

I. Operations

A. Mission, Goals, and Objectives

The mission of the University of West Georgia is as follows:

Mission Statement

The University of West Georgia seeks to achieve preeminence in providing educational excellence in a personal environment through an intellectually stimulating and supportive community for its students, faculty, and staff.

Purpose

The University, a charter member of the University System of Georgia, is a comprehensive, residential institution providing selectively focused undergraduate and graduate public higher education primarily to the people of West Georgia. The University is also committed to regional outreach through a collaborative network of external degree centers, course offerings at off campus sites, and an extensive program of continuing education for personal and professional development. Opportunities for intellectual and personal development are provided through quality teaching, scholarly inquiry, creative endeavor, and service for the public good.

Essential Activities

West Georgia educates students in a range of disciplinary, interdisciplinary, and professional programs at the baccalaureate level. It also offers a significant number of graduate programs at the master's and educational specialist's levels. The University has a commitment to education at the doctoral level in the field of education as well as other selected areas. In addition to being accredited as an institute of higher education, the University maintains national accreditation or recognition in most undergraduate and graduate fields of specialization. The University of West Georgia pursues its purpose through the following activities:

- Instruction in general education and the promotion of life-long learning that together lay the foundations of what is essential to being an educated person.
- Faculty-directed student research and professional activities that complement classroom learning through learning by doing and reflection on doing.
- Faculty research, scholarship, and creative endeavors that promote knowledge, enhance professional development, contribute to quality instruction, and provide for significant student involvement and field-based experience.
- Educational opportunities such as the Honors College and, for extraordinary high school aged students, the Advanced Academy of Georgia that serve the needs of exceptionally prepared students.
- Systematic investigation of teaching and student learning that fosters innovation in teacher, professional, and pre-professional preparation.
- The use and exploration of existing and emerging technologies that improve opportunities for faculty and student learning.
- A broad range of public service activities and proactive partnerships that: promote more effective utilization of human and natural resources; contribute to economic, social and technical development; and enhance the quality of life within the University's scope of influence.
- Student services, including outstanding first-year experiences, which increase opportunities for academic success and personal development and enhance the climate of campus life.

Values

The University of West Georgia values the following:

- High-quality general education, undergraduate and graduate programs, that:
 - 1) Are grounded in a strong liberal arts curriculum;
 - 2) Impart broad knowledge and foster critical understanding needed for intellectual growth, personal and social responsibility, cultural and global literacy and lifelong learning;
 - 3) Emphasize disciplinary rigor;
 - 4) Foster the development of effectiveness in communication, critical and independent thinking, problem solving, and the use of information resources and technology; and
 - 5) Create a learning community dedicated to instructional excellence where close student-faculty interaction enhances both teaching and learning for a diverse and academically well-prepared student body.
- Cultivation of a personal environment.
- Affirmation of the equal dignity of each person by valuing cultural, ethnic, racial, and gender diversity in students, faculty, and staff.
- Practices that embody the ideals of an open democratic society and that cultivate an environment of collegiality.

These commitments culminate in educational experiences that foster the development of thoughtful and productive leaders and citizens who make a positive impact throughout an increasingly global society. (see Appendix V-3, UWG 2007-2008 Undergraduate Catalog)

Theatre Program

The Mission of the University of West Georgia Theatre Program is to educate and inspire students who wish to study the art of theatre. By offering a B.A. degree in theatre, we provide students with a well-rounded education in all areas of theatre arts – production & performance (including acting, directing, and design/technical skills), literature, and history. Providing this type of education empowers individuals to seek careers in theatre, careers related to theatre or other professions.

Our specific goals include:

- To offer a theatre curriculum which is philosophically sound and reflects curricula offered by similar institutions
- To adequately prepare students for continued study in advanced training programs
- To maintain accreditation through NAST
- To present a season of diverse performances geared toward the education and entertainment of the community.
 - Works performed should address issues important to contemporary society, include important plays from the history of theatre, reflect the cultural breakdown of our student population, and include (but not be limited to) the interests of the faculty and students
- To actively recruit new students from Georgia and the southeast

- To continue to develop new theatrical works in collaboration with other departments and other institutions
- To develop relationships with Atlanta area theatre production companies to assist students in acquiring internships and regular employment

The theatre faculty members strive to maintain the above goals each year. Activities to meet these goals include:

1. Examination of the curriculum in comparison to our growth and adjusting it to suit our students' needs. In the theatre faculty retreat during the summer of 2006, we created a curriculum that allows for students to create an emphasis in their degree. This allows for upper level students to focus their energies in the area(s) for which they discover skills, and for which they have a passion, while keeping the broad-based philosophy of the Bachelor of Arts degree in tact. (Please see Appendix V.2)

A major part of our philosophy has been to hire guest artists each year. By doing this, we give our students other points of view and, most importantly, contacts to keep once they graduate. Guest directors like actor/mime Bill Bowers, director Andrea Frye, designers John Thigpen and Monica Hart provide students numerous opportunities.

2. We encourage our students to work in the field prior to applying for graduate school. Andrea Washington ('05) has been cast by Synchronicity Theatre, The Cumberland County Playhouse in *Ain't Misbehavin'* among other productions, The Alliance Theatre in *Jelly's Last Jam* and *Go Dog! Go!*; Timothy Reynolds ('07) has been cast by Georgia Ensemble Theatre in a tour of *And Then They Came for Me*; Rita Marcec ('01) works steadily as a stage manager with such theatre companies as Actors Express and Georgia Shakespeare Festival; and Heather Schroeder ('06) works steadily in props and costume design at such Atlanta-area theatre companies as Theatre in the Square.

Of our most recent graduates, two have gone on to strong graduate theatre programs. Ebony Tucker, who graduated in 2004, recently received her M.F.A. degree in Theatre Management from the University of Alabama-Tuscaloosa/Alabama Shakespeare Festival, while the other student, Stephanie Polhemus ('05), is pursuing an M.F.A. degree in Scene Design from the University of Illinois, Urbana-Champaign.

The Theatre faculty members have worked to improve the program by prioritizing and following through on the recommendations of the 2003 NAST Visitation Team and NAST Accreditation Committee.

- a. We addressed safety concerns regarding the catwalk situation in the main stage theatre at the Townsend Center for the Performing Arts (TCPA) and the areas have been improved. The area is now much safer for students and faculty. This was an area of improvement during our last self-study (2002).
- b. The 2003 NAST Visitation Team was concerned that we didn't have an account that rolled over from one year to the next. Though roll-over accounts are not allowed by the University System of Georgia, Agency Accounts, which do not have to be emptied at the end of each fiscal year, can be created. This past summer set up an agency account with a \$300 donation. We hope to increase this

account during the University's A-Day fundraising week in October. We will use this account to for emergency equipment, guest artist, or other needs that may arise. Though the COAS Dean has been very generous with end of year funds, it is important that we establish a fund that will meet our needs in case of emergency.

- c. In the 2007-2008 academic year, we hired our first a Technical Director, a much needed position. Currently, this position is in an Instructor line; we hope to make it a 12 month staff position. We are working with the COAS Dean, who is very supportive of this, to make this happen.
3. Our seasons continue to prioritize diversity. Whether we are producing a play about a current issue or a classic piece, we are committed to non-traditional casting. Because color-blind casting has been a main focus, we have seen anecdotal evidence that audience members are not focusing on color, gender, or ethnicity, but on the relationships in the play. This anecdotal evidence comes from post-performance discussions that take place between the actors, designers and director of a given show and several large *Theatre Appreciation* classes.
4. We continue to attend scholarship auditions at the Georgia Theatre Conference, Georgia Thespian Conference, and at Southeastern Theatre Conference. We have added a campus scholarship program day called The Presidents' Day Scholarship Program. We invite prospective students on campus where they audition and interview for scholarships and then participate in workshops for the afternoon. This is a collaboration with the Admissions Office, which pays for the bulk of the program. More is discussed about recruitment later in the self-study.
5. We continue to collaborate with the campus-wide Responsible Sexuality Committee to bring *Episodes in Sexuality* to students each spring. The production process of this show has evolved into a total creation of work by theatre students. We collaborate with the Ingram Library to bring a Constitution Day performance each September. The institution is mandated by the federal government to create programs for students about the constitution and each we participate.
6. Perhaps the most exciting developments for our students have been the collaborations with Atlanta-area theatre companies. Two of our most recent collaborations include:
 - a. In the spring of 2006, we were invited by The Alliance Theatre Company to collaborate with its Theatre for Youth division to rehearse and perform The Third Annual Collision Project, in which professionals and students collaborate to create an adaptation of a classic play. In our case it was *Romeo and Juliet*. Our students worked with playwright Lauren Gunderson and were directed by Rosemary Newcott. They performed on the Alliance's main stage theatre for three days and then went on a four week tour of Atlanta-area high schools.
 - b. In the fall of 2007, our students collaborated with The Horizon Theatre Company to present Suzan-Lori Parks' *365 Days/365 Plays*. Part of this collaboration included students in our playwriting class, THEA 4415, collaborating with a professional playwright to create their own short plays to be presented in conjunction with *365 Days/365Plays*. The playwright, Ken Weitzman, has been produced at the Humana Festival. The program was performed in Atlanta at the Horizon and in the Richard Dangle (the black box) theatre in the Townsend Center on campus.

By examining the institution's mission statement, goals and values and the theatre program's mission and goals, clearly our standards and commitment to students are high. Theatre faculty members are constantly focusing on faculty-guided student research; such as taking 18-20 performance and design students to the Kennedy Center American College Theatre Festival Region IV competitions. The faculty of the UWG Theatre Program continually give our students personal attention and disciplinary rigor in rehearsal, in the design process and in performance. For example, in the spring of 2007, junior theatre major Ian Rowswell was selected as the winner representing the Arts in UWG's Research Day competition. Ian won for his presentation on his process of lighting our production of *The Grapes of Wrath*, and he presented his research to the public in our Big Night: A Celebration of Student Research (this is part of ARCHE); Ian's faculty advisor was Tommy Cox. Working across disciplines, utilizing and teaching state-of-the-art technology, challenging students to think outside the box have always been and continue to be top priorities for the faculty and students of the program.

The Theatre degree outcomes were created to give students a broad-based education while also paying particular attention to professional competencies. With NAST standards in mind, the following eight outcomes were created to give students the knowledge needed to work professionally as theatre artists and educators or to continue their education in graduate school. These outcomes are:

1. Students will demonstrate knowledge of selected plays, theatrical conventions and theatrical movements important in the formation of the modern theatre.
2. Students will describe basic knowledge of theatre history, theory, and criticism, including research sources and methodology.
3. Students will demonstrate skills in analyzing plays, using theatre technology, and conducting research.
4. Students will express through performance, writing, speaking and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively through at least one of the components of theatrical art.
5. Students will apply skills learned in courses to a variety of work and social environments.
6. Students will illustrate awareness of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical production.
7. Students will function safely and effectively while using theatre technology.
8. Students will demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

In order to improve our program, we have devised a few short-term goals. These goals are listed in order of priority:

Goal #1: Create a tenure-track Performance Studies position that will focus on core curriculum classes;

- Currently, Theatre is one of the biggest contributors to the core curriculum.
- The institution is pushing for programs to develop courses in visual literacy as part of 21st century learning and teaching.

- Pressure is mounting for small programs to graduate at least ten students per year; though we have hovered around our goal of 50 majors for the past three years, we are not yet consistent in our graduation numbers. Having a line dedicated to the core curriculum, recruitment and retention will assist us in maintaining a retention and graduation strategy.
- A change in our curriculum is the addition of the Play Analysis class, included in Area F of our core curriculum. This course is a gateway to all upper division courses and will allow us to further develop the performance studies aspect of our curriculum once this tenure-track position is filled.

Goal #2: Graduate ten students per year consistently;

- See third bullet point in Goal #1.
- We continue to recruit at Georgia Theatre Conference, Georgia Thespian Conference, Southeastern Theatre Conference, and on campus during our Presidents' Day Scholarship Program.
- We plan on attending the NACAC College Fair for the Performing and Visual Arts that will take place in Atlanta in mid-October, 2008.
- Since our last self-study, we have devised the following plans toward an increase in recruitment and retention.
 - We implemented a Theatre Laboratory course that is offered to incoming freshmen and transfer students. This course is an introduction to the theatre major at the University of West Georgia. The text is the Theatre Program Policy Handbook. (see Appendix V.I) Students are required to attend twice monthly company meetings, read the handbook and answer questions about it on WebCT, and attend all Theatre Company productions.
 - In the 2006-2007 academic year we created an Entrance/Exit Survey to be filled out by the 2007-2008 Theatre Laboratory students (see Appendix A Entrance & Exit Survey Sample). This document surveys students' knowledge of theatre as they enter the program. In the semester that students graduate, we intend to give them the same survey allowing us to compare their knowledge from the beginning to the end of their theatre careers at UWG.
- Because we now graduate more than ten students in five years, we are no longer considered a trigger program.
- Though we continue to develop and test recruitment strategies, tactics to retain theatre students are often difficult to develop. We continue to get students who want to be "stars" and who don't have any idea of the hard work that is theatre. These students often change their major. While we recruit other students from our *Theatre Appreciation* classes or from productions, retention still remains a challenge. However, our work has not gone totally unrewarded as we have shown steady growth since our last accreditation visit, when the number of majors was 30-40. We are now at approximately 60 majors.

