic Literature (3)

This course has two primary goals. The first is to familiarize students with basic methods of reading and analyzing plays. The second is to expose students to a significant number of dramatic texts. Assigned readings, while including classic works, will focus on dramatic literature from the late-19th century to the present.

THTR 204 - The American Musical (3)

This course will follow the changing form and content of the American musical. After a brief summary of early American musical plays, revues and operettas, the major part of this course will concentrate on innovations that have changed these old forms into the modern musical. These changes also will reflect changing social patterns in the United States. Some original sources will be

Section D – Appendix #6

compared with the resulting musicals. Films, recordings and live singers will be used in the class.

THTR 206 - Fashion, Costume, and Society (3)

A theoretical introduction to the artistic and aesthetic aspects of fashion. Students will examine the psychology of clothing and how styles developed through different historical periods. Fashion, mirroring societal changes, will be studied as an outcome of class struggle, politics, economics and attitudes toward the human body.

THTR 220 - Craft of Acting I (3)

Elements of the acting process; centering, concentration and focus; sense and emotional memory; learning to draw upon one's own experience as the basis of performance; gaining access to the unconscious; the attitude of public solitude; following an impulse; gesture and rhythm. Individual and group exercises.

THTR 221 - Craft of Acting II (3)

Continuation of THTR 220, moving the elements of craft toward specific ideas of performance, the basic act toward the concept of dramatic action. Defining motives for acting: act how? For whom? Under what circumstances? To what end?

THTR 222 - Vocal Training for the Actor I (3)

A course designed to expand the vocal range, power and imagination of the actor. Exercises to develop a vocal warmup that focuses on breathing, releasing muscular tension throughout the body, and finding the organic connection between feeling and sound production. Students learn the rudiments of anatomy and physiology in relation to vocal production. Acting improvisations and poetry direct the actor to greater expression. This course is repeatable for a maximum of 8 credits.

THTR 223 - Vocal Training for the Actor II (3)

Furthering the techniques learned in THTR 222. Emphasis on exercises that focus on breath management, resonance, articulation and vocal dynamics. Storytelling and texts that are rich in imagery will be used to increase the actor's vocal range and responsiveness.

THTR 229 - Movement for the Actor (3)

A survey of techniques and methodologies exploring the physical life of the actor. These include a broad selection of traditional and new approaches to physical training designed to promote the creativity, presence, energy and technique of the actor.

THTR 230 - Drawing for the Theatre (3)

This course is for students interested in learning about the basic elements of drawing as they apply to theatre design. Students will explore problems in rendering three-dimensional objects, tonal and textural values and simple perspective with emphasis on visual analysis of the relationship between form and volume.

THTR 231 - Drafting for the Theatre (3)

Graphic techniques with major emphasis on theatrical drafting standards. Included are designers'

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drawings, ground plans, working drawings, elevations and sections. Importance of precise communication of designers' concepts to those constructing scenery and properties stressed.

THTR 232 - Scene Design (3)

Problems of design and technical theatre are studied, and the use of imagination and research are developed for various periods and styles. Techniques of rendering are discussed and applied. Students begin to design for specific plays.

THTR 233 - Costume Design (3)

Fashion design is the first step toward costume design. The purpose of this course is to familiarize the student with the process of designing clothes. Emphasis will be placed upon the art of drawing the human figure. Students will be encouraged to develop both their skills and imagination. The difference between stage costume and fashion - proportion, line, shape and color - will be explored. Assignments will be given in research, experimentation and other related projects.

THTR 234 - Make-up for the Stage (2)

The student develops techniques for creating realistic, stylized and character makeup for the stage. There is an emphasis on practical application and research. Specific projects are assigned.

THTR 235 - Lighting Design I (3)

A study of the aesthetics and mechanics of lighting design. An examination of the fundamental concepts involved in formulating the lighting design for a theatrical performance. Experiences in basic electricity, the instrumentation and control equipment of lighting, use of color media and the mechanical development of lighting plots required for production. Recommended Preparation: THTR 100 or consent of instructor.

THTR 237 - Sound Design (3)

A study of the aesthetics and mechanics of sound design. Experience, through lectures and projects, in using the equipment available to the sound designer/technician. Besides familiarization with the manual skills required, the projects are geared to develop an understanding of the conceptual processes of design as they apply to sound.

THTR 239 - Movement II: Alexander Technique (3)

Through practical exercises and related reading, the course introduces students to the basic skills of communicating through movement, including: relaxation, coordination and alignment, and spatial relationships. All exercises are based on the principles of the Alexander Technique of movement re-education, which leads to greater poise and physical expression.

THTR 240 - Oral Interpretation

THTR 241 - Theatre Ensemble I (3)

Students will participate in a collaborative and creative process to devise short theater pieces inspired by a chosen theme or topic. Sources can include literature, visual art, music, current or

Section D – Appendix #6

historical events, or student biographies. Using research assignments, in-class exercise, and improvisation, students will transform source material into original performances.

THTR 242 - Presentations Skills for Non-Actors (3)

An introduction to theatre performance skills that can be applied to public presentations. Emphasis is placed on developing greater expressiveness through the study of a range of acting, voice and movement techniques. Students will make presentations in class as they explore the relationship of the speaker/performer to the listener/audience.

THTR 244 - Script Analysis (3)

The analysis of major theatrical works from various theoretical perspectives. The purpose of the course is to enable actors, directors, designers and critics to acquire analytic tools necessary to decode the dramatic text and to apply that knowledge to production. Coursework will range from literary and structural analysis to acted excerpts, design renderings and production concepts. Note: may be repeated once for credit. Required of all theatre majors.

THTR 250 - Introduction to Production Techniques (3)

A practical study of the technical aspects of scenery, costumes and lighting through departmental production crew assignments. The course is intended to teach students the step-by-step process of how a theatre production is mounted from start to finish.

THTR 252 - Theatre Lab (1-2)

An elective laboratory course designed to provide students with the opportunity to apply their practical crafts through contracted departmental production projects. Variable credit course repeatable for a maximum of 6 credits.

THTR 254 - Technical Production (3)

An introduction to the basics of theatre technology and production management, including the role and responsibilities of the technical director. Topics will include the application of computer programs such as Microsoft Word, Microsoft Excel and CAD. Hands-on experience with welding and advanced carpentry also will be covered. Recommended Preparation: THTR 100, THTR 250 and THTR 231.

THTR 260 - Introduction to Play Production (4)

THTR 261 - Theatre Production: Running Crew (1)

A practical study of the backstage support needed to present a departmental production. Through various crew assignments, students will learn the step-by-step process of how a theatre production is presented. This course is repeatable for a maximum of 8 credits or 8 attempts.

THTR 262 - Theatre Production: Lighting and Sound (1)

A practical study of the technical aspects of lighting through departmental production crew assignments. Students will learn how a production is lit, beginning with a lighting plot and ending with the fully realized lighting design as seen on stage. This course is repeatable for a maximum of 8 credits or 8 attempts.

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THTR 263 - Theatre Production: Costumes (1)

A practical study of the technical aspects of costumes through departmental production crew assignments. Students will learn how costumes are constructed and will develop skills needed to assist those constructions. Students will learn the process of costume construction from design to finished costume worn on stage. This course is repeatable for a maximum of 8 credits or 8 attempts.

THTR 264 - Theatre Production: Scenery (1)

A practical study of the technical aspects of stage scenery through departmental production crew assignments. Students will learn the step-by-step process of mounting a theatre production from blueprints to completed structures on stage. This course is repeatable for a maximum of 8 credits or 8 attempts.

THTR 270 - Theatre into Film (3)

An examination of films that are based on significant theatrical texts. Selected plays are read, analyzed and then compared with screen treatments shown in class. Cinematic and theatrical techniques are discussed and evaluated. Plays are chosen from an international list and from various time periods and genres. Open to all students.

THTR 310 - History of the Theatre (3)

Through interactive and collaborative learning, students will examine theatre's foundational theories and practices. Historical sites from ancient theatre and ritual drama to the 19th Century box set are explored. Emphasis is placed on theatre's physical presence, linking evolving concepts of performance space, performance practices (including performer-audience relationships), and the performance text. Recommended Course Preparation: THTR 120, and THTR 244 Note: Required of all theater majors.

THTR 311 - History of the Theatre II (3)

Post-Renaissance theatre through the rise of realism and naturalism to the grounds of modern theatre practice. The course relates dramatic literature to emerging ideas of acting, directing, stage design, as well as new forms of theatre architecture and new concepts of performance. As in THTR 310, tendencies in the theatre are examined in view of the changing social and cultural scene. Recommended Preparation: THTR 120 or THTR 202 or THTR 310 or instructor consent. Note: required for all theatre majors.

THTR 315 - Alexander Technique for Musicians (3)

This course is offered to singers and instrumentalists who are interested in learning how the Alexander technique can enhance performance skills and reduce performance anxiety and tension while playing or singing. Through group activities, observation and individual work, students will learn about Alexander technique principles and how they apply to various aspects of practicing and performing. Students will gain a basic understanding of the fundamentals of anatomy and body mapping and how this information can impact their performance. Recommended Preparation: Four semesters of individual performance studies of primary instrument or permission of instructor

THTR 321 - Character & Scene Study II (3)

THTR 324 - Craft of Acting III (3)

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Continuation of THTR 221. Integration of improvisatory skills into scene study. Recommended Preparation: THTR 221, THTR 223 and/or consent of instructor.

THTR 325 - Vocal Training for the Actor III (3)

Emphasis is placed on the integration of the actor's voice and body with those images, feelings and thoughts that are triggered by complex texts. Introduction to concepts and uses of the International Phonetic Alphabet (IPA). Explorations will focus on classics and non-realistic writings of modern and contemporary playwrights. Recommended Preparation: THTR 222 and THTR 223.

THTR 329 - Movement for the Actor III (3)

Development of movement skills related to the creation of specific characters, the parameters of specific genres and the demands of specific performance styles.

THTR 330 - Scene Painting (3)

Various techniques for painting scenery are explored, as well as methods of transposing rendering concepts. Studies of the use of different materials to create various visual effects.

THTR 331 - Pattern Drafting (3)

Topics covered include creation of patterns from original garments, period pattern research and individual interpretation of source materials. Assignments develop practice in drafting, draping, fitting and altering both men's and women's period garments.

THTR 332 - Advanced Scene and Costume Design (3)

Students continue to study costume and scene design and history, with an emphasis on the illustration of a range of periods and styles of drama. Costume design students examine characterization and receive practice in the execution of costumes and building techniques. Scene design students explore rendering skills and working drawings for plays studied in class. Each student will be assigned extensive individual projects on a play read outside of class. Students also may be required to do construction work on theatre department productions. This course is repeatable for a maximum of 6 credits.

THTR 333 - Drawing for the Theatre II (3)

THTR 335 - Advanced Lighting Design (3)

A continuation of the process of developing an aesthetic sense of lighting design. Projects involve working from a script through the conceptual process to the final product - complete lighting designs for production. Repeat students will complete highly complex design assignments involving work in special effects, timing and executing lighting movement sequences. Recommended Preparation: THTR 235 and consent of instructor.

THTR 337 - Advanced Sound Design (3)

A continuation of the process of developing an aesthetic sense of sound design. Projects working from textual bases to complete sound designs involving mood, locational stimuli, sound as texture, etc. Repeat students will study in the area of synthesized non-realistic aural stimuli, acoustics, systems for production and performance. Recommended Preparation: THTR 237 and consent of instructor.