Goal #3: Continue to spread the name and reputation of the West Georgia Theatre Program to prospective students in the state and regionally. (See Appendix V.4 & V.5: Recruitment Materials)

- We advertise in magazines regionally, *Southern Theatre*, and nationally, *Dramatics*.
- We advertise and list our program in *The Directory of Theatre Training Programs*.

- We list our program in the *Southern Theatre College/University Directory*, as well as in the *Dramatics College/University Directory*.
- We set up our display and participate in scholarship auditions at state and regional conferences each year.
- Faculty participate as judges in high school one-act and Governor's Honors competitions.
- We send out mailings twice per year to Georgia high schools (public and private) with our brochure and flyers advertising our Presidents' Day Scholarship Program and high school matinee performances of two plays in our season.

Goal #4: Gain more opportunities for students to learn theatre management and front of house skills by working in the Townsend Center for the Performing Arts.

- We continue to advocate for getting theatre majors more involved with the running of the Townsend Center facility. Recently, Theatre students were invited to assist in the load in and strike of the Alliance Theatre's touring production of *Seussical*. Students were also invited to sign up and shadow the stage managers, sound operators, and master electrician. This proved to be successful for both the students, the professional company, and the TCPA. Our students gained knowledge and contacts, the professional company received free skilled labor, and the Townsend Center received valuable assistance when one of their staff members couldn't participate as was previously planned. We hope that more collaborations of this kind will occur.
 - The staff of the Townsend Center has agreed to work on communication in this area by letting theatre faculty members know of opportunities for students to work with professional companies in a timely fashion.
 - The Theatre faculty members have offered to assist the Townsend Center staff with student workers if the amount of Theatre majors continues to rise.
- In conjunction with the COAS Dean's Office, we have conducted several meetings over the 2007-2008 academic year to make sure that the TCPA and Theatre Program missions are cohesive and collaborative. In these meetings, the Theatre faculty were able to reiterate that the TCPA facility is part of the curriculum of the theatre program. We also discussed that the needs of the students must rank higher in priority than those of other departments or outside events. The COAS Dean was very supportive of our requests. These meetings have resulted in better communication thus far.
- The staff of the TCPA totals four with one member holding an MFA in theatre design. The other members were hired from other divisions and are not trained in theatre or theatre management. Our hope is that someday Theatre faculty and staff will integrate the running of the TCPA.

B. Size and Scope

1. *Sufficient enrollment to support the size and scope offered*

According to the 2007-2008 Undergraduate Academic Catalog, enrollment at UWG was 10,154 students as of the fall 2005 semester. (p. 18) Of this enrollment, approximately 52 students are listed as theatre majors or pre-majors.

2. *An appropriate number of faculty and other resources to support the size and scope of program offered:*

The Theatre Program has five full-time tenured faculty members, three full-time non-tenure track faculty members, and one full-time staff position (Senior Secretary). Of note is that during our last self-study, none of the full-time faculty were tenured (Dr. Gagnon was an Associate Dean of COAS at that time; though she was tenured, she was a full-time administrator).

What follows is a list of current faculty and staff:

- J. Caleb Boyd, Ph.D. (Florida State University)
Instructor Dramaturgy, Playwriting, Theatre History
 Dr. Boyd's teaching focuses on the core curriculum: Theatre Appreciation and Self-Staging, while teaching our upper division playwriting class.
- Tommy Cox, MFA (Purdue University)
Associate Professor of Theatre Scenic, Lighting, Sound Design
 Mr. Cox teaches an interdisciplinary course, American Musical Theatre, in the core, while also teaching 2000 level and upper division design courses.
- Amy Cuomo, Ph.D. (Louisiana State University); MFA (Hollins University)
Associate Professor of Theatre Film Studies, Theatre History
 Dr. Cuomo contributes to the core curriculum by teaching Theatre Appreciation, Self-Staging, and interdisciplinary courses. Dr. Cuomo recently obtained an MFA in Film, which allows her to cross disciplines and teach for the new Film Studies minor, which is housed in the English Department. She also teaches upper division courses in Theatre History.
- Brad Darvas, MFA (Wayne State University)
Instructor/Technical Director Technical Production, Scenic Design
 Mr. Darvas teaches *Theatre Appreciation* and *Self-Staging*. He is available to teach our one credit performance and production courses (THEA 1111, 1112, 2111, 2112, 3111, 3112) and our design courses as needed.
- Shelly Elman, MFA (Wayne State University)
Associate Professor and Director of Theatre Acting/Directing
 Ms. Elman also contributes to the core. She teaches interdisciplinary courses and self-staging. She also teaches upper division theatre courses in acting and directing.
- Ruthel English Darvas, MA (Texas Woman's University), ABD (Wayne State University)
Instructor Theatre Appreciation/Self-Staging
 Ms. English teaches two large sections of Theatre Appreciation. She was an emergency hire when seats were needed for the fall 2007 semester. She was hired as a full-time, temporary instructor for the spring 2008 semester.
- Pauline Gagnon, Ph.D. (University of Michigan)
Professor of Theatre and Interim Chair of the Department of Mass Communications and Theatre Arts. Acting/Directing
 Dr. Gagnon teaches Theatre Appreciation and an honors interdisciplinary course to contribute to the core. She also teaches acting courses.

- Jan Ridgway
Senior Secretary
This position was made full-time in the spring of 2005. This position was created, and later upgraded, because it was shown as a need from our last NAST self-study and visitation.
- Alan Yeong, MFA (University of Kansas), MFA (Wayne State University)
Associate Professor of Theatre Costume Design and Make Up
Mr. Yeong teaches Theatre Appreciation every term and an interdisciplinary course that contributes to the core. Until we receive funds to hire a part-time costume shop supervisor, Mr. Yeong teach the one-credit Performance & Production courses each year so that he may get some credit for shop supervision. He also teaches a 2000 level design course. Mr. Yeong's contribution to upper division courses concentrate on costume design and stage makeup.

Faculty offices and classrooms are housed in the Martha Munro Building, with the exception of two instructor offices, which are located in the TCPA and Humanities buildings. Martha Munro contains an Acting Studio with a sprung floor, a CAD lab, a drafting and lighting lab, a sound studio, a break room, a conference/seminar room and library. All rooms are supplied with technology.

Our contribution to the core is considerable. The need for a tenure-track faculty line to organize core courses each semester, and to assist in developing and/or revising core competencies for theatre courses remains a priority.

Last spring, tenured faculty members of the Department of Mass Communications & Theatre Arts decided to implement a rotating chair because hiring an outside chair has not been successful (we've had four different chairs in seven years). Dr. Gagnon, at the unanimous request of the tenured faculty in both programs, has agreed to serve a five year term, after which the rotation would begin. However, the COAS Dean and the Provost/VPAA do not support the idea of a rotating chair. If chair rotation is not supported by upper administration and we do not follow through with it, Dr. Gagnon's term would still fall into the five year plan (or longer if she and the tenured faculty wish). In 2011 we will determine whether or not to split the department (to become a Department of Mass Communications and a Department of Theatre) and in 2012 a new chair, which can be internal, will step in. Another request by the tenured faculty of both programs was to take the "Interim" label off of Dr. Gagnon's title. We are unclear as to why this has not occurred.

It is important to note that in the history of the two programs being a department, this is the first time that a Theatre faculty member has been chair. In her first year, Dr. Gagnon has opened the department up to faculty governance, which was not the case the previous 10-12 years. By allowing tenured faculty to make decisions at all levels, she is developing high morale and allowing us to see firsthand what it

takes to be chair. We are experiencing a sense of stability that this department hasn't felt in over seven years. Because Dr. Gagnon is chair and receives one course off for that responsibility, we have had to rearrange course assignments. We have also updated the established department policies (see Appendix III. 3 Department of Mass Communications & Theatre Arts Policies).

3. ***Sufficient advanced courses in theatre appropriate to major areas of study and degree levels being offered:***

By offering a Bachelor of Arts Degree in Theatre, the UWG Theatre Program focuses on interdisciplinary and liberal arts studies. The upper division courses focus on preparing the student for graduate study and work in the professional arena. The program also offers a minor in Theatre.

What follows are all of our upper level courses:

THEA 3111 & 3112 Performance & Production

Credits: 2.0 (THEA 3111: 1 credit; THEA 3112: 1 credit)

Intermediate and advanced study of practical aspects of theatre production.

THEA 3214 Scenography

Credits: 3.0

A study of the process of designing scenery and lighting for theatre productions. Projects cover development of visualizing a concept, using computer-drafted light plots, floor plans, elevations, models, and renderings.

THEA 3290 Costume Design

Credits: 3.0

The student will be introduced to the total process of the costume designer. This process includes play analysis, research skills, costume period and style, design problems, rendering and construction skills, organization skills and an understanding in the principles and elements of design.

THEA 3357 Theatre History I

Credits: 3.0

Survey of the roots of theatre and drama from the Greek period to Ibsen.

THEA 3392 Acting II

Credits: 3.0

A continuation of THEA 2291, exploring scene and/or monologue study. Emphasis on the classic styles of acting.

THEA 3394 Directing

Credits: 3.0

An introduction to major approaches, techniques, processes, and responsibilities associated with directing a play. Projects include in-class directing.

THEA 4111 Performance & Production Capstone

Credits: 3.0

A capstone course designed to build on all experiential work in the students' college career. Topics will vary with instructors.

THEA 4412 Acting III

Credits: 3.0

This course explores audition technique for monologues and cold readings. The actor will build a repertoire of monologues and songs to be performed in class for use in future outside auditions.

THEA 4415 Playwriting

Credits: 3.0

A study of the history, theory, and mechanics of writing a play as well as the experience of writing, reading, and revising performance works.

THEA 4457 Theatre History II

Credits: 3.0

Study of selected plays, conventions, and movements in drama from Ibsen to the present.

THEA 4485 Special Topics in Theatre

Credits: 3.0

Courses offered on a one-time or experimental basis to examine selected issues related to Theatre Arts and performance.

Courses offered: Acting for the Camera, Improvisation, Stage Make Up, Technical Solutions to Design Problems, Contemporary American Theatre

THEA 4486 Internship

Credits: 3-6

Repeatable to a maximum of 6 credit hours. Opportunity for selected students to intern at theatre, film, commercial, and entertainment companies.

C. Finances

- The Theatre Program operates on multiple budgets. (See Appendix II-Financial Data)
 - Each year we apply for a **Student Activities Fee Budget** Allocation. This budget is used for productions, recruitment, scene and costume shop supplies, and guest artists. Each year we request a 25% increase. Though we typically do not get this much of a boost, we have been fortunate to receive substantial increases the past few years. Our 2007—2008 budget was \$57,000. Our 2008—2009 budget is \$60,500. Revenue from ticket

sales is minimal. What we receive is put into a revenue account and then deposited in the student activities account. This money must be spent by the end of the fiscal year.

- It is mandated by the AEJEMC, the accrediting body of the Mass Communications Program, to have a split budget from Theatre. Therefore, the Theatre Program now has its own **operating and personnel budget** starting in 2008-2009. The Operating Budget for theatre is \$7,385.40. This, of course is a very small budget. The lease for the copier, faculty travel (for only those travelling without students), and office supplies will come from this.
- Each year we receive \$13,200 in **Student Assistant money**. From this, we hire up to 13 students to work in the scene shop (7), costume shop (4), and marketing office (1). This money must be spent by the end of the fiscal year. *This budget has not changed in over ten years.*
- For the past three years we have applied for and received **Federal Work Study money**. For the 2007—2008 year, our budget was \$4,000. For the 2008—2009 year our allocation is \$5,800. With this money we hire eligible theatre students in the scene and costume shops. This money must be spent by the end of the fiscal year.
- We apply for and have received **Student Research Assistant money**. For the past two years we have received \$4,200 (two allocations for \$2,100 each). We employ students in the marketing office (1) and in design research (1). This money must be spent by the end of the fiscal year.
- Each tenured or tenure-track faculty member is allotted \$1,000 and each instructor is allotted \$100 for travel out of the operating budget.
- We have an agency account that is exclusively for student awards and scholarships. Because this money was not accruing interest, we transferred the bulk of the money in the endowed scholarships—mainly the William Boling Scholarship. We have kept approximately \$890 in the account to pay for awards such as the Gordon Watson Award for Theatre and our own Theatre Company Member of the Year (see Appendix B-UWG Theatre Program Endowed Scholarship Information).
- We have created an agency account that is exclusively for guest artists and equipment needs. We will think of it as a “rainy day” account in case equipment breaks down and we have to purchase or repair something quickly. This account can “roll over” from year to year. Currently, it contains approximately \$1,500. We plan on a dinner theatre fundraiser in late November/early December 2008 to fund this account.
- Each year we may be given end of the year money to spend on equipment. The amount varies from year to year and this money cannot be counted on. Each year we make proposals for big ticket items. This past spring we were able to purchase the Sawstop, a safety conscious table saw that stops when the blade touches flesh.
- For the past two years faculty members have applied for and been awarded Tech Fee money (Tech Fee money is awarded each year. Faculty and staff members throughout the university may apply regardless if they’ve

received awards in the past). Details of our awards can be found on page 55 of this self study, under Other Programmatic Activities, Program Grants/Awards.