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THTR 339 - Advanced Production Techniques (1 - 3)

A laboratory course designed to give advanced theatre students an opportunity to apply their studies in the design and technical aspects of theatre production. Students enrolled are expected to contribute significantly to actual productions as assistant designers, crew heads and in the coordination of major elements of the production process. Variable credit course repeatable for a maximum of 9 credits. Recommended Preparation: THTR 261, and THTR 262, and THTR 263 and THTR 264, or consent.

THTR 341 - Theatre Ensemble II (3)

An advanced course in the creative and collaborative process of theatre-making. Students participate as directors, designers, writers, adapter and performers to create works in a process that allows for a deeper investigation of performance style, genres or methods. Students, in consultation with the instructor, design appropriate research activities and develop ensemble methods to create their performance pieces. This is a nonproduction focused course; the semester culminates in a presentation of works-in-progress. This course is repeatable for a maximum of 6 credits or 2 attempts. Recommended Course Preparation: THTR 202 and THTR 244 and 200-level design.

THTR 345 - Auditioning and the Business of Acting (3)

This course is intended for all those who wish to prepare themselves for careers as professional actors. The ability to audition well is a critically important skill for the performer. Students will explore and rehearse audition material; acquire the skills for cold readings; and investigate the business side of the actor's life, including writing resumes, acquiring an agent, etc. When available, visiting professionals will contribute to course instruction.

THTR 346 - Theatre and Social Development (3)

This course will teach theatre students how to apply their artistic knowledge toward creating and developing skills in P-12 students. Course work will be at UMBC and in selected P-12 schools in the Baltimore area. UMBC students will study practices and theories incorporating theatre and social development, as they learn how to create theatrical productions in P-12 classrooms. UMBC students will then craft theatrical productions with P-12 students and evaluate their social growth. The course will also examine career options in theatre and social development.

THTR 347 - Character and Scene Study I (3)

Building a character and playing the scene. Exercises in observation, behavior patterns, diction, the psychology of character, problems of motivation, the division of action into units and objectives. Gradually, the student learns to define an action through given circumstances and develop the arc of performance in a particular setting. This course is repeatable for a maximum of 12 credits.

THTR 348 - Character and Scene Study II (3)

This course is repeatable for a maximum of 12 credits.

THTR 349 - Gender, Sex and Theatre Performance (3)

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The course explores representations of both gender and sexual identity in contemporary Western theatre and performance art. Specifically, we will study how representations of gender and sexuality in performance both replicate and resist normative roles and stereotypes. The course investigates feminist and queer critiques of theatrical performance, as well as the meaning of female and queer characters in dramatic literature and their embodiment on the stage.

THTR 350 - Directing I (4)

In this course, we examine the basic skills and techniques involved in directing for performance, including the reading and selection of scripts, casting, blocking, and working with the actors and designers. The student also is given the opportunity to select a short script and to direct it for presentation at the end of the semester. This course is repeatable for a maximum of 8 credits.

THTR 353 - Stage Management (3)

An examination of the varied responsibilities and practical techniques of the theatre stage manager. Students will learn the skills for managing a group communication dynamic, constructing a prompt book, rehearsal schedule, and the different techniques needed for pre-production, rehearsals, technical rehearsals and performances. Also included will be an exploration of the organizational structures of a theatrical production. Recommended Preparation: THTR 100, and THTR 120, and THTR 261, and THTR 262, and THTR 263, and THTR 264

THTR 354 - Advanced Technical Production (3)

A continuation of the skills learned in THTR 254, with additional topics covered including theatre rigging, structural design, CAD and special effects. Students will meet with professionals and visit other theatres to observe the workings of the backstage. Recommended Preparation: THTR 254.

THTR 364 - History of American Theatre (3)

A history of American theatre and its drama from 1700 to the present. Writers such as O'Neill, Hellman, Williams, Miller and August Wilson will be discussed. Recommended Preparation: Three-credit theatre course, a 200-level literature course or consent of instructor.

THTR 365 - Modern American Theatre (3)

A study of American dramatic literature from the works of Eugene O'Neill to the present. Social, economic and artistic influences will be examined. Recommended Preparation: THTR 202, THTR 210, THTR 211 or consent of instructor.

THTR 370 - Theatre Practicum (3)

This course focuses on ways of teaching theatre techniques in high school drama classes. Emphasis is placed on pedagogy used in bringing plays to life, beginning with script analysis, including acting, voice, movement techniques, set and costume construction skills, use of lighting and sound, through putting a play on stage. The course includes defining objectives, constructing lesson plans and units, and examining different forms of evaluation. Classes include discussion, observation and practical experience. This course is repeatable for a maximum of 6 credits. Recommended Preparation: THTR 250, THTR 350 or consent of the instructor.

THTR 371 - Playwriting (3)

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A creative writing course where students develop the skills essential to the discipline of dramatic writing. Special attention is given to understanding dramatic form and structure. Students learn the process of playwriting while completing several short plays and learning to effectively critique dramatic texts. This course is repeatable for a maximum of 9 credits. Recommended Preparation: Any 200-level literature course and consent of the instructor.

THTR 380 - Performance Laboratory (3-6)

This course is designed for small-scale investigations into the nature of performance in which students use their specific skills to act and design. Faculty will direct the formation of the projects and participate in the critical viewings of the work. Variable credit course repeatable for a maximum of 15 credits. Recommended Preparation: All 200-level core work and consent of instructor.

THTR 390 - Theatre in Production (3)

An advanced practical course designed to develop skills in the preparation and performance of production materials. The course will culminate with a series of public performances. This course is repeatable for a maximum of 18 credits or 6 attempts.

THTR 400 - Theatre Studies (1-6)

Individual projects designed to suit particular interests and abilities of the student. Variable credit course repeatable for a maximum of 15 credits.

THTR 410 - Contemporary Political Theatre (3)

An exploration of contemporary political theatre and drama will be considered in the context of historical events, artistic movements, and relevant philosophical and social thought - including issues of race, class and gender and post-colonialism. Special emphasis is given to Brecht and his influences of contemporary drama and theatrical performance. Recommended Course Preparation: THTR 202, and THTR 244

THTR 411 - Modern Theatre: History and Practice (3)

A study of the history, theories and practices of Western theatre from the mid 19th century stage to post-Modern performance. Emphasis is placed on active learning where students practice the interpretation of dramatic literature and theatrical performance in historical context. The course explores the major writers and artistic movements of the Modern period and their influence on post-Modern performance. Recommended Course Preparation: THTR 120, and THTR 244 , and ENGL 310 Note: Required of all theater majors.

THTR 420 - Styles of Acting (3)

A consideration of the problems particular to specific styles of acting or modes of performing. The possible areas of exploration are as various as the theatre itself, but in general, the class concentrates on specific genres of theatre or on individual writers with distinct stylistic identities. This course is repeatable for a maximum of 6 credits. Recommended Preparation: All 300-level core acting/voice/movement courses and consent of instructor.

THTR 421 - Acting Shakespeare (3)

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A consideration of the problems and challenges inherent in acting Shakespeare's plays. Concentration on scene study. Recommended Preparation: All 300-level core acting/voice/movement courses or consent of instructor.

THTR 430 - Theatre Internship (1-3)

The Theatre Department Internship provides junior and senior Theatre majors with the opportunity to apply their theatre skills in a professional theatre or arts organization. Internships are acceptable in all areas of theatre study, including dramaturgy, acting, costuming, design, stage and production management, technical theatre, directing, development, marketing, grant writing, box office and administration. The course is offered both Fall and Spring semesters. Summer interns must register on-line for the Career Services Practicum course. This course is repeatable for a maximum of 6 credits.

THTR 432 - Design Seminar (1-4)

This class is for advanced scenic, costume, lighting and sound design majors. Students develop their design skills through a series of assignments. Class discussion, critique and practical expertise are emphasized. Students may be assigned to design or assist departmental productions. Variable credit course repeatable for a maximum of 15 credits.

THTR 434 - Introduction to Draping (3)

This course teaches students how to make patterns for theatrical costumes. Students will learn how to manipulate fabric on a three' dimensional form, appreciate the importance of the grain of fabric in relation to the design, develop a sense of proportion and the placement of style lines, create basic patterns from foundation shapes, and learn the basics of fitting garments to the human form.

THTR 450 - Senior Project (1)

In consultation with a faculty advisor or instructor, all theatre majors must conceptualize and do research leading to a solo performance or portfolio presentation that will be reviewed and critiqued by theatre faculty. Once approved, the presentation will be developed by the student with minimal faculty supervision. These presentations must be given their initial showings in the fall or spring semester preceding the semester of the student's graduation. If a student does not receive a grade of C or better for their presentation (or for a BFA student, a grade of B or better) the work will have to be reviewed again in the same or following semester.

THTR 453 - Advanced Stage Management (3)

This course will be a further examination of the role of the stage manager in a variety of live performance events including but not limited to theatre, musical theatre, opera, circus, concert, etc. Special focus will be given to interacting with professional theatres and guest artists, as well as exploring the state of the industry including union rules and accessibility among various professional associations. Recommended Course Preparation: THTR 353

THTR 460 - Theatre Capstone (3)

This is an advanced level course for theatre students close to graduation. The course will help students to articulate their artistic values, to recognize the range and kinds of skills they have acquired in their theatrical training, and to plan a career path in theatre or a related field. The

Section D – Appendix #6

course has two major components: (1) reading, discussing and writing about the artistic visions formulated by recognized theatre artists, and (2) a series of guest lectures by theatre professionals and by others theatrically trained, but with careers in other professions. Students will be required to write papers and make oral presentations as they define their own artistic aesthetic and plan for the future. Students will be required to compile a final presentation project based on their ideas and goals. Recommended Preparation: At least junior status, THTR 202, and THTR 244, and THTR 310, and THTR 311, or consent of instructor.

THTR 470 - Drama Seminar (1-4)

A seminar on a special topic announced in advance of the term during which the course is offered. Variable credit course repeatable for a maximum of 6 credits.

Topics: Drama Seminar, Draw And Paint Human Fig, Understand Theatre Today, Sem: Writing/ Blk Thtr, Stage Combat, Art Of Make-Up For Stage, Contemp American Drama, Thtr&Costume Tour London, Thtr Of Samuel Beckett, Prep Technqs-Play Prod, Seminar:Combat, Student Projects, Sem: Rise Of Modrn Drctr, Seminar: Combat Class, Alexander Technique, Working With Cadd, Understanding Theatre, Draw/Paint Human Body, Theatre/Social Change, Sem:Costume Construction, Drama Sem:Combat Class, Sem: Mime Studies, Drama Seminar: Alex Tech, Sem: History Of Costume, Theatre Projects, Dram Sem:Light & Sound, Sem: Shakespeare, Theatre In Baltimore, Senior Capstone, Play Development, Japanese Performance, Shakespeare - Emphasis on Performance Study, Directing II.

THTR 471 - Advanced Playwriting (3)

An advanced creative writing course where students practice dramatic structure and the process of playwriting. Students learn the craft and discipline of developing a dramatic text through the revision and completion of a full-length play. This course is repeatable for a maximum of 6 credits or 2 attempts. Recommended Preparation: THTR 371 or consent of instructor.

THTR 490 - Production Workshop (3)

The workshop is intended for advanced actors. Beginning with a play, participants spend the term exploring a social and historical context for the script, as well as studying the writer's background. The research is incorporated into the rehearsal process, which culminates in a fully staged production. This course is repeatable for a maximum of 18 credits or 6 attempts.