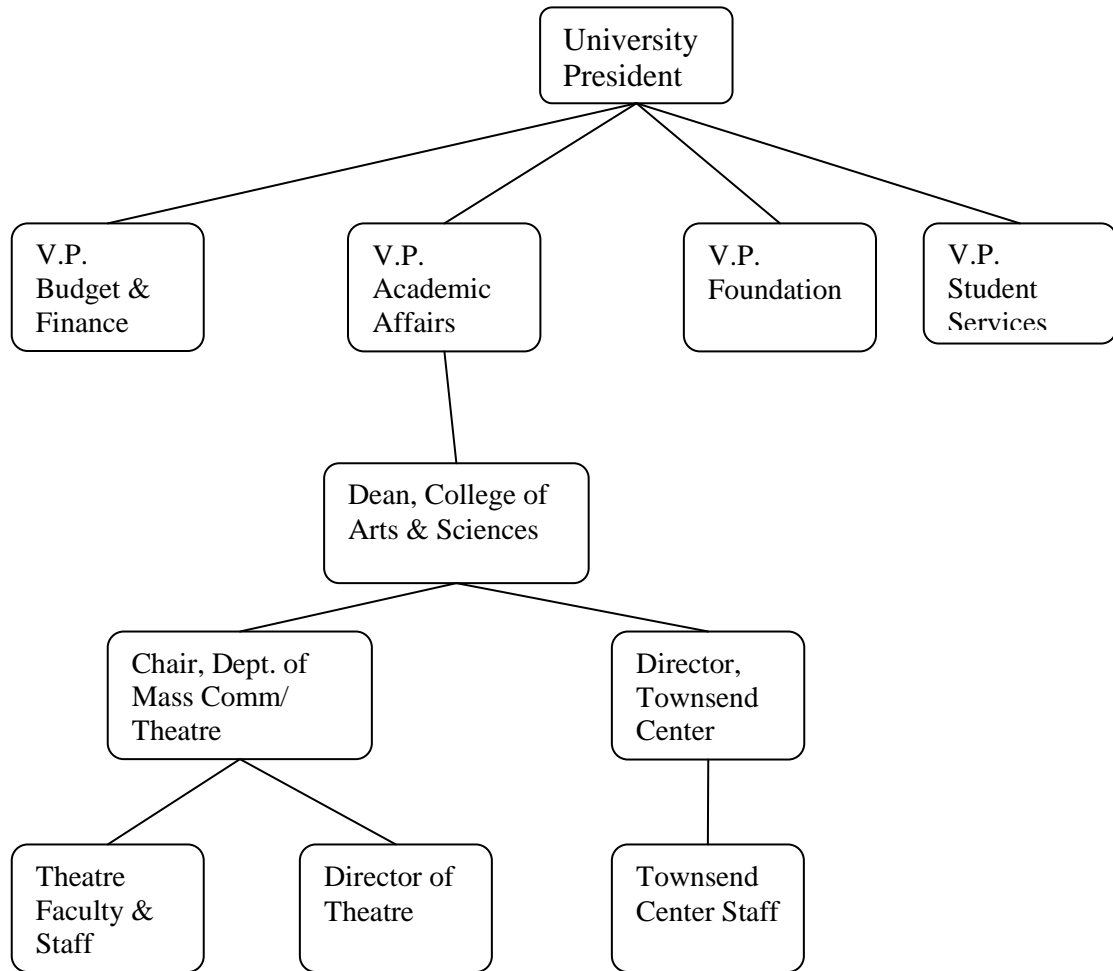
- We are working with the Dean of COAS to make sure that the arts programs, specifically Theatre and Music, do not have to incur charges from TCPA for their productions/events. We thought that this would be implemented in the 2008—2009 academic year, but because of demands for budget cuts from the Governor, this money looks like it will be lost. Currently, we must pay for ushers, ticketing and box office personnel. We have asked to use our own ushers, but have been told we can't. The average cost per production is \$1,000-\$1,300.
- A total of all 2007-2008 budgets utilized by the theatre program (and in control of the theatre program) is \$79,900 (this does not include revenue, which is estimated to be an additional \$3,500).
- Currently, the state is experiencing low income from tax revenue. This means we are in the process of planning cuts from our institutional budget. At this point (July/August, 2008), the institution was asked to submit a plan for a 5% budget reduction; it looks like the cut will be 6% for FY09 and 10% for FY10.

D. Governance and Administration

- The Theatre Program is governed first and foremost by the rules and regulations of the University of West Georgia and the Board of Regents of the University System of Georgia.
- Theatre faculty members determine curriculum and curriculum changes; however, all changes must go through the steps of faculty governance. They are first submitted to the College of Arts & Sciences Executive Committee; once approved there, the Dean must sign off; approved changes then go to the Undergraduate Academic Programs Committee, part of the Faculty Senate and a University-wide committee; once approved at this committee, changes are then brought to the VPAA and then finally to the Faculty Senate; once approved at this level, they are sent to the BOR.
- The Department of Mass Communication and Theatre Arts has one Chair who represents the department in meetings with the Dean of the College of Arts & Sciences and other administrative personnel. The Theatre Program also has a faculty member who serves as Director of Theatre. This person serves as administrator of the program and oversees the direction of the program for both students and faculty. The Director of Theatre works with the theatre faculty and chair of the department to set policies for the Theatre Program and its production elements; administers all budgets (with faculty consensus) on a yearly basis; works with other faculty members to revise and create courses to add to the curriculum; and works to recruit students and establish a strong reputation for the program within the theatre and state community.
- Policy for theatre faculty can be found in the University of West Georgia Faculty Handbook
http://myuwg.westga.edu/cp/render.UserLayoutRootNode.uP?uP_tparam=utf&utf=http%3A%2F%2Fwww.westga.edu%2F%7Evpaa%2Fhandrev.

- Promotion and tenure guidelines for the program are included in (see Appendix III.4-Theatre Arts Promotion and Tenure Criteria)
- Student policy can be found in the University Student Handbook (<http://www.westga.edu/~theatre/pdf%20files/hanbook0708.pdf>). Theatre Program policy is found in the *University of West Georgia Theatre Program Policy Handbook* (see Appendix V.1-Published Materials) This handbook was devised by theatre faculty and students and approved by both communities. This document was created in order to give the student a full understanding of the link between the theatre curriculum and theatre productions. The policies were determined by following the mission statements, goals, and objectives of both the University and the Theatre Program, by looking at the policies of other similar university theatre programs, and by discussion with student representatives of varied rank.
- The Director of Theatre is responsible for the overall running of the program. She teaches a 3/2 or 2/3 load, directs one production a year, and serves on department, COAS, and/or institution-wide committees. In 2008-2009, the Director will receive a stipend of \$2,500 for administrative work.
 - One full-time secretary manages the budgets, schedules classrooms, schedules the Martha Munro building, and is in charge of mailing and emailing recruitment materials (among many other things).
 - There is no term limit for the Director of Theatre; however, the Director of Theatre is reviewed annually by the department chair.

**Hierarchical Flow Chart, University of West Georgia, College of Arts & Sciences,
Department of Mass Communications and Theatre
Arts:**



E. Faculty and Staff

- J. Caleb Boyd, Ph.D. (Florida State University) \$37,450.33
Instructor Dramaturgy, Playwriting, Theatre History
- Tommy Cox, MFA (Purdue University) \$51,776.70
Associate Professor of Theatre Scenic, Lighting, Sound Design
- Amy Cuomo, Ph.D. (Louisiana State University) \$50,614.28
MFA (Hollins University)
Assistant Professor of Theatre Film Studies, Theatre History
- Brad Darvas, MFA (Wayne State University) \$32,400.00
Instructor/Technical Director Technical Production, Scenic Design
- Shelly Elman, MFA (Wayne State University) \$55,144.26
Associate Professor and Director of Theatre Acting/Directing
- Ruthel English Darvas, ABD (Wayne State University) \$32,000.00
Instructor Theatre Appreciation

- Pauline Gagnon, Ph.D. (University of Michigan) \$91,175.00
Professor of Theatre and Interim Chair of the Department of Mass Communications and Theatre Arts. Acting/Directing
- Jan Ridgway \$20,428.33
Senior Secretary
- Alan Yeong, MFA (University of Kansas) \$50,359.44
MFA (Wayne State University)
Associate Professor of Theatre Costume Design and Make Up

Faculty Loads: Non-tenure track instructors teach a 5/4 load for a total of nine courses each year. Tenure-track and tenured faculty teach a 4/4 load with one course reassigned time for research. Thus, tenure-track and tenured faculty have a 3/3 teaching load. Amy Cuomo and Tommy Cox are both on 3/3 loads. Because the Director of Theatre has administrative duties, she teaches a 3/2 load. Because Alan Yeong, who teaches and designs costumes, must also serve as costume shop supervisor, he too is on a 3/2 load. Pauline Gagnon, as Interim Chair of the Department of Mass Communications and Theatre Arts is on a 3/2 teaching load. For each course a part-time instructor teaches, s/he receives \$2,500. If the section is over 60 students, this amount doubles (See COAS Bylaws, <http://www.westga.edu/~asfacts/By%20laws%20revision%209%2024%2007.pdf>).

Faculty Evaluations: Are conducted by the Chair of the Department.

Staff Evaluations: The Director of Theatre evaluates the Theatre Senior Secretary.

Teaching Evaluations: All faculty members are evaluated by students at the end of each semester. Department policies outline the peer evaluation process (see Appendix III. 3- Department of Mass Communications & Theatre Arts Policies).

Process regarding faculty development: All faculty members at the University of West Georgia are given opportunities to win Dell laptops each year by submitting proposals to incorporate technology into the classroom. These proposals are evaluated by a committee put together by the Vice President for Academic Advancement. All faculty members at UWG are given the opportunity to submit grant proposals for Technology and Learning Resource money. Last year Tommy Cox and Amy Cuomo received money for their technology proposals to purchase intelligent lights and a laptop computer, digital camera and film software, which will be used in the classroom and productions.

Policy regarding number of technical support staff: Currently we have one technical support staff, the technical director of the West Georgia Theatre Company. He is however, currently in an instructor line, which is a 10 month position.

Faculty morale: Morale of the theatre faculty is generally good. This is a cohesive group who has worked together well and share common goals for the program. Morale is affected by the lack of collaborative spirit of the Townsend Center staff toward the academic mission of the theatre program. Dr. Boyd, who has been an instructor for five years, has a terminal degree and is qualified for a tenure-track line. He works more than other instructors and has been the

guiding force behind our collaboration with the Horizon Theatre Company on *365 Days/365 Plays*. He works as our Alumni Liaison, while also attending conferences to assist in recruiting. Because he is a limited term instructor, after seven years of teaching he will have to step down. We have decided however, to put him up for promotion to Assistant Professor this fall utilizing the language in our faculty handbook which allows such a bid.

Morale is also affected by the lack of storage space for costumes and props. Currently, the costume shop is woefully full and faculty members are currently trying to create a plan for climate-controlled storage for costumes outside of the shop. We have submitted capital projects request each year for four years requesting an additional 1,800 square feet be added to the costume shop. Though this request has received a priority 1, it has yet to be given the green light.

Areas for Improvement

- The addition of a tenure-track line responsible for organizing our heavy core curriculum contributions.
- Creating a staff line so that the Technical Director will be a 12 month position, permanent position and not a 10 month academic one.
- The addition of a part-time staff costume shop supervisor position.
- Continue to build a collaborative relationship with the staff of the Townsend Center so that students can benefit by putting to practical use what they learn in the classroom, and also comparing what they learn in class and in production with in the theatre program to the work they do assisting professional companies.
 - Continue to make the staff of the TCPA understand the curricular importance of the Townsend Center to the Theatre program.
 - Continue to request that use of the spaces in TCPA be free of charge.
- An increase to the student assistantship budget is necessary to keep up with the economy.
- Continue our successful recruitment efforts and gain a consistent record of 10 graduates a year.

F. FACILITIES, EQUIPMENT AND SAFETY

Performance Space

The main performance venue for the Theatre Program is The Townsend Center for the Performing Arts. This on campus facility is home to a 455 seat proscenium stage directly connected to the scene shop by a 19'x 16' stage door, and a black box theatre with capacity of 120. These performance spaces serve the theatre major by providing two separate venues, allowing performance and design opportunities in various configurations. The general student population is served through both attendance at performances and participation in various productions during the school year. Theatre faculty members are able to give practical instruction by way of performance and design opportunities in two distinct types of performance spaces. This facility also houses two dressing rooms, the costume shop which doubles as costume storage and fitting area, and a rehearsal room.

The Main Stage (Proscenium)

Dimensions:

1. Proscenium Arch: 35'-6" wide by 18' tall

- 2. Stage Width: 74' (wall to wall)
- 3. Wing Space: Stage Right 16'-7"; Stage Left 19'-4"
- 4. Stage Depth: 4'-6 1/2" Apron to Plaster Line
32' Plaster Line to last line set
35'-1 1/2" Plaster Line to back wall
8' Orchestra Lift on hydraulic elevator
- 5. Stage Height from house floor: Lowest seating level is 35" below stage level
Highest seating level is 45" above stage level
- 6. Distance from Plaster Line to: first seating row is 18'
Last seating row is 50'
- 7. Grid height from stage floor: 45'
- 8. Total length of battens: 50'

Fly System:

- 1. Manual single-purchase counterweight system
- 2. Location of fly rail: Stage Right
- 3. Total number of lines: 32
- 4. Number of electrical battens: 5
- 5. Height of loading gallery: 38' from stage floor

Lighting and Electrical:

- 1. Control Board: ETC Expression II X (located in control booth at rear of house)
- 2. Dimmers: ETC Sensor Rack
- 3. Total board capacity: 1,536 Dimmers
- 4. Working dimmers in theatre: 222 at a capacity of 2400 watts
- 5. Number of channels: 600
- 6. Location of patching system: control booth
- 7. Circuit/dimmer wiring and assignment: pigtails from electrics hardwired to dimmers; dimmers are assigned to control channels via electronic patch.

Sound System:

- 1. Control Board: Mackie 32-08 (located in control booth at rear of house)
- 2. Number of inputs: 32 Sends: 6 auxiliary
- 3. Number of output groups: 8 pgm buss + stereo
- 4. Front of house speakers located right and left above proscenium (Bose Panarry System)
- 5. Monitors: TOA and Ramsa (2 each)
- 6. Number of XLR inputs on stage: 8
- 7. Number of microphones: 12 (also one wireless handheld and one wireless lavalier)
- 9. Digital tape deck: Panasonic SV-3500
- 10. Mini Disc player/recorder: Tascam 301 Mk II
- 11. Dual Cassette tape deck: Tascam 302
- 12. Compact Disc player/recorder: Tascam CD-RW2000

13. Communications: Telex Audicom (single muff, boom mic headset, single channel)

The Richard L. Dangle Theatre (Flexible Space)

1. Dimensions: 50' x 43'
 2. Grid height from stage floor: 15"
 3. Location of control booth: recessed in wall and elevated to ceiling

Lighting and Electrical

1. Control Board: ETC Express 24/48 (located in control booth)
 ETC Unison (48 dimmers at 2400 watts each)
 3. Number of channels: 600
 4. Location of patching system: control booth

Sound System

1. Control Board: Tascam M32-0B (located in control booth)
 2. Number of channels: 20 with 4 main mixes
 3. House Speakers: 4 (RAMSA WS-A200)
 4. Cassette tape deck: Tascam 112
 JVC TD-W103 Dual Deck
 5. Compact Disk player: Technics SL-P115
 6. Mini Disc player/recorder: Sony MDS-JE 320

Lighting Equipment available:

20/40 degree 1K Altman Ellipsoidal	29
9x16 Altman Ellipsoidal 1K	2
Altman PAR 64 medium flood 1K	10
Altman 6" Fresnel (750 watt)	19
6x9 Altman Ellipsoidal (500 watt)	22
6x9 Strand Ellipsoidal (500 watt)	17
Strand 6" Fresnel (500 watt)	20
Altman 1K Scoop	5
Altman 3 channel far cyc (1K each)	6
Strong 575 (HMI) Follow spots	2

Dressing Rooms

1. Location: 30' down a corridor from the proscenium and across the hallway from the Dangle Theatre
 2. Equipment: mirrors, chairs and counters, lavatories, toilets, showers, built-in costume racks, wardrobe space, make-up lights and stage monitors for both performance spaces.
 3. Capacity: 18 seated in each of the two rooms.

The Shop Facilities

The Scene Shop

Adjacent to the proscenium theatre in the Townsend Center for the Performing Arts, the scene shop is a fully functioning facility. As a support facility for our productions, this area is open on a regular basis under constant faculty supervision. The scene shop seeks to meet the needs of our students by being completely equipped for both wood and metal work, as well as scene painting and properties fabrication. The scene shop also serves as a laboratory space for the performance & production classes. The Scene Shop is equipped with the following items owned and maintained by the Theatre Program:

Hack Saw	3	Hammer.....	10
Rubber mallet.....	1	Metal mallet	1
Crescent wrench.....	7	Framing square.....	2
Levels.....	2	Pry bar	1
Crow bar	2	Nail claw	2
Combination square	3	Pipe wrench.....	2
Staple gun	4	Auger bit	1
T-bevel	1	Channel locks.....	2
Needle nose pliers.....	1	Key hole saw	1
Phillips head screwdriver.....	6	Flat screwdriver.....	8
Square driver.....	4	Nut driver	2
Electric stapler	2	“Surfoam” tool	3
Coping saw	2	Ratchet screwdriver.....	1
Nippers.....	1	Spring clamp	12
Vise grips	6	C clamps.....	17
Bar clamps	18	“Skill” saw	2
Electric drill	2	Palm sander	3
Ratchet wrench	3	Jig saw.....	2
Grinder	1	Belt sander.....	1
Air stapler	3	Air ratchets.....	2
Air wrench	2	Air drill.....	2
Air nailer	1	Hot glue gun.....	4
Router.....	2	Tape measure	9
Chalk line	3	Putty knife	6
Wood chisel	11	Closed end wrench.....	2
Wrench.....	6	Open-end wrench	3
Utility knife.....	3	Tap and Die Set.....	1
Allen wrench.....	10	Rasp.....	1
Wood file	1	Respirator	1
Ear muffs.....	7	Goggles	15
Wire feed welder.....	1	80 Gal. Air compressor	1
5 Gal. Air compressor.....	1	Shopvac	1
Hammer stapler.....	1	Radial arm saw.....	1

Compound Miter saw.....1	Band saw 1
Table saw1	Drill press..... 1
Bench grinder.....1	Belt & disk sander..... 1
12v screw driver.....5	7.5 v screwdriver..... 3
9.6v screwdriver.....6	7.2v screwdriver..... 1
Step ladder3	Panel Saw.....1

Property of the Townsend Center:

Genie Lift1

A-Frame Extension ladder ...1

The Costume Shop

Located in the Townsend Center for the Performing Arts, the costume shop is a fully equipped production facility. The shop is equipped with the following items:

- 3 units Sewing Machine Bernina 1008
- 1 unit Serger Bernina 1100DA
- 1 unit Blindstitch machine, Tacsew TCM500
- 2 unit Gravity Feed Iron, Sussman Pressmaster Super 4
- 2 units Dress Rite Professional Model Male Dress Forms,
Size: 40 and 42
- 4 units Dress Rite Professional Model Female Dress Forms, Size: 6-8, 10-
12, 14-16, 32
- 3 units Dress Rite Half scale Dress Forms, Size: 14
- 5 units Sewing Machine Tables, Roberts Single Unit
- Honey Oak Folding Table
- 1 unit Jiffy J-2 Steamer
- 1 unit Jiffy J-1 Hat steamer
- 1 unit Washer
- 1 unit Dryer
- Various hat blocks, all size 23"

This space also serves as a laboratory for the costuming and production & performance classes.

Storage Facilities

The Theatre Program utilizes a 40' x 60' single story warehouse for its large properties and many of its stock scenic elements. The scene shop is currently used as storage for stock flats and hand properties. The hand properties room is located above the tool room. The costume shop also serves as a storage facility for stock costumes and accessories. See Area for Improvement below.

Classrooms

The Theatre Program is the sole occupant of the Martha Munro Building. Fully restored and renovated in 2001-2003, the space includes the following classroom/laboratory spaces:

- A fifteen station drafting and lighting design laboratory. Housed in this room are fifteen student drafting tables with parallel rules; a 10' x 24' lighting grid with twelve 2.5k dimmers; an ETC Acclaim manual lighting console; an ETC Expression 2x digital console with monitor; and an a/v system with computer for presentations on a 24"x 36" plasma screen display. A dimmer room off of this lab houses 36 ETC Sensor dimmers.
- A 12 station computer assisted design laboratory. The units in this lab are equipped with Vectorworks 12.5, Poser, Pattern Maker and Virtual Stage Manager software. All stations are networked to an HP Design jet 800ps large format printer. A/v system with computer for presentations on a 24"x 36" plasma screen display is also included here. This facility is also used by students as a computer lab for word processing and class projects.
- An Acting Laboratory. Used for teaching courses in acting and directing, this space houses a 30' x30' sprung floor; a 9' x 15' proscenium stage; and a 25' x 35' lighting grid with lighting positions to accommodate twenty four 2.5k dimmers. This room is also furnished with audio/visual capacity (DVD/VCR player, LCD projector, cables for computer hook-up to the LCD projector and to internet and sound capabilities, and a projection screen).
- A Sound Design Studio. This facility is used for student instruction and design work. This space is ProTools based and uses an iMac G4 processor using OS 10.5. The processing equipment includes a Digidesign Control 24 mixer, a Sony minidisk player/recorder, a Kurtzweil synthesizer keyboard, a Sony CD/CDR deck, a Digidesign Digi 001 , a portable digital audio tape player and studio monitors.

The second floor of the Munro Building houses faculty offices; a conference room (with audio/visual capacity—computer, DVD/VCR player, plasma screen and wireless keyboard and mouse), the Theatre Program's in house library, a reception area, a student assistant/pubic relations work station and a break room.

Maintenance of Physical Plant and Equipment

The University's Plant Operations maintains and replaces all University- wide properties. The Theatre Program's equipment is maintained and repaired/replaced using funds allocated by the Student Activities budget. Each year, a line item of \$2,000 for the Scene Shop is included in the Theatre Company budget to allow for this expenditure.

Safety and Security

Faculty members supervise all student work with power tools. Each shop is equipped with proper safety devices such as ear and eye protection, gloves, respirators, and face shields where appropriate. Fire extinguishers are in place and maintained by Plant Operations. All tools are cleaned regularly and kept in working order. When not in use, tools are unplugged and stored. Students are instructed on the proper use and maintenance of each tool in the shops in the performance and production and costuming classes. The Scene Shop is equipped with a fully integrated vacuum and ventilation system, which was a safety feature that our last NAST visitation team red-flagged in their Visitors' Report. Hazardous waste (spray paints, oil based

solvents, etc) is disposed of in specially marked containers. To keep trip hazards to a minimum, drop down electric cables were installed in the Scene Shop in the Spring of 2008. The Scene Shop Table saw was upgraded to a Saw Stop model at the end of the 07-08 academic year. This tool provides the added safety feature of automatic shut off in the event of the users skin coming in contact with the blade.

Facilities are regularly checked by Risk Management staff.

Areas for improvement

As a top priority, theatre storage should include a climate controlled costume inventory facility. Currently, the costume shop is filled to capacity with stock costumes. As our stock continues to increase, the need for secure, separate storage so too increases. In its current configuration, the Costume shop is a safety concern. A proposal for expansion of this facility was submitted in 2006 and we are awaiting the next step. Even if approved, this process will be lengthy. In the meantime, we are exploring ways to find a climate controlled facility to house our stock.

In the spring of 2008, the Chairs of the Music, Art, and Mass Communications & Theatre Arts departments, along with the Director of Theatre, collaborated on a proposal for a new arts facility, The Integrated Arts Complex. This proposal can be found in Appendix J.

G. LIBRARY AND LEARNING RESOURCES

Governance

The West Georgia Theatre Program has available to it the resources of two collections located in The Irvine Sullivan Ingram University Library and in house theatre library located in the Martha Munro Building. The Ingram Library collection serves the general University community and is operated by the University library staff. Mr. Dean Sullivan is the Library Liaison for the Mass Communications and Theatre Arts Department.

The theatre library is maintained and organized by the Theatre Program and is serviced by both theatre faculty and student assistants. The materials in the Ingram Library are purchased with library funds while the in house library is funded through the Theatre Program budget.

Collections

The Ingram Library's collections include 152 volumes related to Fine Arts, 188 related to Costumes, 836 related to Theatre and 51 related to Theatre History. Students and Faculty may check out any of these materials as needed for class preparations or research.

The in-house theatre library contains 297 volumes of text and reference material and 286 different plays. Dr. J. Oliver Link is a former professor of theatre who donated his personal library collection upon retirement. Also included in this collection are a number of prompt books from past Theatre Program productions and several soundtrack recordings. Students and faculty may check out any of these materials as needed for class preparations, or research.

The holdings of both of these libraries are meeting the needs of the current students and faculty in our program. Faculty members in our department make recommendations for materials to be

ordered by the library as noted above. These requests arise with the development of new classes, research goals or other such requirements. West Georgia Theatre also subscribes to several periodicals and receives publications through its membership in USITT and SETC. These materials are made available to students and are housed in the Link Collection.