**UMBC Theatre APR
Self-Study
Section O – Appendix #1**

Survey of Graduates 2010 - 2016

Jessica Ruth Baker, BFA Acting, 2012

Freelance actor: Baltimore Rock Opera Society, Glass Mind Theatre, Submersive Productions
Graduate Study: Applying for MA in Arts Management at the University of Oregon

William D'Eugenio, BA Concentration in Design & Production, 2015

Freelance lighting and sound designer: Theatre J, RepStage, Roundhouse Theatre Company

Lillian French, BA, Concentration in Design & Production, 2011

Graduate Study: MFA in Props/Management, 2016, North Carolina School for the Arts
Theatre Instructor and Production Manager, Performing and Visual Arts Magnet AACPS (Annapolis)

Hana Grothe, BFA Acting, 2015

Marketing Assistant, Woolly Mammoth Theatre Company, Washington, D.C.

Katie Hileman, BFA Acting, 2012

Founding Artistic Director, Interrobang Theatre Company (Baltimore)
Freelance actor: FringeNYC, RepStage

Jonathan Jacobs, BFA Acting, 2013

VISTA Studio Apprentice Coordinator, Baltimore Youth Arts

Keilyn Durrell Jones, BFA Acting, 2011

Graduate Study: MFA in Acting, 2015, New York University
Freelance actor: New York Shakespeare Festival, HBO

Katherine Marie Kopajtic, BFA Acting, 2011

Freelance Actor/Writer/Director/Producer: Stock Pot Productions, NY

Ellen Line, BFA Acting, 2010

Graduate Study: Masters of Science and Social Work 2017, University of Texas, Austin
Teaching Artist: Creative Action, Austin, TX

Brian Mandel, BA Concentration in Design & Production, 2010

Graduate Study: MFA in Stage Automation, 2016, North Carolina School for the Arts
Automation Technician, Flying by Foy

Jeff Miller, BFA Acting, 2015

Freelance Actor and Teaching Artist: Chesapeake Shakespeare Company, Drama Learning Center

Sean McComas, BFA Acting, 2011

Freelance actor: Olney Theatre Center, Adventure Theatre

Renata Melillo Townsend, BFA Acting, 2010

Graduate Study: MA in Applied Theatre, 2015, CUNY-School of Professional Studies
Assistant Director of Education, The New Victory Theatre, NYC

Kiirstn Pagan, BA Concentration in Design & Production, 2011

Graphic Designer & Video Producer: Everyman Theatre, Baltimore, MD
Founding Managing Director, Interrobang Theatre Company

Andrew Porter, BA Concentration in Acting, 2011

President, Fells Point Corner Theatre

Sara Ross, BFA Acting, 2011

Program Coordinator, International Programming at the John F. Kennedy Center for the Performing Arts

Lena Salins, BA Concentration in Design & Production, 2012

Production Manager, GALA Hispanic Theatre, Washington, DC

Rachael (Sommerkamp) Sweitzer, BA Concentration in Design & Production, 2016

Assistant Stage Manager, Universal Studios Orlando, FL

Anderson Wells, BFA Acting, 2013

Advanced Training: Studio Theatre Acting Conservatory
Manager of Education, Studio Theatre (Washington, DC)

Samuel Zuckerman, BA Concentration in Design & Production, 2013

Multimedia Technician, University of Maryland, Baltimore County

Table 1
Comprehensive Program Description
Specializations Within Program(s)

Please furnish the information requested below. The primary specialization of the faculty member is to be defined as is customary by the standards of the discipline, taking into account predoctoral training, research activities, publications, public service and students trained. Not all faculty members, of course, will qualify as specialists in a secondary area. Please explain on a separate page inserted following this page what would be needed to make faculty support adequate in areas for which you have responded "NO" to questions on staff adequacy.

Name of Specialty	Professional Accreditation in		Accrediting Body	Number of Faculty		Faculty Support Adequate (YES/NO)	Names of Degree Offered in Speciality & # of Students Now	
	Possible (YES/NO)	Earned (YES/NO)		Primary Area	Secondary		Degree	# Students
Theatre Vocal Training	Yes	Yes	University	1	0	Yes	BFA, Acting	21
Fitzmaurice Voiceworks	Yes	Yes	Certification program	1	0	Yes	BFA, Acting	21
Theatre Movement	Yes	Yes	University	0	1	No	BFA, Acting	21
Alexander Technique	Yes	Yes	Certification program	0	0	No	BFA, Acting	21
Laban Technique	Yes	Yes	Certification program	0	0	No	BFA, Acting	21
Theatre Directing	Yes	Yes	University	3	0	Yes	BFA, Acting & BA Theatr	109
Acting	Yes	Yes	University	1	4	No	BFA, Acting & BA Theatr	109
Theatre Literature and History	Yes	Yes	University	1	1	Yes	BFA, Acting & BA Theatr	109
Scenic Design	Yes	Yes	University	1	1	Yes	BFA, Acting & BA Theatr	109
Costume Design	Yes	Yes	University	1	1	Yes	BFA, Acting & BA Theatr	109
Lighting Design	Yes	Yes	University	1	0	Yes	BFA, Acting & BA Theatr	109
Sound Design	Yes	Yes	University	0	1	No	BA Theatre	57
Costumes Construction	Yes	Yes	University	1	0	Yes	BFA, Acting & BA Theatr	109
Playwriting	Yes	Yes	University	1	0	Yes	BA Theatre	57
Stage Management	Yes	Yes	University	0	1	No	BFA, Acting & BA Theatr	57
Technical Theatre	Yes	Yes	University	1	0	No	BA Theatre	57

Notes:

Most specialties are required to teach the core curriculum and provide production opportunities to fulfill **both** degrees. Production opportunities, which can only be afforded by the contributions of these specialists, are themselves graduation requirements.

In order to make faculty support "adequate" the Theatre department needs to replace the **Acting - Movement Specialist** who retired in 2016. We also need a better solution to how student **stage managers and technical directors** are trained and supervised in the new facility (currently by the Production Manager), and to strategize towards a faculty hire in **sound design**, both to support productions (guest sound designers are costly), and teach in this growing field.

Table 2
Course Presentations
for Academic Years yy to yy
(Do not include Master's or PhD. Research)