Electronic Access

GALILEO, Georgia Library Learning Online, is an award winning initiative of the University System of Georgia that provides access to over 100 electronic data bases and over 200 full text journals. This service provides universal access to information and materials for every faculty and student in the University System. Part of the GALILEO initiative was to convert all university catalogues to computer format in order to facilitate locating and sharing library information throughout the University System. Students are also able to access the complete catalogue of the Ingram Library through the UWG homepage.

Personnel

The Ingram Library has a staff of 27, including 8 with professorial ranking. Associate Professor of Library Sciences, Dean Sullivan, is the liaison for the Mass Communications and Theatre Arts Department. Mr. Sullivan organizes Library Instruction Handouts and electronic journals for both Film and Theatre Arts.

Service

Ingram Library hours of service are as follows:

Monday-Thursday	7:30am-10:00 pm
Friday	7:30am- 6:00 pm
Saturday	10:00am-6:00pm
Sunday	2:00pm- 10:00 pm

Special Collections Hours:

Monday through Friday 1:00 pm- 3:00 pm and by appointment

The Theatre Library is open 9:00am – 5:00 pm weekdays, and by appointment.

Facilities

West Georgia's Irvine Sullivan Ingram Library is one of the most modern library facilities in the state of Georgia. The four story structure provides more than 85,000 square feet of usable research/storage area and over 1,000 seating spaces for students and faculty.

The Library presently contains seminar and conference rooms, lockable faculty carrels, hundreds of individual study carrels, facilities and equipment for microform reading and copying, the Annie Belle Weaver Special Collections Room, the Georgia Commission on the Holocaust Thomas B. Murphy Holocaust Teacher Training and Resource Center, large areas for reference, periodical materials, maps, and the circulating book collection. A computer laboratory (second floor), audio and video cassette players, and photocopiers (first floor) are also available to assist students and faculty with their study and research needs.

Fifty-five percent of the Ingram Library staff is professional librarians; they hold (at-least) accredited graduate library degrees and faculty rank. The remainder of the staff meets particular degree qualifications, hold specialized job skills, and receive specific training.

The Irvine Sullivan Ingram Library presently houses approximately 343,094 bound volumes, 23,456 reels of microfilm, a limited audiovisual collection, more than 1,013,613 pieces of microform, 19,847 maps and charts, and 27,845 volumes/pieces of special collection material. The Library currently subscribes to over 1,362 magazines and newspapers. It is the Sixth Congressional District selective depository for over 218,810 United States government publications.

The Library's Unicorn Collection Management System provides automated services for its patrons. Acquisitions, cataloging, circulation, reserves, interlibrary loans, Special Collections, government documents, and serials are available through the Unicorn on-line public access catalog (OPAC). The OPAC also contains an electronic suggestion board, and all patrons are encouraged to provide input to the Library. The University's Newnan and Dalton Centers have full access to Ingram Library's Unicorn OPAC. Ingram Library is aggressive in extending its patrons' access beyond local holdings. Through the Library's local area network or from remote dial-in, patrons have access to Library holdings, University System resources, and the Internet services. PEACHNET Library users -- students, faculty or the general public -- have access to GALILEO (Georgia Library Learning Online) which includes the catalogs of all system libraries and full-text journal and encyclopedia databases. Students and faculty can be issued Joint Borrowers' Cards allowing them circulation privileges at the other thirty-three University System of Georgia Libraries. For students or faculty who require additional materials locally, electronic generation and transmission of interlibrary loans expedites this process considerably. Subscriptions to Dialog Information Research Services, LEXIS/NEXIS, CARL Uncover, OCLC Firstsearch and variety of CD-ROM databases afford the West Georgia community extended entree into local, state, regional, and international library collections.

Distance Learning Library Services ensure that students enrolled in courses at any of the University's remote class sites receive the same level of library support as those at the Carrollton campus. In addition to dial-in computer access, off-campus services maintain toll-free services for direct consultation with a professional librarian. Standard services include database searches, selection of materials and free delivery of materials to either the student's home or to one of the University's full-time program locations at Dalton or Newnan. Fax and courier service provide timely delivery to these sites. Reserve reading materials can be transferred to a library near the class site and Joint Borrower's Card are routinely issued to off-campus students.

Expenditures for Theatre Acquisitions

For fiscal year 2007-2008, there was \$4,400 available to the Department of Mass Communications and Theatre Arts for book and video selections and expenditures totaled \$3,951.00. This included the purchase of access to the American Film Institute Catalog and Film Index International databases. We have \$2,582 committed to journal subscriptions. We also subscribe to CIOS at around \$50 per year. For fiscal year 2006-2007, the Department was allotted \$4,400 for purchases, and spent \$1,464.32. For fiscal year 2005-2006, the Department was allotted \$4,400 and spent \$3,272.19. The budget for 2008-2009 is \$4,400.

Not included in these figures are the following journal titles, which are available full text through Galileo and Ingram Library databases.

These titles include:

Asian Theatre Journal	Theatre Journal
Theatre Topics	Wide Angle
Theater	Performance Research
Performing Arts and Entertainment in Canada	Lit. Film Quarterly
Journal of Popular Film and TV	Journal of Film and Video
Historical Journal of Film, Radio and Television	Journalism History
Quarterly Review of Film and Video	Journalism Studies
Communications and the Law	Communications News

H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING AND ADVISEMENT

Recruitment

The Office of Admissions at UWG plays a major role in the recruitment of new students. This office offers several on campus Preview Days throughout the year. During the Preview Day, the prospective students can gain valuable information about the campus and the theatre program as well as take a campus and facilities tour. Theatre faculty members are on hand at each Preview Day to answer questions and provide other information regarding the course of study and scholarships.

Additionally, the theatre program participates in a campus-wide President's Day Scholarship Program. During this event, theatre faculty members conduct a series of workshops for an invited number of prospective theatre majors. Students receive invitations to this event while participating in conferences, at auditions or by mail. During the process, the students write, design, cast, rehearse and produce a series of short plays. This has proved to be a valuable experience for students and faculty alike. In 2007, four students attended this event and in 2008 14 students participated.

Each semester, faculty members teach several classes in the core. This also proves to be a valuable tool for recruiting majors.

The West Georgia Theatre Program is a member of the Georgia Theatre Conference and The Southeastern Theatre Conference. Both of these organizations hold annual conventions at which high school seniors audition for scholarship and admission to college programs. We participate in Secondary Auditions at each of these conventions as well as attending the Georgia State Thespian Conference each year. In October of 2008, we will be participating in the NACAC (National Association for College Admission Counseling) Performing and Visual Arts College Fair, which will take place in Atlanta. Additionally, we have hosted the Georgia Theatre Conference twice: in 1998 and in 2001. Our faculty has served on the GTC board of directors as President and Chair of College/University Division. Our faculty and current student representatives regularly attend GTC and SETC auditions and interviews, recruiting several

students each year. Recruitment information is sent to area high school drama programs and our faculty periodically visits these campuses as a follow up. High school juniors, who are seen at the SETC and GA Thespian conferences, are sent follow up information and applications for admission during the fall semester of their senior year of high school. A list of dates for recruitment will be available in the documentation library during the visit.

The Theatre Program website is kept current and remains a valuable recruitment tool. The address for this site is: www.westga.edu/~theatre/

The Theatre Program offers up to 13 student assistantships to new and returning students. These assistantships are funded through the Vice President of Academic Affairs. Currently, we are given \$13,200 annually for student assistantships. *This amount has not increased or decreased since 1997.* The Theatre program applies, and has received funding for two Student Research Assistant Program or SRAP positions. These positions are funded by the campus Student Employment Office. We offer one position in Marketing/ Public Relations and the other position serves as Design Assistant. The marketing research assistant is hired to market our season by way of publicity, and to write the biannual newsletter (*The Spotlight*). This newsletter is published for recruitment purposes and highlights the productions and special events of each semester. The stipulations of the hiring are that the student must be a theatre major and the student must be of freshman, sophomore or junior status. The SRAP Design Assistant will assist in the research and development of faculty designs and is in charge of our online properties catalogue.

In addition to student assistantships, the Theatre Program offers seven monetary scholarships funded by the West Georgia Foundation. As of 5/22/2008, the amounts of each scholarship were as follows.

- The Encore Theatre Company Theatre Achievement Scholarships are given to up to two incoming theatre majors or pre-majors with a rank of freshman or higher. These awards are worth \$1,000 each.
- The Friends of Theatre New Talent Award is for incoming freshmen or transfer students. The amount of this award is currently \$800.00.
- The William Boling Scholarship, given to a Junior/Senior level theatre major whose contribution to performance is exceptional in the given academic year. The amount of this award is currently \$400.00
- The Ossie McClarty Scholarship is given to the best all-around theatre major(s) at a rate of \$1,100.00. Typically, we split this award between two deserving majors.
- The David Neale Scholarship, given to a Junior/Senior theatre major that has shown exceptional ability in the technical theatre area, receives an award of \$800.00.
- The Mildred Fokes Godard Scholarship is given to a theatre major who contributes to all areas of the theatre program. This award is given in the amount of \$800.00.
- The Virginia Boyd Memorial Scholarship in Honor of Stephanie Polhemus is awarded to a theatre student with an emphasis in design/technology. This award may be worth between \$500 and \$1,000. This is not an endowed scholarship and therefore may not be given annually.

- The Gordon Watson Award in Theatre is given to the senior level theatre student with the highest grade point average who shows a dedication to the Theatre Program. This award is \$100 and a plaque is given during the Honors Day Convocation.
- The Theatre Company Member of the Year Award is a reward to the student who has shown strong dedication to the students and productions of the Theatre Company. This award is worth \$100 and is given through our Student Activities Budget. This is not an award that goes through the UWG Foundation.

All scholarships and awards are announced in the spring semester of each year. Moneys are awarded in the fall and spring semesters of the following year. Grade point average of all recipients is evaluated up until the fall semester preceding the spring semester announcement.

Admission

A freshman applicant must submit the following items before an admissions decision can be made:

- \$30 non-refundable application fee
- Official High School Transcripts mailed directly from the high school to Office of Admissions
- UWG Certificate of Immunization Form
- SAT or ACT scores

All required documents to determine admission eligibility must be received in the Office of Admissions no later than the established term application and document deadline date. June 1 is the fall semester application and document deadline date. Applicants must be fully admissible and have a completed admissions file no later than the announced deadline date.

The latest published Freshman Profile information:

Fall 2006 Enrolled Freshman Profile
<ul style="list-style-type: none"> • Average SAT Total Score: 1008 • Average SAT Critical Reading Score: 507 • Average SAT Math Score: 501 • Average High School GPA: 3.00

A freshman applicant must meet all the following minimum admission criteria:

- SAT Verbal score of 430 or ACT English score of 17 AND
- SAT Math score of 410 or ACT Math score of 17 AND
- Complete college prep high school diploma requirements and all 16 required units of College Preparatory Curriculum (CPC)* AND
- Freshman Index of 2050
 - The Freshman Index is calculated as follows:

- SAT : Freshman Index = (Academic High School GPA x 500) + total SAT
- ACT: Freshman Index = (Academic High School GPA x 500) + (ACT Composite x 42) + 88

Requirements subject to change based on Board of Regents and University directives.

*College Preparatory Curriculum requirements include:

- English - 4 college preparatory Carnegie units which have their emphasis in grammar and usage, literature (American, English, world), and advanced composition skills.
- Mathematics - 4 college preparatory Carnegie units including Algebra I, Algebra II, Geometry, and a higher level math.
- Science - 3 college preparatory Carnegie units required with at least one laboratory course from the life sciences and one laboratory course from the physical sciences.
- Social Science - 3 college preparatory Carnegie units with at least one course focusing on United States studies and one course focusing on world studies.
- Foreign Language - 2 college preparatory Carnegie units in the same foreign language emphasizing speaking, listening, reading, and writing.

New Student Advisement/Orientation/Registration:

New accepted freshman entering the Fall Semester have the opportunity to come to campus during the summer to participate in orientation, advisement, and registration for fall classes. This information is mailed in early May to accepted fall freshman. A reservation and fee are required to attend one of the summer freshman orientation sessions. For terms other than fall, orientation/advisement/orientation is held immediately prior to the start of semester classes. This information is mailed 3-4 weeks before the start of classes.

All theatre pre-majors are advised by a member of the theatre faculty. During the summer before they attend UWG, new theatre students (theatre pre-majors) are assigned, by the secretary of the theatre program, a returning theatre major as their “Buddy.” We call this “The Buddy System,” and we devised it so that new students have a friend on campus when they move in. The students are very enthusiastic about the system and often help each other out with the challenges that come with being a theatre major (time management, etc.)

Excel Center:

The [Excel Center](#) is devoted to the success and welfare of all UWG students and serves as a resource to their parents as well. The Excel Center offers academic advising for students with undeclared majors, career exploration, free tutoring, peer mentors, and training in study habits and basic computer knowledge.

Disabled Student Services:

The [Student Development Center](#) coordinates special services for disabled students. Assistance is available for students with a temporary or permanent physical or psychological disability or learning disorder.

University Undergraduate Catalog:

Catalogs are available for pick up in the Office of Admissions during business hours. Catalogs are also available during campus visits, visitation days, and orientation/advisement/registration programs.