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Names of Faculty Presenting & %		Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
				Name	% Effort		
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Fall 2011	THTR 104 1	3	23	Joyce,Shelley	100	X	
Fall 2011	THTR 110 01	3	17	Searls,Colette C	100		
Fall 2011	THTR 120 01	3	48	McCully,Susan	100		
Fall 2011	THTR 202 01	3	30	Searls,Colette C	100		
Fall 2011	THTR 220 01	3	17	Kreizenbeck,Alan D	100		
Fall 2011	THTR 220 02	3	15	Hartman,Nyalls	100		
Fall 2011	THTR 222 01	3	16	Watson,Janet L	100		
Fall 2011	THTR 222 02	3	17	Watson,Janet L	100		
Fall 2011	THTR 229 01	3	18	Crocker,Martha T	100		
Fall 2011	THTR 229 2	3	18	Crocker,Martha T	100		
Fall 2011	THTR 231 01	3	11	Schraven,Greggory	100		
Fall 2011	THTR 234 01	2	10	Zlotescu,Elena	100		
Fall 2011	THTR 235 01	3	13	Klima,Michael	100		
Fall 2011	THTR 250 01	3	4	Schraven,Greggory	100	X	
Fall 2011	THTR 250 02	3	3	Schraven,Greggory	100	X	
Fall 2011	THTR 250 03	3	2	Joyce,Shelley	100	X	
Fall 2011	THTR 252 01	1 - 3	1	Schraven,Greggory	100		
Fall 2011	THTR 310 01	3	34	Kreizenbeck,Alan D	100		
Fall 2011	THTR 324 01	3	7	Muson,Eve B	100		
Fall 2011	THTR 329 01	3	8	Salkind,Wendy	100		
Fall 2011	THTR 332 01	3	9	Zlotescu,Elena	100		
Fall 2011	THTR 339 01	1 - 3	7	Schraven,Greggory	100		
Fall 2011	THTR 353 01	3	4	Hall,Amanda M	100		
Fall 2011	THTR 390 01	3	6	Muson,Eve B	100		
Fall 2011	THTR 400 2	1 - 6	4	Joyce,Shelley	100		
Fall 2011	THTR 400 3	1 - 6	5	Kreizenbeck,Alan D	100		
Fall 2011	THTR 400 7	1 - 6	2	Muson,Eve B	100		
Fall 2011	THTR 400 9	1 - 6	7	Schraven,Greggory	100		
Fall 2011	THTR 410 01	3	17	McCully,Susan	100		
Fall 2011	THTR 460 01	3	14	Salkind,Wendy	100		
Fall 2011	THTR 490 01	3	14	Hartman,Nyalls	100		
Spring 2012	THTR 100 01	3	27	Schraven,Greggory	100	X	
Spring 2012	THTR 104 01	3	21	Joyce,Shelley	100	X	
Spring 2012	THTR 110 01	3	19	Hirshorn,Rachel A	100		
Spring 2012	THTR 202 01	3	26	Muson,Eve B	100		
Spring 2012	THTR 221 01	3	12	Muson,Eve B	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Spring 2012	THTR 221 02	3	9	Searls,Colette C	100		
Spring 2012	THTR 223 01	3	13	Watson,Janet L	100		
Spring 2012	THTR 223 02	3	8	Watson,Janet L	100		
Spring 2012	THTR 230 01	3	10	Zlotescu,Elena	100		
Spring 2012	THTR 232 01	3	8	Zlotescu,Elena	100		
Spring 2012	THTR 234 01	2	13	Zlotescu,Elena	100		
Spring 2012	THTR 239 01	3	14	Salkind,Wendy	100		
Spring 2012	THTR 239 02	3	14	Salkind,Wendy	100		
Spring 2012	THTR 244 01	3	27	McCully,Susan	100		
Spring 2012	THTR 250 01	3	5	Schraven,Greggory	100	X	
Spring 2012	THTR 250 3	3	3	Joyce,Shelley	100	X	
Spring 2012	THTR 252 01	1 - 3	1	Schraven,Greggory	100		
Spring 2012	THTR 311 01	3	26	Kreizenbeck,Alan D	100		
Spring 2012	THTR 335 01	3	4	Mendelson,Adam	100		
Spring 2012	THTR 339 01	1 - 3	11	Schraven,Greggory	100		
Spring 2012	THTR 345 01	3	14	Lancisi,Vincent	100		
Spring 2012	THTR 350 1	4	11	Hartman,Nyalls	100		
Spring 2012	THTR 390 01	3	10	Muson,Eve B	100		
Spring 2012	THTR 400 11	1 - 6	1	Zlotescu,Elena	100		
Spring 2012	THTR 400 12	1 - 6	3	Mendelson,Adam	100		
Spring 2012	THTR 400 2	1 - 6	4	Joyce,Shelley	100		
Spring 2012	THTR 400 3	1 - 6	4	Kreizenbeck,Alan D	100		
Spring 2012	THTR 400 8	1 - 6	6	Schraven,Greggory	100		
Spring 2012	THTR 411 1	3	13	McCully,Susan	100		
Spring 2012	THTR 490 01	3	10	Searls,Colette C	100		
Fall 2012	THTR 100 01	3	23	Schraven,Greggory	100	X	
Fall 2012	THTR 104 01	3	19	Joyce,Shelley	100	X	
Fall 2012	THTR 110 01	3	20	Kaleba,Casey	100		
Fall 2012	THTR 110 2	3	17	Hirshorn,Rachel A	100		
Fall 2012	THTR 120 01	3	34	McCully,Susan	100		
Fall 2012	THTR 202 01	3	27	Muson,Eve B	100		
Fall 2012	THTR 220 01	3	14	Kreizenbeck,Alan D	100		
Fall 2012	THTR 220 02	3	17	Searls,Colette C	100		
Fall 2012	THTR 222 01	3	13	Watson,Janet L	100		
Fall 2012	THTR 222 02	3	13	Hirshorn,Rachel A	100		
Fall 2012	THTR 229 01	3	19	Crocker,Martha T	100		
Fall 2012	THTR 229 02	3	18	Crocker,Martha T	100		
Fall 2012	THTR 233 01	3	12	Zlotescu,Elena	100		
Fall 2012	THTR 234 01	2	13	Zlotescu,Elena	100		
Fall 2012	THTR 235 01	3	15	Mendelson,Adam	100		
Fall 2012	THTR 252 01	1 - 3	1	Schraven,Greggory	100		
Fall 2012	THTR 261 01	1	8	Joyce,Shelley	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven, Gregory	100	X	
Fall 2012	THTR 262 01	1	6	Mendelson, Adam	100		
Fall 2012	THTR 263 01	1	3	Joyce, Shelley	100		
Fall 2012	THTR 264 01	1	2	Schraven, Gregory	100		
Fall 2012	THTR 310 01	3	35	Kaleba, Casey	100		
Fall 2012	THTR 324 01	3	9	Muson, Eve B	100		
Fall 2012	THTR 325 01	3	5	Watson, Janet L	100		
Fall 2012	THTR 329 01	3	8	Salkind, Wendy	100		
Fall 2012	THTR 331 01	3	8	Joyce, Shelley	100		
Fall 2012	THTR 339 01	1 - 3	7	Mendelson, Adam	100		
Fall 2012	THTR 354 01	3	6	Mendelson, Adam	100		
Fall 2012	THTR 354 01	3	6	Schraven, Gregory	100		
Fall 2012	THTR 390 01	3	13	Kreizenbeck, Alan D	100		
Fall 2012	THTR 400 02	1 - 6	2	Joyce, Shelley	100		
Fall 2012	THTR 400 03	1 - 6	1	Kreizenbeck, Alan D	100		
Fall 2012	THTR 400 04	1 - 6	1	Salkind, Wendy	100		
Fall 2012	THTR 400 08	1 - 6	4	Mendelson, Adam	100		
Fall 2012	THTR 400 09	1 - 6	7	Schraven, Gregory	100		
Fall 2012	THTR 400 11	1 - 6	7	Hartman, Nyalls	100		
Fall 2012	THTR 410 01	3	13	McCully, Susan	100		
Fall 2012	THTR 420 01	3	14	Watson, Janet L	100		
Fall 2012	THTR 460 01	3	19	Salkind, Wendy	100		
Fall 2012	THTR 470 01	1 - 4	6	Osherow, Michele	100		x
Fall 2012	THTR 490 01	3	9	Searls, Colette C	100		
Spring 2013	THTR 100 01	3	25	Schraven, Gregory	100	X	
Spring 2013	THTR 104 01	3	18	Joyce, Shelley	100	X	
Spring 2013	THTR 110 01	3	20	Kreizenbeck, Alan D	100		
Spring 2013	THTR 110 02	3	20	Searls, Colette C	100		
Spring 2013	THTR 202 01	3	30	Kreizenbeck, Alan D	100		
Spring 2013	THTR 221 01	3	10	Salkind, Wendy	100		
Spring 2013	THTR 221 02	3	9	Searls, Colette C	100		
Spring 2013	THTR 223 01	3	7	Watson, Janet L	100		
Spring 2013	THTR 223 02	3	9	Watson, Janet L	100		
Spring 2013	THTR 230 01	3	3	Zlotescu, Elena	100		
Spring 2013	THTR 231 01	3	13	Schraven, Gregory	100		
Spring 2013	THTR 234 01	2	16	Zlotescu, Elena	100		
Spring 2013	THTR 237 01	3	9	Mendelson, Adam	100		
Spring 2013	THTR 239 01	3	13	Salkind, Wendy	100		
Spring 2013	THTR 239 02	3	13	Salkind, Wendy	100		
Spring 2013	THTR 244 01	3	25	McCully, Susan	100		
Spring 2013	THTR 261 01	1	10	Joyce, Shelley	100		
Spring 2013	THTR 262 01	1	6	Mendelson, Adam	100		
Spring 2013	THTR 263 01	1	4	Joyce, Shelley	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven, Gregory	100	X	
Spring 2013	THTR 264 01	1	4	Schraven, Gregory	100		
Spring 2013	THTR 311 01	3	29	Kreizenbeck, Alan D	100		
Spring 2013	THTR 332 01	3	6	Zlotescu, Elena	100		
Spring 2013	THTR 335 01	3	5	Mendelson, Adam	100		
Spring 2013	THTR 339 01	1 - 3	12	Mendelson, Adam	100		
Spring 2013	THTR 371 01	3	13	McCully, Susan	100		
Spring 2013	THTR 400 01	1 - 6	5	Kreizenbeck, Alan D	100		
Spring 2013	THTR 400 02	1 - 6	1	Salkind, Wendy	100		
Spring 2013	THTR 400 08	1 - 6	3	Mendelson, Adam	100		
Spring 2013	THTR 400 09	1 - 6	8	Schraven, Gregory	100		
Spring 2013	THTR 400 10	1 - 6	1	Joyce, Shelley	100		
Spring 2013	THTR 411 01	3	9	McCully, Susan	100		
Spring 2013	THTR 470 01	1 - 4	4	Kreizenbeck, Alan D	100		x
Spring 2013	THTR 490 01	3	19	Muson, Eve B	100		
Fall 2013	THTR 100 01	3	24	Schraven, Gregory	100	X	
Fall 2013	THTR 104 01	3	24	Joyce, Shelley	100	X	
Fall 2013	THTR 110 01	3	20	Searls, Colette C	100		
Fall 2013	THTR 110 02	3	20	Crocker, Martha T	100		
Fall 2013	THTR 110 03	3	20	Crocker, Martha T	100		
Fall 2013	THTR 110 4	3	18	Hirshorn, Rachel A	100		
Fall 2013	THTR 110 5	3	19	Hirshorn, Rachel A	100		
Fall 2013	THTR 120 01	3	24	McCully, Susan	100		
Fall 2013	THTR 120 02	3	22	Kreizenbeck, Alan D	100		
Fall 2013	THTR 202 01	3	28	Searls, Colette C	100		
Fall 2013	THTR 202 02	3	30	Searls, Colette C	100		
Fall 2013	THTR 220 01	3	17	Kreizenbeck, Alan D	100		
Fall 2013	THTR 232 01	3	5	Zlotescu, Elena	100		
Fall 2013	THTR 234 01	2	8	Zlotescu, Elena	100		
Fall 2013	THTR 235 01	3	6	Mendelson, Adam	100		
Fall 2013	THTR 241 01	3	17	Muson, Eve B	100		
Fall 2013	THTR 261 01	1	12	Schraven, Gregory	100		
Fall 2013	THTR 262 01	1	8	Mendelson, Adam	100		
Fall 2013	THTR 263 01	1	7	Joyce, Shelley	100		
Fall 2013	THTR 264 01	1	14	Schraven, Gregory	100		
Fall 2013	THTR 310 01	3	32	Kreizenbeck, Alan D	100		
Fall 2013	THTR 324 01	3	11	Muson, Eve B	100		
Fall 2013	THTR 325 01	3	7	Watson, Janet L	100		
Fall 2013	THTR 329 01	3	9	Salkind, Wendy	100		
Fall 2013	THTR 337 01	3	6	Mendelson, Adam	100		
Fall 2013	THTR 339 01	1 - 3	6	Mendelson, Adam	100		
Fall 2013	THTR 349 01	3	13	McCully, Susan	100		x
Fall 2013	THTR 390 01	3	10	Minnick, Michele	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Fall 2013	THTR 390 02	3	10	Hartman,Nyalls	100		
Fall 2013	THTR 400 04	1 - 6	1	McCully,Susan	100		
Fall 2013	THTR 400 08	1 - 6	5	Mendelson,Adam	100		
Fall 2013	THTR 400 09	1 - 6	11	Schraven,Greggory	100		
Fall 2013	THTR 400 10	1 - 6	3	Joyce,Shelley	100		
Fall 2013	THTR 460 01	3	13	Salkind,Wendy	100		
Spring 2014	THTR 100 01	3	25	Schraven,Greggory	100	X	
Spring 2014	THTR 104 01	3	24	Joyce,Shelley	100	X	
Spring 2014	THTR 110 01	3	19	Kreizenbeck,Alan D	100		
Spring 2014	THTR 110 02	3	20	Crocker,Martha T	100		
Spring 2014	THTR 120 01	3	20	McCully,Susan	100		
Spring 2014	THTR 202 01	3	24	Muson,Eve B	100		
Spring 2014	THTR 221 01	3	18	Salkind,Wendy	100		
Spring 2014	THTR 222 01	3	16	Watson,Janet L	100		
Spring 2014	THTR 231 01	3	4	Schraven,Greggory	100		
Spring 2014	THTR 233 01	3	12	Zlotescu,Elena	100		
Spring 2014	THTR 234 01	2	16	Zlotescu,Elena	100		
Spring 2014	THTR 237 01	3	7	Mendelson,Adam	100		
Spring 2014	THTR 244 01	3	26	McCully,Susan	100		
Spring 2014	THTR 261 01	1	14	Schraven,Greggory	100		
Spring 2014	THTR 262 01	1	11	Mendelson,Adam	100		
Spring 2014	THTR 263 01	1	9	Joyce,Shelley	100		
Spring 2014	THTR 264 01	1	13	Schraven,Greggory	100		
Spring 2014	THTR 315 01	3	9	Salkind,Wendy	100		x
Spring 2014	THTR 325 01	3	7	Watson,Janet L	100		
Spring 2014	THTR 332 01	3	3	Zlotescu,Elena	100		
Spring 2014	THTR 335 01	3	3	Mendelson,Adam	100		
Spring 2014	THTR 339 01	1 - 3	4	Mendelson,Adam	100		
Spring 2014	THTR 345 01	3	7	Watson,Janet L	100		
Spring 2014	THTR 350 01	4	11	Hartman,Nyalls	100		
Spring 2014	THTR 353 01	3	10	Hall,Amanda M	100		
Spring 2014	THTR 364 01	3	21	Kreizenbeck,Alan D	100		
Spring 2014	THTR 390 01	3	10	Muson,Eve B	100		
Spring 2014	THTR 390 02	3	8	Searls,Colette C	100		
Spring 2014	THTR 400 01	1 - 6	5	Kreizenbeck,Alan D	100		
Spring 2014	THTR 400 02	1 - 6	3	Salkind,Wendy	100		
Spring 2014	THTR 400 04	1 - 6	1	McCully,Susan	100		
Spring 2014	THTR 400 05	1 - 6	5	Muson,Eve B	100		
Spring 2014	THTR 400 06	1 - 6	1	Searls,Colette C	100		
Spring 2014	THTR 400 08	1 - 6	4	Mendelson,Adam	100		
Spring 2014	THTR 400 09	1 - 6	11	Schraven,Greggory	100		
Spring 2014	THTR 400 10	1 - 6	2	Joyce,Shelley	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Spring 2014	THTR 411 01	3	21	McCully,Susan	100		
Spring 2014	THTR 434 01	3	4	Joyce,Shelley	100		
Spring 2014	THTR 470 01	1 - 4	1	Osherow,Michele	100		x
Fall 2014	THTR 100 01	3	24	Schraven,Greggory	100	X	
Fall 2014	THTR 104 01	3	24	Joyce,Shelley	100	X	
Fall 2014	THTR 110 01	3	20	Crocker,Martha T	100		
Fall 2014	THTR 110 02	3	18	Hirshorn,Rachel A	100		
Fall 2014	THTR 110 03	3	20	Hirshorn,Rachel A	100		
Fall 2014	THTR 120 01	3	23	Kreizenbeck,Alan D	100		
Fall 2014	THTR 120 02	3	21	Kreizenbeck,Alan D	100		
Fall 2014	THTR 202 01	3	23	Searls,Colette C	100		
Fall 2014	THTR 202 02	3	25	Searls,Colette C	100		
Fall 2014	THTR 220 01	3	16	Watson,Janet L	100		
Fall 2014	THTR 223 1	3	8	Watson,Janet L	100		
Fall 2014	THTR 229 1	3	15	Crocker,Martha T	100		
Fall 2014	THTR 232 01	3	10	Bisbee,Michelle	100		
Fall 2014	THTR 235 01	3	15	Mendelson,Adam	100		
Fall 2014	THTR 241 01	3	19	Muson,Eve B	100		
Fall 2014	THTR 261 01	1	12	Schraven,Greggory	100		
Fall 2014	THTR 262 01	1	15	Mendelson,Adam	100		
Fall 2014	THTR 263 01	1	13	Joyce,Shelley	100		
Fall 2014	THTR 264 01	1	13	Bisbee,Michelle	100		
Fall 2014	THTR 310 01	3	29	Kreizenbeck,Alan D	100		
Fall 2014	THTR 324 01	3	7	Searls,Colette C	100		
Fall 2014	THTR 339 01	1 - 3	16	Mendelson,Adam	100		
Fall 2014	THTR 341 1	3	12	McCully,Susan	100		
Fall 2014	THTR 354 1	3	6	Schraven,Greggory	100		
Fall 2014	THTR 390 01	3	7	Muson,Eve B	100		
Fall 2014	THTR 390 02	3	7	Nunns,Stephen	100		
Fall 2014	THTR 400 05	1 - 6	2	Muson,Eve B	100		
Fall 2014	THTR 400 07	1 - 6	2	Watson,Janet L	100		
Fall 2014	THTR 400 08	1 - 6	6	Mendelson,Adam	100		
Fall 2014	THTR 400 09	1 - 6	3	Schraven,Greggory	100		
Fall 2014	THTR 400 12	1 - 6	2	Abele,Eric M.	100		
Fall 2014	THTR 410 1	3	10	McCully,Susan	100		
Fall 2014	THTR 420 1	3	11	Salkind,Wendy	100		
Fall 2014	THTR 430 1	1 - 3	3	Salkind,Wendy	100		
Fall 2014	THTR 460 01	3	10	Salkind,Wendy	100		
Fall 2014	THTR 460 02	3	11	Abele,Eric M.	100		
Spring 2015	THTR 100 01	3	23	Schraven,Greggory	100	X	
Spring 2015	THTR 104 01	3	24	Joyce,Shelley	100	X	
Spring 2015	THTR 110 01	3	20	Watson,Janet L	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Spring 2015	THTR 110 02	3	20	Crocker,Martha T	100		
Spring 2015	THTR 110 03	3	18	Hirshorn,Rachel A	100		
Spring 2015	THTR 120 01	3	24	McCully,Susan	100		
Spring 2015	THTR 221 01	3	11	Hirshorn,Rachel A	100		
Spring 2015	THTR 222 01	3	14	Watson,Janet L	100		
Spring 2015	THTR 231 01	3	11	Schraven,Greggory	100		
Spring 2015	THTR 233 01	3	10	Abele,Eric M.	100		
Spring 2015	THTR 234 01	2	16	Abele,Eric M.	100		
Spring 2015	THTR 239 01	3	16	Crocker,Martha T	100		
Spring 2015	THTR 244 01	3	24	McCully,Susan	100		
Spring 2015	THTR 261 01	1	18	Schraven,Greggory	100		
Spring 2015	THTR 262 01	1	8	Mendelson,Adam	100		
Spring 2015	THTR 263 01	1	12	Abele,Eric M.	100		
Spring 2015	THTR 264 01	1	13	Bisbee,Michelle	100		
Spring 2015	THTR 325 01	3	8	Watson,Janet L	100		
Spring 2015	THTR 330 01	3	13	Bisbee,Michelle	100		
Spring 2015	THTR 331 01	3	10	Joyce,Shelley	100		
Spring 2015	THTR 335 01	3	6	Mendelson,Adam	100		
Spring 2015	THTR 339 01	1 - 3	8	Schraven,Greggory	100		
Spring 2015	THTR 339 02	1 - 3	9	Mendelson,Adam	100		
Spring 2015	THTR 339 03	1 - 3	7	Abele,Eric M.	100		
Spring 2015	THTR 339 04	1 - 3	7	Bisbee,Michelle	100		
Spring 2015	THTR 347 01	4	11	Muson,Eve B	100		
Spring 2015	THTR 353 01	3	12	Hall,Amanda M	100		
Spring 2015	THTR 371 01	3	15	McCully,Susan	100		
Spring 2015	THTR 390 01	3	10	Hartman,Nyalls	100		
Spring 2015	THTR 390 02	3	11	Muson,Eve B	100		
Spring 2015	THTR 400 01	1 - 6	5	Kreizenbeck,Alan D	100		
Spring 2015	THTR 400 05	1 - 6	6	Muson,Eve B	100		
Spring 2015	THTR 400 08	1 - 6	3	Mendelson,Adam	100		
Spring 2015	THTR 400 09	1 - 6	4	Schraven,Greggory	100		
Spring 2015	THTR 400 12	1 - 6	1	Abele,Eric M.	100		
Spring 2015	THTR 411 01	3	32	Kreizenbeck,Alan D	100		
Spring 2015	THTR 430 01	1 - 3	2	Abele,Eric M.	100		
Spring 2015	THTR 432 01	1 - 4	8	Abele,Eric M.	100		
Spring 2015	THTR 470 01	1 - 4	9	Kreizenbeck,Alan D	100		x
Fall 2015	THTR 100 01	3	23	Schraven,Greggory	100	X	
Fall 2015	THTR 104 01	3	23	Joyce,Shelley	100	X	
Fall 2015	THTR 110 01	3	20	Crocker,Martha T	100		
Fall 2015	THTR 110 02	3	20	Andrews,Louise J.	100		
Fall 2015	THTR 120 01	3	33	Kreizenbeck,Alan D	100		
Fall 2015	THTR 202 01	3	27	Muson,Eve B	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Fall 2015	THTR 220 01	3	18	Kreizenbeck,Alan D	100		
Fall 2015	THTR 223 01	3	7	Andrews,Louise J.	100		
Fall 2015	THTR 229 01	3	10	Crocker,Martha T	100		
Fall 2015	THTR 232 01	3	9	Sinnott,Nathaniel John	100		
Fall 2015	THTR 235 01	3	9	Mendelson,Adam	100		
Fall 2015	THTR 241 01	3	18	Muson,Eve B	100		
Fall 2015	THTR 261 01	1	9	Schraven,Greggory	100		
Fall 2015	THTR 262 01	1	13	Mendelson,Adam	100		
Fall 2015	THTR 263 01	1	7	Abele,Eric M.	100		
Fall 2015	THTR 264 01	1	7	Sinnott,Nathaniel John	100		
Fall 2015	THTR 310 01	3	32	Kreizenbeck,Alan D	100		
Fall 2015	THTR 324 01	3	8	Muson,Eve B	100		
Fall 2015	THTR 329 01	3	7	Salkind,Wendy	100		
Fall 2015	THTR 339 01	1 - 3	8	Schraven,Greggory	100		
Fall 2015	THTR 339 02	1 - 3	8	Mendelson,Adam	100		
Fall 2015	THTR 339 03	1 - 3	6	Abele,Eric M.	100		
Fall 2015	THTR 339 04	1 - 3	3	Sinnott,Nathaniel John	100		
Fall 2015	THTR 341 01	3	10	McCully,Susan	100		
Fall 2015	THTR 349 01	3	9	McCully,Susan	100		x
Fall 2015	THTR 353 01	3	14	Hall,Amanda M	100		
Fall 2015	THTR 390 01	3	5	Nunns,Stephen	100		
Fall 2015	THTR 390 02	3	21	Hartman,Nyalls	100		
Fall 2015	THTR 400 05	1 - 6	1	Muson,Eve B	100		
Fall 2015	THTR 400 06	1 - 6	1	Searls,Colette C	100		
Fall 2015	THTR 400 08	1 - 6	1	Mendelson,Adam	100		
Fall 2015	THTR 400 09	1 - 6	2	Schraven,Greggory	100		
Fall 2015	THTR 400 12	1 - 6	1	Abele,Eric M.	100		
Fall 2015	THTR 430 01	1 - 3	5	Abele,Eric M.	100		
Fall 2015	THTR 432 01	1 - 4	7	Abele,Eric M.	100		
Fall 2015	THTR 432 02	1 - 4	5	Abele,Eric M.	100		
Fall 2015	THTR 432 02	1 - 4	5	Mendelson,Adam	100		
Fall 2015	THTR 460 01	3	18	Abele,Eric M.	100		
Fall 2015	THTR 470 01	1 - 4	2	Hartman,Nyalls	100		
Spring 2016	THTR 100 01	3	23	Schraven,Greggory	100	X	
Spring 2016	THTR 104 01	3	23	Joyce,Shelley	100	X	
Spring 2016	THTR 110 01	3	20	Crocker,Martha T	100		
Spring 2016	THTR 110 02	3	20	Crocker,Martha T	100		
Spring 2016	THTR 202 1	3	27	Kreizenbeck,Alan D	100		
Spring 2016	THTR 221 01	3	13	Muson,Eve B	100		

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven, Gregory	100	X	
Spring 2016	THTR 222 01	3	15	Watson, Janet L	100		
Spring 2016	THTR 231 01	3	14	Schraven, Gregory	100		
Spring 2016	THTR 233 01	3	11	Abele, Eric M.	100		
Spring 2016	THTR 234 01	2	16	Ranney-Howes, Mary Celestine G	100		
Spring 2016	THTR 237 1	3	14	Mendelson, Adam	100		
Spring 2016	THTR 239 01	3	11	Salkind, Wendy	100		
Spring 2016	THTR 244 01	3	19	McCully, Susan	100		
Spring 2016	THTR 261 01	1	18	Schraven, Gregory	100		
Spring 2016	THTR 262 01	1	14	Mendelson, Adam	100		
Spring 2016	THTR 263 01	1	12	Abele, Eric M.	100		
Spring 2016	THTR 264 01	1	13	Sinnott, Nathaniel John	100		
Spring 2016	THTR 325 01	3	7	Watson, Janet L	100		
Spring 2016	THTR 335 01	3	6	Mendelson, Adam	100		
Spring 2016	THTR 339 01	1 - 3	11	Schraven, Gregory	100		
Spring 2016	THTR 339 02	1 - 3	5	Mendelson, Adam	100		
Spring 2016	THTR 339 03	1 - 3	5	Abele, Eric M.	100		
Spring 2016	THTR 339 04	1 - 3	7	Sinnott, Nathaniel John	100		
Spring 2016	THTR 345 1	3	13	Watson, Janet L	100		
Spring 2016	THTR 350 1	4	10	Hartman, Nyalls	100		
Spring 2016	THTR 364 1	3	21	Kreizenbeck, Alan D	100		
Spring 2016	THTR 390 01	3	12	Hartman, Nyalls	100		
Spring 2016	THTR 390 02	3	12	Muson, Eve B	100		
Spring 2016	THTR 390 1	3	6	Abele, Eric M.	100		
Spring 2016	THTR 390 1	3	6	Mendelson, Adam	100		
Spring 2016	THTR 400 02	1 - 6	1	Salkind, Wendy	100		
Spring 2016	THTR 400 04	1 - 6	3	McCully, Susan	100		
Spring 2016	THTR 400 05	1 - 6	4	Muson, Eve B	100		
Spring 2016	THTR 400 06	1 - 6	1	Searls, Colette C	100		
Spring 2016	THTR 400 08	1 - 6	2	Mendelson, Adam	100		
Spring 2016	THTR 400 09	1 - 6	1	Schraven, Gregory	100		
Spring 2016	THTR 400 12	1 - 6	4	Abele, Eric M.	100		
Spring 2016	THTR 411 01	3	23	McCully, Susan	100		
Spring 2016	THTR 430 01	1 - 3	4	Searls, Colette C	100		
Spring 2016	THTR 432 01	1 - 4	8	Sinnott, Nathaniel John	100		
Spring 2016	THTR 434 1	3	8	Abele, Eric M.	100		
Fall 2016	THTR 100 01	3	31	Schraven, Gregory	100	X	
Fall 2016	THTR 104 01	3	23	Mather, Joan Larkins	100	X	