Retention:

Students are able to declare a major in Theatre only after completing fifteen hours of course work with a grade point average of 2.5 or higher. Students who enter the university with a desire to be a theatre major are called theatre pre-majors. This requirement was created in order to make sure those students with an interest in majoring in theatre check in with theatre faculty before their declaration. We do this in order to make sure that the student is knowledgeable of the commitment and dedication needed not only for the Theatre major, but also for the theatre career. As a result, some students who declare a major in theatre might change their major once they experience the time commitment and dedication needed outside of class work. As of the fall of 2008, all Theatre pre-majors will be enrolled in THEA 1000: Theatre Laboratory (a 0 credit course) and THEA 1111: Performance & Production (a one-credit course).

Students that are listed as theatre majors are assigned a theatre faculty advisor who helps the student follow the course requirements for the BA degree. A student must have a 2.5 minimum GPA in their first 15 hours of credit to declare a major in Theatre and must undergo an exit interview which includes a performance audition and/or portfolio review.

To encourage involvement and a sense of ownership in the program, Theatre Company meetings are held bi-monthly. During these meetings, general interest and special topics are discussed. Attendance to these meetings is required for all students enrolled in THEA 1000: Theatre Laboratory. All Theatre majors are issued a Theatre Company Policy Handbook, which informs the major of all expectations of the program.

Record Keeping:

Once a student declares a Theatre major, his or her file is transferred to the Mass Communications and Theatre Arts office and the student is assigned a Theatre faculty member as an academic advisor. Within the student's file are found the Core Curriculum Guide, copies of the student's past registration forms, the Recommended Program of Study sheet, his/her Entrance Survey, and transcripts from any transfer institutions. Official transcripts are found on Banweb and may be accessed by the advisor. In addition, the faculty may access a list of current majors and advisees from the Mass Comm. and Theatre Office and/or the Registrar's Office. Academic advisement occurs each academic term.

The theatre faculty has put together a Recommended Program of Study for Incoming Students Pursuing the BA in Theatre. This program of study does not require the student to take particular core curriculum courses, but it does provide the new student a map for each semester of course work needed when registering for courses.

The Entrance Survey is a short overview of the theatre knowledge each incoming student has when they enter our program. It is given the first day of the THEA 1000: Theatre Laboratory course.

Advisement:

The academic advisory system functions within the framework of the colleges of the university. Assignment of an advisee to a college for advisement is made on the basis of information in the student's admission material or upon the student's stated interest after enrollment. The Registrar's Office provides an evaluation of University courses taken by students who transfer from other institutions. An advisor's manual is furnished to all assigned advisors. The number of advisees in the "undecided major" category assigned to a college is based on the faculty members available to the college.

A student may change his or her major by completing the "Declaration of Major" form in the departmental office of the desired major. The advisee will be assigned an appropriate advisor prior to the next advisement period if the request is made by the fifth week of the current semester.

Immediately prior to any advisement period, the Theatre professor should post on his or her door (or other appropriate place) a notice to indicate the time when he or she will be available for advisement and request that advisees sign up for appointments. The advisor is expected to be available for advisement during these times. Additionally, students are not allowed to register for classes until they have met with their academic advisor.

Not only should the advisor help the student plan his or her schedule for each semester, but he or she should also, at the beginning of the year, plan with the student a schedule for the entire year in keeping with the student's academic goals. Haphazard or perfunctory planning can result in enrollment in courses for which the student is poorly fitted with consequent failure or can result in failing to take prerequisite courses when scheduled. The Theatre Program has developed a projected four year schedule of classes and this information is made available to all majors and minors.

In selecting courses, a student may step up one level of course numbers or down one level of course numbers. Freshmen are not permitted to enroll in 3000 or 4000 courses. Normally, a senior should not be enrolled in a 1000 course, and few should be taking courses at the 2000 level.

Exceptions to degree requirements or substitutions for them must be recommended by the advisor in writing and approved by the appropriate chair or dean.

The advisor's authority is limited in advisement matters but his/her power of persuasion is not. Under current policies, one cannot ordinarily compel a student to take a core or required course if the student wishes to postpone it in favor of an elective. The advisor can point out the undesirable results which might stem from such a choice and place a memorandum in the advisee's folder pointing out that the course selection was against his or her advice. Flagrant abuse of the privilege of free choice should be reported to the dean of the appropriate college.

Area for improvement

The \$13,200 in student assistantships that originate from the College of Arts & Sciences has not been raised in over ten years; with the minimum wage increases, we are finding it difficult to pay

students out of this fund. We continue to try to locate different sources of funding (FWSP, SRAP), but these sources are not infinite. Students building and maintaining scenery, props, costumes and creating marketing strategies are key elements to our curriculum. It is imperative that we obtain an increase in this funding.

I. CREDIT AND TIME REQUIREMENTS

The credits and time requirements are clearly articulated in the University Catalog, which defines program length and credit granting policies. The catalog also provides complete information on the theatre minor, and minors available for theatre majors.

120 Credit hours are required for graduation. Credit hours are related directly to clock hours in lecture or lab: one semester credit given for one hour of lecture or two hours of lab. Semesters are 15 weeks long. The majority of lecture classes meet for three hours a week providing three hours of lecture though there are exceptions in the case of some two and one hour classes. Performance and Production (theatre practicum) obviously require more hours of student work than the credit they offer but these are limited to one each year (See Appendix V.3 -The University Catalog 2007-2008, pages 8, 10, and 106, and 120 for further information regarding Credit Hours, <http://www.westga.edu/assets/docs/UG-current.pdf>).

For requirements for the B.A. in Theatre, please see section II later in this document.

Several years ago, theatre faculty members created an area B2 interdisciplinary core curriculum course worth two hours of credit entitled "*What do you really know about Backstage?*" Both an experiential and lecture based course, this two day per week course of fifty minutes each is given over to lecture one day, while the other day is given over to work in the shop or on crew. Theatre practicum courses called *Performance and Production* (THEA 1111, 1112, 2111, 2112, 3111, 3112) are worth one credit hour each and are primarily experiential courses requiring students to work in various areas of production. These courses will introduce students to an area of technical theatre or the front of house. For example, THEA 1111 may cover an introduction to power tools; before students actually work in the scene shop, they will be given training on each power tool by the student assistants in the scene shop and then be tested on each tool by the faculty Technical Director. Adding three more hours of *Performance & Production* credit was done in order to ensure that theatre students understand the complexity of each area of theatre. We felt that three credit hours that existed before this curricular change were not enough to accomplish this.

The University of West Georgia maintains articulation agreements with two-year institutions and four-year institutions within the University System. Students transferring into our theatre program may transfer core areas rather than specific courses (See Appendix V.3, The 2007-2008 University Catalog, page 70, <http://www.westga.edu/assets/docs/UG-current.pdf>).

1. Distance Learning

Some theatre courses and interdisciplinary theatre courses use WebCT Vista (a distance learning tool) or the MyUWG portal as a portion of the course requirement. Playwriting employs WebCT Vista for 50 % of the course requirement while Theatre Appreciation uses WebCT Vista or the MyUWG portal in a support role. WebCT Vista allows students to take

quizzes on a flexible schedule, have direct access to the instructor for questions, and provides the opportunity for all students to participate in discussion questions. This valuable tool is particularly useful in theatre courses that are designated as Writing Across the Curriculum courses. Both Vista and the MyUWG portal are often used to post files, links and calendars pertaining to the course.

2. Disciplines in Combination

The Theatre faculty fully participates in interdisciplinary courses, which focus on the intersection of theatre and society. Theatre XIDS Arts and Ideas courses are: *The Thirties and the Theatre*, *The Holocaust: Resistance and Response*, *American Musical Theatre*, *Images of Women on Stage and Screen*, *Free Speech and the Arts*, *The Mediated Presidency*, *Political Theatre/Political Theory*, and *The Sixties and the Theatre*.

Theatre Faculty also offer an XIDS course, *What Do You Really Know About Backstage*, which is included core curriculum area B2. These oral communication courses explore selected topics and themes posing a question addressed using the tools and assumptions of at least two, and usually more, disciplines.

In addition to teaching interdisciplinary courses, the faculty is also 100% WAC (Writing Across the Curriculum) certified, which allows them to provide a writing emphasis in upper level courses, two of which are required for graduation.

Course syllabi clearly explain the subject matter, the specific content and perspectives that will be used in exploring the topic, the goals of the interdisciplinary program and the objectives of the course. Syllabi also contain clearly articulated learning outcomes, evaluation mechanisms, and course requirements (including papers, tests, and group projects). The undergraduate catalog lists all course titles and clearly describes each course. Under each course title, the catalog lists all prerequisites required for enrolling in XIDS courses.

3. Majors Based in Electronic Media

The University requires students to fulfill a technology requirement through core curriculum area B2 in an effort to prepare students for the increasing technological demands they will meet after graduation. The theatre program also works to ensure our students are up-to-date on the latest technologies used in theatre industry. The Martha Munro building is equipped with a computer lab that is used not only for formal classroom instruction, but also to support student work on production and their class assignments. We also have a digitally based sound recording studio that is used regularly by students. Programs in the computer lab specifically related to design include: Vector Works 12.5, Poser 5, and Pattern Maker 6. The sound lab has ProTools 8 and Garage Band. The theatre also owns three G4 Mac Computers to facilitate students design needs. In order to fulfill the course requirements Martha Munro contains plasma boards that allow video, power point and documents projected on the Elmo to be shown. As the discipline and industry of theatre has increasingly embraced digital technology, we have acquired through a grant a GL2 video digital camera, an editing suite and a MacBook Pro all of which theatre students are encouraged to check out.

Areas for Improvement

All technical theatre software instruction will now be carried out in THEA 2290: Stage Craft. This will allow the upper division design courses to dedicate more time to the actual design process rather than the intricacies of the software. Unfortunately, we haven't utilized the costuming software, PatternMaker and Poser. We hope that by using THEA 2290: Stage Craft to train on all design software, the costume design instructor will be able to utilize the use of the software in his upper division course. While we have acquired digital film equipment, we are discussing more formal ways in which to teach students the concepts of cinematography and film direction.

J. PUBLISHED MATERIALS – Website

Published materials providing information on the University and the Theatre Program are clear, accurate and readily available. In addition to University Publications, the theatre also maintains publications which are detailed and facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.

1. University Published/Posted Materials

The University publishes and electronically posts materials that clearly and accurately inform students about the university and the theatre major and minor. The main page of the university (www.westga.edu) provides access to information divided by category: Future Students, Alumni, Current Students, Faculty and Staff are cross referenced alphabetically. Additional categories that are listed for convenient access on the home page include: About UWG, Academics, Major Apply Now, Visiting UWG, Financing College, Online Learning, Library, MyUWG, Giving to UWG, Employment and Student Life.

The Admissions Application, Appendix V.7

This document is available in hard copy and online. In addition to providing specific information regarding housing, classes and expenses at West Georgia, the admission application lists all requirements such as the Freshman Index, high school diploma, home schooling requirements, and GED.

The University Undergraduate Catalog, Appendix V. 3,

<http://www.westga.edu/assets/docs/UG-current.pdf>

Published annually in electronic and hard copy, the University Catalog provides information regarding the University's mission, goals and objectives; size and scope; curricula; faculty, administrators and trustees; locale; facilities; cost and refund policies; rules and regulations for conduct; quantitative, qualitative and time requirements for admission; retention and completion of degrees and other credentials; the academic calendar; and policies and procedures for due process. The University Catalog specifies UWG's NAST and SACS accreditation status.

BanWeb, <http://banweb.westga.edu/>

Published electronically, BanWeb provides electronic access to the class bulletin, the catalog of courses, the registrar, a list of important deadlines, financial aid, a campus map and tutorials.

UWG Connection and Student Handbook, Appendix V.8

Published electronically and in hard copy, The UWG Connection and Student Handbook provide information on transitions orientation, academic and core classes, add/drop procedures, services for students, extracurricular activities and sports, a note to parents, information on the city of Carrollton, and student rights and responsibilities.

The Scoop, Appendix V.9 (<http://www.westga.edu/~registra/scoop.html>)

Published in hard copy and electronically, The Scoop provides information on advising, registration, student services, organizations and activities, athletic schedules and a series of appendices regarding academic and social policies for each semester.

TECH Life, <http://myuwg.westga.edu/cp/home/loginf>

Published electronically, Techlife supplies information on the university's portal (My UWG), campus email, BanWeb, connecting to campus from off campus, the location and policies of UWG computer labs, internet connectivity, distance learning, software and services, phone and cable services, technology policies, tech support, and web publishing.

2. Documents Applicable to the Theatre Unit

The Theatre publishes materials that specifically detail information regarding the Theatre Program. These materials include the Theatre Program Policy Handbook, Theatre Recruitment Brochure, The Theatre Community Brochure, Theatre Website, Theatre Company Listserv and the Spotlight.