Semester & Year Presented (sem/yyyy)	Course Designation & Number	# of Credits	# of Students Enrolled	Name	% Effort	Check if Lab Involved	Check if Course is Crosslisted for Professional/ Undergrad./ Graduate Students
Fall 2011	THTR 100 1	3	24	Schraven,Greggory	100	X	
Fall 2016	THTR 110 01	3	20	Crocker,Martha T	100		
Fall 2016	THTR 110 02	3	19	Muson,Eve B	100		
Fall 2016	THTR 110 03	3	19	Hartman,Nyalls	100		
Fall 2016	THTR 120 01	3	25	McCully,Susan	100		
Fall 2016	THTR 202 01	3	28	Kreizenbeck,Alan D	100		
Fall 2016	THTR 220 01	3	20	Kreizenbeck,Alan D	100		
Fall 2016	THTR 223 01	3	8	Watson,Janet L	100		
Fall 2016	THTR 229 01	3	9	Crocker,Martha T	100		
Fall 2016	THTR 232 01	3	11	Sinnott,Nathaniel John	100		
Fall 2016	THTR 235 01	3	12	Mendelson,Adam	100		
Fall 2016	THTR 241 01	3	18	Muson,Eve B	100		
Fall 2016	THTR 261 01	1	14	Schraven,Greggory	100		
Fall 2016	THTR 262 01	1	15	Mendelson,Adam	100		
Fall 2016	THTR 263 01	1	7	Mather,Joan Larkins	100		
Fall 2016	THTR 264 01	1	6	Sinnott,Nathaniel John	100		
Fall 2016	THTR 264 02	1	5	Sinnott,Nathaniel John	100		
Fall 2016	THTR 310 01	3	31	Kreizenbeck,Alan D	100		
Fall 2016	THTR 324 01	3	6	Muson,Eve B	100		
Fall 2016	THTR 329 01	3	6	Crocker,Martha T	100		
Fall 2016	THTR 339 01	1 - 3	11	Schraven,Greggory	100		
Fall 2016	THTR 339 02	1 - 3	6	Mendelson,Adam	100		
Fall 2016	THTR 339 03	1 - 3	7	Abele,Eric M.	100		
Fall 2016	THTR 339 04	1 - 3	1	Sinnott,Nathaniel John	100		
Fall 2016	THTR 341 01	3	16	Hochwald,Bari	100		
Fall 2016	THTR 353 01	3	15	Hall,Amanda M	100		
Fall 2016	THTR 390 01	3	6	Hartman,Nyalls	100		
Fall 2016	THTR 390 02	3	9	Ritsch,Joseph	100		
Fall 2016	THTR 400 03	1 - 6	2	Sinnott,Nathaniel John	100		
Fall 2016	THTR 400 08	1 - 6	6	Mendelson,Adam	100		
Fall 2016	THTR 400 09	1 - 6	2	Schraven,Greggory	100		
Fall 2016	THTR 400 12	1 - 6	2	Abele,Eric M.	100		
Fall 2016	THTR 410 01	3	8	McCully,Susan	100		
Fall 2016	THTR 421 01	3	12	Watson,Janet L	100		
Fall 2016	THTR 430 01	1 - 3	1	Searls,Colette C	100		
Fall 2016	THTR 432 01	1 - 4	4	Abele,Eric M.	100		
Fall 2016	THTR 432 02	1 - 4	8	Abele,Eric M.	100		
Fall 2016	THTR 460 01	3	25	Abele,Eric M.	100		

Table 3
Substantive Program Modifications

Program	Nature of Change	Reason for Change
BA Theatre	Changed Concentration in Performance to Theatre Studies with a new curriculum	<ul style="list-style-type: none"> · to better concentrate the acting training on BFA-Acting program · to respond to more students interested in flexibility and generalization for the double-major · to respond to trends in devised theatre-making in the field · to improve students' ability to succeed both in undergraduate program and in the field
	Updated curriculum for Design & Production Concentration	<ul style="list-style-type: none"> · to update and upgrade training preparation for students · to respond to the demands of a new facility with more sophisticated equipment and opportunities · to improve students' ability to succeed both in undergraduate program and in the field.

**Table 4
Five-Year Faculty Profile**

Department: Theatre

	Fall <u>2011</u>		Fall <u>2012</u>		Fall <u>2013</u>		Fall <u>2014</u>		Fall <u>2015</u>	
	Ten/ Track	Off Track	Ten/ Track	Off Track	Ten/ Track	Off Track	Ten/ Track	Off Track	Ten/ Track	Off Track
Status										
Full-Time	7	3	7	5	7	4	6	6	8	3
Part-Time	0	3	0	2	0	3	0	3	0	5
Highest Degree										
Bachelor	0	0	0	1	0	0	0	0	0	1
Master	5	2	5	4	5	5	4	6	5	5
1st Prof.										
Doctorate	2	1	2	1	2	1	2	1	3	0
No Degree	0	3	0	1	0	1	0	2	0	2
Unknown										
Rank										
Professor	0	0	1	0	1	0	2	0	2	0
Assoc Prof	6	0	5	0	5	0	3	0	4	0
Asst Prof	1	0	1	0	1	0	1	1	2	0
Instructor										
Lecturer	0	6	0	7	0	7	0	8	0	8
Other										
Race										
2 or More										
Amer. Indian										
Asian										
Black										
Hawaii/Pac										
Hispanic										1
International										
Not Specified										
White	7	6	7	7	7	7	6	9	8	7
Gender										
Female	5	5	5	4	5	5	4	5	5	4
Male	2	1	2	3	2	2	2	4	3	4
Age										
(Median)	56.6	44.3	57.6	42.4	58.6	44.3	57.3	43.7	55.1	45.6
Total	7	6	7	7	7	7	6	9	8	8

Source: DW.EMPLOYEES table

Prepared by: UMBC Office of Institutional Research, 09/2016.

UMBC FY 2017 Academic Program Review

**Table 5
Resources**

ACADEMIC PROGRAM REVIEW

FICE 002105 U of Maryland Baltimore County FY16

Department: Theatre

Program Name & Degrees Offered: Acting, BFA; Theatre, BA

HEGIS Code of Program: 100702, ACTG; 100700, THTR;

PROGRAM FACULTY

FTE-FACULTY in Program:

of Tenured Faculty:

of Ten-Track Fac:

PROGRAM EXPENDITURES

Object of Expenditures	Gen. Instruct. State Supported Expenditures	Non State Supp. Expenditures	Total Instructional Expenditures	Research Exp Restricted	Research Exp Un-Restricted	Total Expenditures
Salaries - Ten/Track Fac	516224.76		516224.76			516224.76
Salaries - Other Faculty	369092.31		369092.31			369092.31
Salaries - All Other	566406.86		566406.86			566406.86
Other Exp.	161885.14	12230	174115.14		29280.05	203395.19
Total Prog. Expenditures	1613609.07	12230	1625839.07	0	29280.05	1655119.12

SOURCE: Provost's Office - Assoc Provost for Financial Mgmt.

UMBC FY 2017 Academic Program Review

**Table 6
Contributions to the Profession**

Institution: University of Maryland Baltimore County

Department: Theatre

Program Name & Degrees Offered: Acting, BFA; Theatre, BA

HEGIS Code of Program: 100702, ACTG; 100700, THTR

OUTCOMES

SCHOLARSHIP & RESEARCH

		CY11	CY12	CY13	CY14	CY15
A. System Indicators						
# of Books Published (Lines I1+I2+I3)	Line 29	0	0	0	0	0
# of Refereed Works	Line 30	1	1	1	3	1
# of Non-refereed Works	Line 31	0	0	0	0	1
# of Creative Activities	Line 32	36	41	33	38	0
# of Presentations (Lines I5+I6)	Line 33	6	2	5	11	12
# of Research Grants	Line 34	0	0	0	0	0
# of Faculty Awarded Research Grants	Line 35	0	0	0	0	0
\$ of Research Grants	Line 36	\$0	\$0	\$0	\$0	\$0
B. Institution-Specific Quality Indicators / Accountability Indicators						
# of Textbooks Published	Line 11	0	0	0	0	0
# of Edited Books Published	Line 12	0	0	0	0	0
# of Other Books Published	Line 13	0	0	0	0	0
# of Presentations to Intern./Nat. Org.	Line 15	4	2	5	3	8
# of Presentations to Regional/Local Org.	Line 16	2	0	0	8	4
# of Scholarly Awards by Intern./Nat. Org.	Line 17	3	3	2	1	0
# of Scholarly Awards by Regional/Local Org.	Line 18	0	2	0	1	3
# Days spent preparing proposals, presentations..	Line 19	1,146	1,262	1,263	630	795

* Subject to revision.

SOURCE: UMBC Faculty Annual Report of non-instructional productivity; Grants information as reported in Faculty Workload Report to USM

Prepared by: UMBC Office of Institutional Research, 09/2016.