Theatre Program Policy Handbook, Appendix V.1

(<http://www.westga.edu/~theatre/pdf%20files/hanbook0708.pdf>)

This document is available both electronically and in hard copy. Updated annually, this handbook states the expectations of theatre majors concerning auditions, design assignments, work calls, assistantships, travel, and tech week. Detailed job descriptions for production assignments are clearly articulated in the Policy Handbook. Also included is a formal contract signed by the student that acknowledges her/his familiarity with the program's expectations as well as her/his willingness to meet these responsibilities. The Theatre Program Policy Handbook also explains the expectations for theatre majors pertaining to production, performances, and auditions. In addition, the Theatre Program Policy Handbook includes information for students on the Theatre Degree Curriculum, Learning Outcomes, and a Recommended Program of Study for Incoming Students. The Handbook is integrated into the curriculum through the Theatre Lab class (THEA 1000) and Performance and Production (THEA 1111/1112, 2111/2112, 3111/3112).

Theatre Recruitment Brochure, Appendix V.10

Produced annually, the brochure provides an overview of the theatre program at West Georgia. In addition to providing information regarding the theatre program

and its faculty, the brochure lists that the theatre program is NAST accredited. The Theatre Brochure is specifically designed as a recruitment tool.

Theatre Community Brochure, Appendix V.10

The Theatre publishes a brochure specifically for the community that announces its season and provides box office information. The brochure is designed to market the UWG program to the Carrollton Community.

The UWG Theatre Website

The Theatre program maintains and regularly updates a website: www.westga.edu/~theatre. This website contains complete information on the season's schedule, an online version of the Program Handbook, a complete list of faculty, and photos from past productions. Also, there is a direct link to the Townsend Center, among other links. The theatre website, the Policy Handbook and the University Catalog all include the theatre's mission statement.

West Georgia Theatre Company ListSers

WestgaTheatre@yahoogroups.com; WestgaTheatreAlumni@yahoo.com; UWG-THEATRE@westga.edu

The Westga List at yahoo groups provides an electronic posting board for news concerning West Georgia Theatre, current theatre productions in the area, upcoming auditions and job announcements. Because the Yahoo listserv is a bit more difficult to maintain because the personal email names are hard to attach to a real name, we have created another listserv through the University using University email accounts. Currently both listserv accounts have 75 members, which includes faculty and staff (10).

The Alumni list at yahoo groups allows theatre faculty and staff to communicate with alumni about current events in our program.

The Spotlight, Appendix V.6

The Theatre Program also produces *The Spotlight*, a newsletter published in the fall and spring semesters that reports on special events and productions within the Theatre program. This newsletter is written by students and published for recruitment purposes. The student assistantship relegated to the duties of the Spotlight editor is funded through the Student Research/Project Assistantship Program, which is a part of the Student Employment Office.

MySpace/Facebook,

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=89029346> ; <http://www.facebook.com/group.php?gid=2201601108>

In the 07-08 academic year, we created FaceBook and MySpace pages to assist in recruitment. Two students, hired to market our season, were assigned to create the pages and to create an ongoing blog entitled, "A Day in the Life of a UWG Theatre Major." At each recruitment event, whether it was a conference or an on campus Preview Day, faculty would give the list of prospective majors (and their

email addresses) to the marketing students so that they were invited to the pages. We believe that this has enormous potential and hope to utilize more in the future.

Presidents' Day Scholarship Brochure, Appendix V.11

This brochure is created and paid for by the Admissions Office on campus. In this brochure, we are given space to list and explain our scholarships and student assistantships for incoming students and include a production photo. This brochure is mailed to all high schools in the state and to students on our own mailing lists.

Published materials, online and off, provide students, potential students, alumni and faculty and staff with clear, accurate and readily available information regarding theatre program policies, productions, course requirements and educational opportunities. The Theatre maintains published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and the community.

K. BRANCH CAMPUSES, EXTERNAL PROGRAMS, USE OF THE INSTITUTION'S NAME FOR EDUCATIONAL ACTIVITIES OPERATED APART FROM THE MAIN CAMPUS OF THE PRIMARY EDUCATIONAL PROGRAM

The University of West Georgia has branch campuses in Newnan and Dalton. Courses are also taught in remote locations in North Georgia and in the Atlanta Area. Several core courses are available to students via distance learning through ECORE. However, other than using UWG's distance and distributed learning in theatre courses, the Theatre Program is not involved with the branch facilities of the University of West Georgia.

Area for Improvement

The Theatre Faculty would like to explore the possibility of a study abroad program. Programs for study abroad exist at UWG; however, they are limited in number and at present, none specifically pertain to the arts.

L. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS

The University of West Georgia is a member of the University System of Georgia and complies with the system's guidelines and regulations. Students completing their core at a university system school are allowed to transfer to the University West Georgia and receive credit for the core areas completed at other system institutions.

Faculty and students are active on campus and in the Atlanta community. Many diverse collaborative projects are undertaken by theatre faculty. These include (but are not limited to):

Local Community

- The Theatre Director served on the board of Encore Theatre Company, a community theatre based in Carrollton, for several years. In fall 2007, Encore Theatre decided to dissolve and to donate the remainder of their funds, \$40,000, to the UWG Theatre Program for scholarships.

- Faculty support local and regional drama competitions, and consult regularly on local high school productions. In addition, faculty members often adjudicate the Governor's Honors Program Auditions.

Atlanta Area Theatres

- UWG design faculty members work with theatres such as The Shakespeare Tavern, Actor's Express and numerous other companies.
- A UWG faculty member serves as the Literary Manager for the Horizon Theatre.
- UWG faculty members and students work collaboratively with Atlanta Theatres. For example; in the spring semester of 2006 UWG students participated in the Alliance's Collision Project and toured the show to regional high schools.
- In the fall semester of 2007, students and faculty from UWG worked in collaboration with the Horizon Theatre and presented a week's worth of performances of *365 Days/365 Plays*. These performances included student written work as well.

Arts Agencies

- UWG is an active participant in The Kennedy Center American College Theatre Festival. Four shows each year are given outside responses as associate entries. Faculty members actively participate in responding to college work and the Director of Theatre is also the Vice Chair for KCACTF Region Four.
- A UWG faculty member serves on the Publications Committee for *Southern Theatre Magazine*.

By participating in such myriad activities on and off campus, faculty are able to recruit new majors as well as identify non-majors to participate in Theatre Company productions. Student participation in University events such as Big Night reinforces a curriculum designed to develop student research and presentational skills. Student participation in the orientation skits, the series of vignettes performed for incoming theatre freshmen and transfer students at each Orientation date, and their work with professional theatre reinforces goals for performance articulated in the course descriptions and college catalog.

M. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

The theatre faculty has participated in summer programs such as the Learn to Live Program, and the Computer and the Arts Program. Community theatre members have participated in productions at the university. Also, in the past, the theatre program has offered programs such as "From Page to Stage" which is an introduction to directing through the Department of Continuing Education. At this time, we do not conduct "formal degree granting programs for the community."

N. OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NAST IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

The designated institutional accreditor for the University of West Georgia is the Southern Association of Colleges and Schools (SACS).

Area of Improvement

The theatre is working to encourage community attendance of performances. We have developed a separate community brochure designed to attract those living in Carrollton and neighboring towns. This brochure is sent to over 10,000 homes across the county. Last year, we conducted a survey in an attempt to discover community preferences in terms of play selection (See Appendix D). The survey revealed that the community found the quality of the productions to be good and that they preferred comedies, satires and musicals. The survey also revealed that one of the primary ways in which the community finds out about events is through the Times-Georgian, the Carrollton newspaper. We have increased our advertising in this paper in an effort to get the word out regarding our programming.

II. INSTRUCTIONAL PROGRAMS

B. Degree Granting Institutions and Programs

The Bachelor of Arts in Theatre Final Approval for Listing

The core curriculum consists of 42 hours of general education. (See Appendix C-Core Curriculum guide). Requirements for the B.A. in Theatre include Area F of the core curriculum at 18 hours plus an additional 36 hours of major courses. This allows 15-18 hours for a minor. Credit hours are related directly to clock hours in lecture or lab: one semester credit given for one hour of lecture or two hours of lab. Semesters are 15 weeks long. The majority of lecture classes meet for three hours a week providing three hours of lecture, though there are exceptions in the case of some 1 or 2 hour lecture classes. The majority of our practicum (we call them Performance & Production courses) obviously require more hours of student work than the credit they offers.

The process of submission and approval of new courses begins with the faculty. After decisions (through consensus, by all full-time faculty) are reached to propose a modification, deletion or addition to the curriculum, materials are then forwarded to the College of Arts and Sciences Executive Committee, and if passed the proposals are forwarded to the University-wide Undergraduate Academic Programs Committee and the Faculty Senate. Materials for a new course must include learning outcomes in addition to other details and a cover sheet. (See Appendix E-Course Modification, Deletion and Addition form). New curricular programs and departments with substantial changes to the core curriculum are sent to the Board of Regents for approval.

More than 25% of the major courses are linked to performance and electives in accordance with NAST standards, and over 40% of the total course credit is in theatre. 50% of the curriculum is in general education (i.e. core curriculum) which in design and form meets all NAST competencies. We also meet NAST requirements for percentage of courses in Theatre Studies, Performance and Electives. Other requirements include a minimum GPA of 2.5. Program details are outlined as follows:

**Liberal Arts Baccalaureate Degree in Theatre
University of West Georgia**

Degree Title: Bachelor of Arts in Theatre

Number of Years to Complete the Degree: 4 years

Degree Submitted for: Final Approval for Listing

***courses in bold represent Core Curriculum courses taught by Theatre faculty members**

Theatre Studies	Performance	General Studies	Electives	Total Number of Credits	Current Semester's Enrollment in Majors	Names of Program Supervisors
24 credits 20 % of credits	12 credits 10 % of credits	60 credits 50 % of credits	24 credits 20 % of credits	120	68	Shelly Elman

Course Prefix	Course Name	Credit Hours
• Theatre Studies		
THEA1111	PERFORMANCE & PRODUCTION	1
THEA 1112	PERFORMANCE & PRODUCTION	1
THEA 2111	PERFORMANCE & PRODUCTION	1
THEA 2112	PERFORMANCE & PRODUCTION	1
THEA 3111	PERFORMANCE & PRODUCTION	1
THEA 3112	PERFORMANCE & PRODUCTION	1
THEA 2290	STAGE CRAFT	3
THEA 2214	CONCEPTS IN THEATRE DESIGN	3
THEA 3357	THEATRE HISTORY I	3
THEA 4457	THEATRE HISTORY II	3
THEA 4415	PLAYWRITING	3
THEA 4485 or THEA 4486	SPECIAL TOPICS or INTERNSHIP	3
• Performance		
THEA 1000	THEATRE LABORATORY	0
THEA 3392 or THEA 3290	ACTING II or COSTUME DESIGN I	3
THEA 4111	PRODUCTION & PERFORMANCE CAPSTONE	3
THEA 4412 or THEA 3214	ACTING III or SCENOGRAPHY	3
THEA 3394	DIRECTING	3
• General Studies		

Area A	Essential Skills	9 hours total
ENGL 1101 & 1102	ENGLISH COMPOSITION I & II	6 Area A
MATH 1001 MATH 1111 MATH 1113 MATH 1634	QUANTATIVE SKILLS & REASONING COLLEGE ALGEBRA PRECALCULUS CALCULUS	3-4 Area A
Area B	Institutional Priorities	4-5 hours total
ART 2000 COMM 1100 ENGL 2000 ENGL/ THEA 2050 PHIL 2110 XIDS 1004	ORAL COMMUNICATION & THE VISUAL ARTS PUBLIC SPEAKING AMERICAN SPEECH SELF-STAGING: ORAL COMMUNICATION IN EVERYDAY LIFE CRITICAL THINKING ORAL AND TECHNOLOGICAL COMMUNICATION	3-4 Area B1
ANTH 1100 BUSA 1900 CS 1000 CS 1020 LIBR 1101 MUSC 1110 XIDS 2001 XIDS 2002	FACES OF CULTURE SURFING THE INTERNET FOR SUCCESS PRACTICAL COMPUTING COMPUTERS & SOCIETY ACADEMIC RESEARCH & THE LIBRARY ISSUES IN ARGUMENTATION SURVEY OF WORLD MUSIC WHAT DO YOU REALLY KNOW ABOUT...?	1-2 Area B2
Area C	Humanities and the Fine Arts	6 hours total
XIDS 2100 ART 1201 ART 2201 ART 2202 MUSC 1100 MUSC 1120 THEA 1100	ARTS AND IDEAS: SPECIAL TOPICS INTRODUCTION TO ART HISTORY OF WORLD ART I HISTORY OF WORLD ART II MUSIC APPRECIATION SURVEY OF JAZZ, ROCK, AND POPULAR MUSIC THEATRE APPRECIATION	3 Area C1
XIDS 2100 COMM 1154 ENGL 2110 ENGL 2120 ENGL 2130 ENGL 2180 ENGL 2190 FORL 2200 FORL 2300 PHIL 2100 PHIL 2120	ARTS AND IDEAS: SPECIAL TOPICS INTRODUCTION TO MASS COMMUNICATION WORLD LITERATURE BRITISH LITERATURE AMERICAN LITERATURE STUDIES IN AFRICAN-AMERICAN LITERATURE STUDIES IN LITERATURE BY WOMEN SURVEY OF NATIONAL LITERATURE TOPICS IN NATIONAL LITERATURE INTRODUCTION TO PHILOSOPHY INTRODUCTION TO ETHICS ANY 3 CREDITS OF A FOREIGN LANGUAGE 1001, 1002, 2001, 2002	3 Area C2
Area D	Science, Mathematics, & Technology	10-11 hrs total
ASTR 2313	ASTRONOMY	10-11 Area D Option 1