UMBC FY 2017 Academic Program Review

**TABLE 7
INDICATORS OF ACADEMIC PROGRAM COST AND PRODUCTIVITY**

Institution: University of Maryland Baltimore County

Department: Theatre

Program Name & Degrees Offered: Acting, BFA; Theatre, BA;

HEGIS Code of Program: 100702, ACTG; 100700, THTR;

OUTCOMES

TEACHING

		FY12	FY13	FY14	FY15	FY16
A. System Indicators						
Total Credit Hours Generated	Line 11	2459	2551	2495	2581	2402
Undergraduate LD	Line 12	1610	1663	1702	1657	1441
Undergraduate UD	Line 13	849	888	793	924	961
Graduate I*	Line 14					
Graduate II	Line 15					
Graduate III	Line 16					
Total FTES	Line 17	82	85	83.2	86	80.1
% Cr Hr Generated by Ten/Ten-Track Fac	Line 18					
Undergraduate LD	Line 19					
Undergraduate UD	Line 20					
Graduate	Line 21					
No. of Degrees Awarded						
Bachelor's	Line 24	15	18	9	18	13
Masters	Line 25					
Doctorate	Line 26					
Post-Bacc Certificate	Line 27	-	-	-	-	-
Ratio of FTES/FTEF	Line 28	6.5	6.7	6.8	6.5	6.2
B. Institution-Specific Quality Indicators						
Total FTEF		12.65	12.66	12.32	13.32	12.98
FTEF of FT and PT Faculty		12.65	12.66	12.32	13.32	12.98
FTEF of Grad Teaching Assts						

* Graduate I, II, and III credit hours/ftes are defined by MHEC and DBM. Grad III refers to research credit hours (799 and 899 course credit hours); Grad II refers to regular graduate course credit hours taken by PhD students. Grad I refers to all other graduate course credit hours taken by any students other than PhD students.

SOURCE: DW.ReportFactRegistration & Credit Hour Reports; Faculty Workload Reports; DW.ReportFactDegreePlans table

Prepared by: UMBC Office of Institutional Research, 09/2016.

UMBC FY 2017 Academic Program Review

Table 8
Contributions to the Public

Institution: University of Maryland Baltimore County

Department: Theatre
 Program Name & Degrees Offered: Acting, BFA; Theatre, BA
 HEGIS Code of Program: 100702, ACTG; 100700, THTR

OUTCOMES

SERVICE: INSTITUTION, PROFESSION, PUBLIC

		CY11	CY12	CY13	CY14	CY15
A. System Indicators						
Institution						
# of Departmental, Inst. and System Committees (I10+I11+I12)	Line 37	65	89	76	46	43
# of Undergraduates Advised	Line 38	138	202	184	162	156
Profession						
# of Peer Review Panels & Accrediting Teams (I13+I14)	Line 39	2	0	0	0	0
# Manuscripts Read/reviewed	Line 40	50	8	5	22	0
# of Journals Served as Editor, Area Editor, Etc. (I15+I16)	Line 41	2	3	1	0	0
# of Offices Held in Professional Organizations (I17+I18)	Line 42	2	4	2	0	0
Public						
# of Patents Applied for	Line 48	0	0	0	0	0
B. Institution-Specific Quality Indicators / Accountability Indicators						
Institution						
# of Departmental Committees	Line I10	50	63	61	39	38
# of Institutional Committees	Line I11	15	26	15	7	5
# of System Committees	Line I12	0	0	0	0	0
Profession						
# of Peer Review Panels & Accrediting Teams	Line I13	2	0	0	0	0
# of Accreditation and Certification Teams	Line I14	0	0	0	0	0
# of Journals Editorship & Sub-area Editorship	Line I15	1	0	0	0	0
# of Journals Associate Editorship & Editorial Board	Line I16	1	3	1	0	0
# of Offices Held in Inter./Nat. Org.	Line I17	2	4	2	0	0
# of Offices Held in Regional/Local Org.	Line I18	0	0	0	0	0
Public						
# Days Spent on Professional Services	Line I19	30.4	34.6	20.4	39.52	52
# Days spent on Administrative & Committee Assignments	Line I20	328.2	563.2	386.9	596.96	628.2

* Subject to revision.

SOURCE: UMBC Faculty Annual Report of non-instructional productivity
 Prepared by: UMBC Office of Institutional Research, 09/2016.
 UMBC FY 2017 Academic Program Review

**TABLE 10:
Undergraduate Student Enrollment & Degrees
Five Year Trend Data
Department: Theatre**

ENROLLMENTS

Name of Degree	Program Name	Fall	Total # of Students	Annual %Change	Average of Annual % Change	5-Year %Change	5-Year Enrollment Average	Primary Plans
BFA	<i>Acting</i>	2011	56					
		2012	33	-41.1%				
		2013	26	-21.2%				
		2014	29	11.5%				
		2015	24	-17.2%				
					-17.0%	-57.1%	33.6	
BA	<i>Theatre</i>	2011	63					
		2012	60	-4.8%				
		2013	65	8.3%				
		2014	71	9.2%				
		2015	90	26.8%				
					9.9%	42.9%	69.8	

DEGREES

Name of Degree	Program Name	Year	FY Total # of Degrees Awarded	Annual %Change	Ave, of Annual % Change	5-Year %Change	5 - Year Degree Average	Primary Degrees
BFA	<i>Acting</i>	2011-12	8					
		2012-13	5	-37.5%				
		2013-14	2	-60.0%				
		2014-15	6	200.0%				
		2015-16	3	-50.0%				
					13.1%	-62.5%	4.8	
BA	<i>Theatre</i>	2011-12	7					
		2012-13	13	85.7%				
		2013-14	7	-46.2%				
		2014-15	12	71.4%				
		2015-16	10	-16.7%				
					23.6%	42.9%	9.8	

Table 10A

**Five-Year Undergraduate Student Profile:
Enrollments in Major**

Department: Theatre

Major: Acting BFA

Level:	Fall 2011			Fall 2012			Fall 2013			Fall 2014			Fall 2015		
	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans
Bachelor's															
Status															
Full-Time	24	28	52	19	11	30	18	6	24	17	7	24	15	7	22
Part-Time	2	2	4	1	2	3	1	1	2	2	3	5	1	1	2
Residency															
Maryland	25	26	51	19	10	29	18	7	25	16	10	26	14	8	22
Non-Md	1	4	5	1	3	4	1		1	3		3	2		2
Gender															
Male	9	16	25	9	10	19	7	4	11	4	7	11	2	5	7
Female	17	14	31	11	3	14	12	3	15	15	3	18	14	3	17
Race															
2 or More		1	1		1	1	4		4	3		3	2		2
Amer. Indian			0			0			0			0			0
Asian		1	1	2		2	1		1	2	2	4	1	2	3
Black	7	11	18	4	4	8	2	3	5	1	3	4	1	1	2
Hawaii/Pac			0			0			0			0			0
Hispanic	2	1	3	2	1	3	1	1	2	1		1			0
International		3	3		3	3			0			0			0
Not Specified	1		1	3		3	2		2	3		3			0
White	16	13	29	9	4	13	9	3	12	9	5	14	12	5	17
Age															
Under 18	1	1	2			0	1		1	1	1	2			0
18 - 19	8	10	18	7	5	12	10	1	11	7	2	9	7	2	9
20 - 21	10	11	21	9	4	13	5	4	9	7	2	9	8	1	9
22 - 24	5	5	10	3	3	6	2	2	4	2	3	5	1	4	5
25 - 29	1	1	2	1		1	1		1	1	2	3		1	1
30 - 39	1	1	2			0			0			0			0
40 - 49		1	1		1	1			0	1		1			0
50 - 59			0			0			0			0			0
60 - 64			0			0			0			0			0
65 and Over			0			0			0			0			0
Total	26	30	56	20	13	33	19	7	26	19	10	29	16	8	24

Source: DW.ReportFactStudentPlans

Prepared by: UMBC Office of Institutional Research, 09/2016.

UMBC FY 2017 Academic Program Review

Table 10A

**Five-Year Undergraduate Student Profile:
Enrollments in Major**

Department: Theatre

Major: Theatre BA

Level: Bachelor's	Fall 2011			Fall 2012			Fall 2013			Fall 2014			Fall 2015		
	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans	Primary Plan	Add'l Plans	All Plans
Status															
Full-Time	45	13	58	45	9	54	53	8	61	62	6	68	60	21	81
Part-Time	5		5	5	1	6	3	1	4	3		3	6	3	9
Residency															
Maryland	47	12	59	47	8	55	53	7	60	62	6	68	61	23	84
Non-Md	3	1	4	3	2	5	3	2	5	3		3	5	1	6
Gender															
Male	20	5	25	20	5	25	20	4	24	29	1	30	22	13	35
Female	30	8	38	30	5	35	36	5	41	36	5	41	44	11	55
Race															
2 or More	2		2	4	1	5	1	1	2	5		5	4	1	5
Amer. Indian			0			0			0			0			0
Asian	1	1	2		1	1	2		2	2	1	3	2	2	4
Black	8	7	15	9	3	12	8	1	9	8	1	9	13	3	16
Hawaii/Pac			0			0			0			0			0
Hispanic	2		2	2		2	3		3	2		2	2	2	4
International			0			0			0			0		3	3
Not Specified			0	2		2	3		3	2		2	3		3
White	37	5	42	33	5	38	39	7	46	46	4	50	42	13	55
Age															
Under 18	1		1	4		4	4		4	3	1	4	4	5	9
18 - 19	20	4	24	15	5	20	18	3	21	22	1	23	21	13	34
20 - 21	21	5	26	19	5	24	27	5	32	26	2	28	21	6	27
22 - 24	5		5	10		10	4	1	5	12	1	13	17		17
25 - 29	1	1	2			0	1		1	2		2	2		2
30 - 39	2	2	4	2		2	2		2		1	1			0
40 - 49		1	1			0			0			0			0
50 - 59			0			0			0			0			0
60 - 64			0			0			0			0			0
65 and Over			0			0			0			0		1	1
Total	50	13	63	50	10	60	56	9	65	65	6	71	66	24	90

Source: DW.ReportFactStudentPlans

Prepared by: UMBC Office of Institutional Research, 09/2016.

UMBC FY 2017 Academic Program Review

**TABLE 10B:
Undergraduate Minor and Certificate Enrollment & Degrees
Five Year Trend Data
Department: Theatre**

ENROLLMENTS

Name of Degree	Program Name	Fall	Total # of Students	Annual %Change	Average of Annual % Change	5-Year %Change	5-Year Enrollment Average
Minor	<i>Theatre</i>	2011	18		[REDACTED]	[REDACTED]	[REDACTED]
		2012	23	27.8%			
		2013	32	39.1%			
		2014	35	9.4%			
		2015	35	0.0%			
					19.1%	94.4%	28.6

DEGREES

Name of Degree	Program Name	Year	FY Total # of Degrees Awarded	Annual %Change	Ave, of Annual % Change	5-Year %Change	5 - Year Degree Average
Minor	<i>Theatre</i>	2011-12	4		[REDACTED]	[REDACTED]	[REDACTED]
		2012-13	6	50.0%			
		2013-14	6	0.0%			
		2014-15	7	16.7%			
		2015-16	13	85.7%			
					38.1%	225.0%	7.2

Source: DW.ReportFactStudentPlans; DW.ReportFactDegreePlans
 Prepared by: UMBC Office of Institutional Research, 09/2016.
 UMBC FY 2017 Academic Program Review

Table 12

Assessment of Physical Facilities and Support Facilities

Note. For each rating of Inadequate or Very Inadequate, attach an explanation with an estimate of your needs.
Use the Other category for special facilities such as machine shop, vivarium, studio, and so on.

Facilities	Very Adequate	Adequate	Inadequate	Very Inadequate
1) Office Space				
a) Faculty Space			✓	
b) Administration Space		✓		
c) Staff Space			✓	
d) Student Space			✓	
2) Library				
a) Periodical Holdings			✓	
b) Book Holdings			✓	
c) Department--Based Holdings			✓	
3) Computer Facilities				
a) Central Computer Server(s)				
i) Hardware			✓	
ii) Software			✓	
b) Department---Based				
i) Hardware			✓	
ii) Software			✓	
4) Performance Spaces				
a) Proscenium Theatre				
i) Space	✓			
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat	✓			
v) Ventilation			✓	
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	
b) Black Box Theatre				
i) Space			✓	
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat	✓			
v) Ventilation			✓	
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	
5) Support Spaces				
a) Scene Shop				
i) Space			✓	
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat	✓			
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	
b) Electrics/Sound Shop				

Facilities	Very Adequate	Adequate	Inadequate	Very Inadequate
i) Space			✓	
ii) Electric Power			✓	
iii) Water and Sewage	✓			
iv) Lighting, Heat	✓			
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	
c) Costume Shop				
i) Space			✓	
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat	✓			
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	
d) Makeup/ Dressing Rooms				
i) Space			✓	
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat			✓	
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	
6) Rehearsal/ Performance Spaces				
a) Theatre Rehearsal Studio				
i) Space	✓			
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat	✓			
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.	✓			
(2) Teaching	✓			
(3) Student Resrch.	✓			
b) Acting/Directing Studio				
i) Space				✓
ii) Electric Power	✓			
iii) Water and Sewage	✓			
iv) Lighting, Heat			✓	
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.	✓			
(2) Teaching			✓	
(3) Student Resrch.	✓			
c) Fine Arts Room 318				
i) Space			✓	
ii) Electric Power				✓
iii) Water and Sewage		✓		
iv) Lighting, Heat			✓	
v) Ventilation	✓			
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	

Facilities	Very Adequate	Adequate	Inadequate	Very Inadequate
(3) Student Resrch.			✓	
7) Storage				
a) Scenery				✓
b) Properties			✓	
c) Paint				✓
d) Costumes				✓
e) Lighting			✓	
f) Sound		✓		
g) Rehearsal			✓	
h) Classroom		✓		
8) Classrooms/ Other				
a) PAHB 201				
i) Space		✓		
ii) Electric Power		✓		
iii) Water and Sewage		✓		
iv) Lighting, Heat		✓		
v) Ventilation		✓		
vi) Equipment				
(1) Faculty Resrch.		✓		
(2) Teaching		✓		
(3) Student Resrch.		✓		
b) PAHB 009				
i) Space				✓
ii) Electric Power		✓		
iii) Water and Sewage		✓		
iv) Lighting, Heat				✓
v) Ventilation				✓
vi) Equipment				
(1) Faculty Resrch.			✓	
(2) Teaching			✓	
(3) Student Resrch.			✓	

Self-Study Table Notes

Table 12

Note: For each rating of *Inadequate* or *Very Inadequate*, attach an explanation with an estimate of your needs.

The PAHB features attractive, well-appointed faculty offices with natural light and (mostly) easy access for students and colleagues. The only inadequacy is in quantity. While all full-time faculty have dedicated office space, there is no room for growth. One full-time faculty shares her office with full-time staff and several share with student assistants. One faculty office is located in another wing of the building.

Students are challenged to find on-campus work space given the need access other members of the production team, and tools for their work. This is particularly problematic for students working in stage management and scenic design.

2.b.- The UMBC Library has significant gaps in theatre/performance book holdings. Frequently in searching for books, we find titles of newer works more consistently at UMCP or Towson University, but not at UMBC. UMBC relies on departments for recommended acquisition of monographs and other materials, which can be labor-intensive for faculty. We wonder if these other UM system libraries use a more automated process.

2.c- There is no library for Theatre

4.b.v - We are having issues with smoke detectors being set off by our fog machines and hazers.

6.b.i (ADS – PAHB 105)

Prior to moving into the PAHB, UMBC Theatre had two dedicated studio spaces to teach acting and rehearse productions, as well as provide space for faculty and student research and student class rehearsal. These spaces were also used for meetings, event preparation and overflow, storage, and even public presentations. The PAHB features two adjacent studio spaces (Theatre Rehearsal Space – TRS, and Acting-Directing Studio – ADS). These two spaces serve all of the auxiliary uses described above (both for Theatre and other university functions), but only the TRS has the footprint to serve they key purpose of housing production rehearsals. While the ADS is too small to serve as either a directing lab or primary rehearsal space for the PAHB Theater, it is a very well-equipped space ideal for other critical uses, such as class projects, break-out rehearsal for choreography, faculty research projects, small auditions, scene rehearsals for acting classes (students check the space out and use key cards), student research projects, student showcases, production warm-ups, and public presentations. It cannot be used as a regularly scheduled teaching space, except for very small classes. This infrastructural limitation necessitates the continued upgrade and refurbishment of Theatre’s older studio space, FA 318 (located in the nearby Fine Arts Building) as the primary rehearsal space for each second-semester production.

6.b.vi (ADS – PAHB 105)

The A/V equipment has been a consistent issue in the ADS. Theatre paid for its repair in 2016; the university has no plan for maintaining equipment inside the walls of the PAHB. In this particular case, the expense was fortunately low, but if it were a serious repair, emergency funding would have to have been found.

6.c.i (FA 318)

While removed from the rest of the Theatre Department, this space remains centrally critical – booked day and night – for teaching and rehearsing; its incremental upgrade has remained a priority.

6.c.ii (FA 318)

The room suffered major damage to its electrical system as a result of renovations to the Fine Arts Building in 2015. Theatre faculty have worked on stop-gap systems to illuminate the room.

6.c. vi (FA 318)

(1-3)

There is no A/V equipment in FA318; instructors have to bring in their own equipment to use PowerPoint, video streaming, or other electronic tools.

It is unclear whether the sound system frequently used for acting classes and rehearsals will be restored. Acting faculty and directors frequently report concerns about storage. The room also has no built-in closets for storing props, nor sufficient space for rehearsal blocks/furniture and acting mats.

7.a

Overall, Storage in the PAHB is "Very Inadequate." The Scenery, Properties, and Paints areas are heaviest hit because of the sheer volume of their storage needs. We have little to no scenery storage. The warehouse is mostly used for Black Box seating storage. Currently we are getting by, but as shows and inventories grow larger, our working space is infringed and becomes "temporary storage." A good example is how in between shows, we often have chair carts and stacks of lumber "temporarily" stored in the loading dock. We also have to utilize our performance spaces as a painting area. A possible solution would be to offload some of our more durable stock items into shipping containers and re-locate paints to a separate warehouse space.

7.b

We could use more props storage in the PAHB, currently split between the PAHB and the warehouse.

7.c

The paint room is insufficient; the footprint is too small.

7.d

The costume area could use more storage space as we build our stock.

7.e

We have to store lighting fixtures on battens in the space. The Electrics Shop could use additional power to test and fix equipment. Currently we only have 120VAC; it would be nice to be able to pull 1P-220VAC or 3P-230VAC.

7.g

The storage closets built into the PAHB studio spaces and adjacent hallways – though well-organized and in constant rotation -- are too small to meet to meet all of the storage equipment and furniture used for research, classwork, and production. There is no storage closet in FA 318 (see above).

8.b (PAHB 009)

The footprint of this basement classroom is too small for its current use as our sole scenic design teaching and work space. The general lighting is not good for working on models – it is dim and the quality of light (type of fixture and lamp) is inappropriate. Color-corrected lighting should be installed.

Table 13
Placement of Graduates (Graduate School)

Please rate appropriateness and desirability in relation to the goals and objectives of your program.

Level	Program Name	Name (last, first)	Grante d	Placement (Title & Address)	Appropriateness & of Placement				
					Very Poor				Excellent
MFA	Props/Management; North Carolina School for the Arts	French, Lian	2016	Theatre Instructor and Production Manager, Performing & Visual Arts Magnet School AACPS	1	2	3	4	5
MFA	Acting; New York University	Jones, KeiylN	2015	Freelace Actor: NY Shakespeare Festival, HBO	1	2	3	4	5
MSW	Masters of Science and Social Work; University of Texas, Austin	Line, Ellen	2017	<i>graduate student - expected graduation spring 2017</i>	1	2	3	4	5
MFA	Stage Automation; North Carolina School for the Arts	Mandel, Brian	2016	Automation Technician, Flying by Foy	1	2	3	4	5
MA	Applied Theatre; CUNY-School of Professional Studies	Townsend, Renata Mellilo	2015	Assistant Director of Education, The New Victory Theatre NYC	1	2	3	4	5

This is a list of all **known** alumni graduate school degrees granted since Theatre's 2010 APR.

Table 14:
UNIVERSITY OF MARYLAND BALTIMORE COUNTY
Results from Surveys of Recent Graduates (One-Year Follow-Up)
DEPARTMENT: Theatre

	Class of				
	2001	2004	2007	2010	2013
	#	#	#	#	#
# Respondents	4	1	1	1	1
Enrolled in Graduate School:					
YES	0	0	0	0	0
NO	4	1	1	1	1
Employment Status:					
Full-Time	3	1	1	1	1
Part-Time	1	0	0	0	0
Unemployed, seeking employment	0	0	0	0	0
Unemployed, but not seeking	0	0	0	0	0
# Full-time Employed Respondents	3	1	1	1	1
Occupation of FT Employed Respondents:					
Armed Forces					
Manager/ Exec/ Proprietor					
Administrative Assistant					
Sales Agent/ Representative					
Accountant/ Fin Analyst/ Banker/ Broker/ Claims Adjuster					
Buyer/ Purchasing Agent					
Comp Programmer/ Analyst					
Teacher	1				
Educ Administrator/ Counselor/ Librarian					
Engineer/ Architect		1			
Engineering or Science Tech					
Health Professional					
Health Technician			1		
Legal Paraprof/ Law Enforce Officer					
Personnel/ Labor Rel Specialist					
Recreation Worker					
Scientist/ Statistician/ Sci Researcher or Analyst					
Social Worker					
Writer/ Journalist/ Public Info					
Artist/ Entertainer/ Photographer/ Athlete					
Other Professional	2				1
Secretary/ Clerical				1	
Skilled Craftsworker					
Service Worker/ Sales Clerk/ Laborer					
Unskilled Worker/ Machine Oper/ Driver					
Major in Same Field if Had It to Do Over:					
YES	3	1	1	1	NA
NOT SURE	1	0	0	0	NA
NO	0	0	0	0	NA

SOURCE: Questionnaire for Recent UMBC Graduates - Survey of Bachelor's Degree Recipients One Year Later.

* Surveys are of fiscal year graduates, i.e., Class of 2004 includes August 2003, December 2003 and May 2004 graduates.

Prepared by: UMBC Office of Institutional Research, 09/2016.

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Table 15
Majors & Degrees Projections

	Current Review Year		Year 1 After Review		Year 2 After Review		Year 3 After Review	
	# students enrolled	# degrees granted	students enrolled	# degrees granted	students enrolled	# degrees granted	students enrolled	# degrees granted
	105		110		114		116	
BFA in Acting		10		8		6		11
BA Theatre; Theatre Studies		10		14		11		9
BA Theatre; Design & Production		10		5		9		12
BA Total		20		19		16		17
BA & BFA TOTAL		30		27		26		32

Note: these numbers are based on a conservative estimate given enrollment in particular core courses for each emphasis area. It does not account for the fact that many students take addition time to complete (i.e. beyond the 4 years suggested in this graph).