BIOL 1010 BIOL 1011 BIOL 1012 BIOL 1013 BIOL 1014 BIOL 1015 BIOL 1107 BIOL 1108 CHEM 1100 CHEM 1151K CHEM 1152K CHEM 1211K CHEM 1212K CHEM 1230K GEOG 1111 GEOL 1121 GEOL 1122 GEOL 2503 GEOL 2553 PHYS 1111 PHYS 1112 PHYS 2211 PHYS 2212 XIDS 2201 XIDS 2202	FUNDAMENTALS OF BIOLOGY BIOLOGY OF HUMAN REPRODUCTION ECOLOGY AND ENVIRONMENTAL BIOLOGY BIOLOGY OF AIDS AND INFECTIOUS DISEASE NUTRITION UNSEEN WORLD OF MICROORGANISMS PRINCIPLES OF BIOLOGY I PRINCIPLES OF BIOLOGY II INTRODUCTORY CHEMISTRY SURVEY OF CHEMISTRY I SURVEY OF CHEMISTRY II PRINCIPLES OF CHEMISTRY I PRINCIPLES OF CHEMISTRY II ACCELERATED PRINCIPLES OF CHEMISTRY INTRODUCTION TO PHYSICAL GEOGRAPHY INTRODUCTORY GEOSCIENCES I: PHYSICAL GEOLOGY INTRODUCTORY GEOSCIENCES II: HISTORICAL GEOLOGY INTRODUCTION TO OCEANOGRAPHY GEOLOGY OF NATIONAL PARKS INTRODUCTORY PHYSICS I INTRODUCTORY PHYSICS II PRINCIPLES OF PHYSICS I PRINCIPLES OF PHYSICS II SCIENCE FOUNDATIONS ENVIRONMENTAL STUDIES	
CS 1030 CS 1301 CS 1302 CS 2000 MATH 1111 MATH 1112 MATH 1413 MATH 1634 MATH 2063 MATH 2644 MATH 2703	INTRODUCTION TO COMPUTER CONCEPTS COMPUTER SCIENCE I COMPUTER SCIENCE II APPLIED COMPUTING FOR THE SCIENCES COLLEGE ALGEBRA TRIGONOMETRY AND ANALYTICAL GEOMETRY SURVEY OF CALCULUS CALCULUS I INTRODUCTORY STATISTICS CALCULUS II FOUNDATIONS OF MATHEMATICS I	
Area E	Social Sciences	12 hours total
HIST 1111 HIST 1112	SURVEY OF WORLD HISTORY/ CIVILIZATIONS I SURVEY OF WORLD HISTORY/ CIVILIZATIONS II	3 – Area E1
HIST 2111 HIST 2112	UNITED STATES HISTORY I (TO 1865) UNITED STATES HISTORY II (SINCE 1865)	3 – Area E2
POLS 1101	AMERICAN GOVERNMENT	3 – Area E3
ANTH 1102 ECON 2100 ECON 2105 ECON 2106 GEOG 1013 GEOG 2503 POLS 2201 PSYC 1101	INTRODUCTION TO ANTHROPOLOGY ECONOMICS FOR EVERYONE PRINCIPLES OF MACROECONOMICS PRINCIPLES OF MICROECONOMICS WORLD GEOGRAPHY CULTURAL GEOGRAPHY STATE AND LOCAL GOVERNMENT INTRODUCTION TO GENERAL PSYCHOLOGY	3 – Area E4

SOCI 1101 SOCI 1160 XIDS 2300 XIDS 2301	INTRODUCTION TO SOCIOLOGY INTRODUCTION TO SOCIAL PROBLEMS INTERDISCIPLINARY STUDIES IN THE SOCIAL SCIENCES INTRODUCTION TO GLOBAL STUDIES	
Area F	Courses Applicable to Degree	18 hours total
THEA 1100 XIDS 2100	THEATRE APPRECIATION or INTERDISCIPLINARY ARTS & IDEAS	3 – Area F
FORL 2001 FORL 2002	FOREIGN LANGUAGE I FOREING LANGUAGE 2	6 – Area F
THEA 2100	PLAY ANALYSIS	3 – Area F
THEA 2291	ACTING I	3 – Area F
ART OR MUSIC*	1000 OR 2000 LEVEL ART OR MUSIC COURSE *	3 – Area F
• Electives		
THEA 3214 THEA 3290 THEA 3392 THEA 4412 THEA 4485 or THEA 4486 ENGL 3200 ENGL 4106 ENGL 4188	SELECTION OF ONE COURSE FROM THE LIST BELOW (THEATRE ELECTIVES) SCENOGRAPHY COSTUME DESIGN ACTING II ACTING III SPECIAL TOPICS or INTERNSHIP SCREENWRITING DRAMA SHAKESPEARE	3
	OTHER ELECTIVES (NON-THEATRE ELECTIVES) SELECT 3-6 HOURS OUTSIDE MAJOR	3-6
MINOR (Required)	Minor areas include, but are not limited to, Anthropology, Art, English, Film Studies, French, German, Spanish, History, Marketing, Mass Communications, Philosophy, Political Science, Psychology, Sociology and Women’s Studies.	15-18

Requirements for a **minor in theatre** equals 18 credit hours and is detailed below:

- 3 hours Performance and Production THEA 1111 or 1112 or 2111 or 2112
or 3111 or 3112
- 3 hours THEA 2100 Play Analysis
- 3 hours THEA 2291 Acting I
- 3 hours THEA 3357 Theatre History I or 4457 Theatre History II
- 6 hours Upper Level Electives
(Must be 3000-4000 level THEA courses, choose two.)

The design of the minor meets NAST competency standards with a balance between comprehensiveness and focus.

Requirements/Restrictions Specific to this Major:

- 1. Must have a minimum cumulative 2.5 GPA in fifteen hours of core curriculum course work to declare a major in Theatre
- 2. In addition to the required course work and expectations, all theatre majors will be required to participate in an exit interview presenting a performance audition and/or portfolio.
- 3. All Theatre majors are required to follow the guidelines of the *Theatre Program Policy Handbook* as published annually by the Theatre Program.

Residence

Regent’s policy governing the classification of students as In-State and Out-of-State can be found in Appendix F..

Theatre Studies

Each theatre student, majors and minors, are provided detailed curriculum information via the program website, the University Undergraduate Catalog, and a program sheet. All students receive a hand-out noting “Recommended Program of Study” which can be found in each student’s advising folder and in the Theatre Program Policy Handbook. Advisor and student are expected to go over this document thoroughly during advising sessions to help them plan their years at West Georgia accordingly. All materials are additionally part of the *Theatre Program Policy Handbook* (see Appendix V.1) and appear on the program website at www.westga.edu/~theatre.

The number of Theatre majors has risen dramatically through the years. Curriculum adjustments have been taking place since our last site visit, and we have successfully revised the requirements in meticulous detail. Overall, the link between the knowledge gained in the academic courses and skills presented in productions is solid, creative and wholly consistent with NAST standards. A tally of declared majors since 2003 reveals steady and consistent growth:

Number of Theatre Majors	
2003-----	20
2004-----	20
2005-----	50
2006-----	49
2007-----	52
2008-----	65

Compliance with NAST Standards

- 1. Survey courses like THEA 1100 and interdisciplinary courses such as XIDS 2100 and XIDS 2002 all focus on theatre interfacing with society and/or other art forms. It is a requirement of all theatre, and interdisciplinary courses involving theatre, that students participate in productions as either an audience member or a member of the production team (except for some sections of XIDS 2100). These students often complete critiques of these productions or develop creative projects based on these performances. This ensures connection of knowledge and skills in the learning outcomes of our survey courses.
- 2. Our Theatre core area now introduces a balance in both performance, through Acting I (THEA 2291), and theatre studies, through Play Analysis (THEA 2100). These

requirements were recently redesigned based on NAST Standards by adding Play Analysis as a requirement. This explicitly addressed a need for a stronger grounding in text work and critical thinking skills.

3. Courses such as THEA 2214: Concepts in Theatre Design, THEA 2290: Stage Craft, THEA 4415: Playwriting, THEA 3214: Scenography, THEA 3290: Costume Design and THEA 3357 & 4457: Theatre History I & II, focus on studying specific theories in each area while contributing to the overall examination of theatre studies as well. This includes analysis, dramatic theory and the examination the work of selected artists in the different genres. Performance opportunities exist in all Performance and Production courses, THEA 2291: Acting I, THEA 3392: Acting II, THEA 4412: Acting III and THEA 3394: Directing.
4. Playwriting (THEA 4415), Directing (THEA 3394) plus Scenography (THEA 3214) and Acting III (THEA 4412) are all writing intensive and fulfill the College's graduation requirement for Writing-Across-the-Curriculum credit. The Performance and Production Capstone (THEA 4111) provides every graduate experiential work in a selected process of theatre production. This capstone also meets the University System's Board of Regents guidelines for curriculum noted in their recent strategic plan.
5. Our Performance and Production series of courses, to be required every semester for three years starting in Fall 2008, links directly to the creation and presentation of public performance. Students receive one credit hour per semester for acting in, directing, designing, crewing, or stage managing a Theatre Company production. THEA 4111, a three credit senior capstone, requires students to write and communicate through analysis or renderings all details of their production process. THEA 3394 (Directing) requires students to present an evening of ten-minute plays to the public and THEA 4415 (Playwriting) requires students to construct an evening of theatre that is fully produced every other year as part of the Theatre Program's season of plays. THEA 4412 (Acting III) requires students to audition for an invited guest artist from an Atlanta-area theatre. Additionally, classes in costume design invite metro Atlanta professionals to view and evaluate student portfolios. In Scenography, student work is publicly exhibited.
6. In all upper division courses in theatre, students receive education in various theories of acting, directing, and design. They also utilize these theories in practical ways by performing scenes, drafting, drawing, and building models for design. Our upper division acting sequence focuses on classical acting styles and audition technique. Scenography and Costume Design offer the student the full process of analysis, sketching, rendering, model building, and drafting work.
7. Elective options include THEA 4485: Special Topics in Theatre Arts, an innovative course where we develop specific topics in detail for our majors. Some examples of specially designed courses taught are under this template include Improvisation, Acting for the Camera, Stage Lighting, Technical Solutions to Design Problems, Contemporary U.S. Plays, Advanced Playwriting and Costume Construction. We also offer Internship (THEA 4486) and Screenwriting (ENGL 3200) as elective options.

Assessment

- We modified the Area F requirements for the Theatre Major to narrow core major elective choices. The 1000—2000 level elective is now restricted to a music or art

course. This is in direct response to a recommendation in the NAST Handbook for Liberal Arts degree curricula.

- We developed an upper level Costume Design course.
- We modified our Theatre Studies required courses to include Internship or Special Topics options.
- We dropped COMM 3356 Film and Culture from the theatre major elective choices because the course was rarely offered. In turn, we added a new Screenwriting option (ENGL 3200), which is taught by a Theatre faculty member.
- We revised our minor to balance comprehensiveness and focus in both performance and theatre studies per NAST Standards. We additionally created a structured “emphasis” for major students choosing a design focus or a performance focus.
- We institutionalized our Theatre Company model with a zero credit requirement called Theatre Laboratory (THEA 1000). This requires attendance to all company meetings and all theatre company produced productions as specified by the Theatre faculty. All theatre majors are required to enroll in this course for a grade of S or U. Because we have added three more one-credit Performance and Production courses, this Theatre Laboratory may be obsolete. We will use the 08-09 academic year to determine this.
- We continue to encourage majors to compete in the campus-wide undergraduate research event called Big Night. Thus far, one student from Professor Elman’s Arts and Ideas course won first place and most recently, Theatre Major Ian Rowswell placed first under the Arts category.
- We successfully completed our University System’s Program Review in 2003 and most recently in 2008, as required by the Board of Regents. Additionally, we submitted a successful follow-up report of Program Review in 2004.
- We held our first Theatre Program Five Year Plan retreat in June of 2003 setting specific goals and objectives for a five year period. Over 90% of these goals and objectives were realized. We conducted a second session to update our plans in May, 2006. We have now established our strategic goals and objectives into 2011.

Areas of Improvement for Theatre Studies

- We have requested the **separation of the department operating budget for autonomy**, leading to development of real production budget. The Dean has approved this request and we have recently received our own budget line and number that is separate from Mass Communications.
- Because it seems that a University System of Georgia revision of the core curriculum might soon be underway, we need to begin work on core offerings for the **new core curriculum** both in theatre arts and oral competency.
- We hope to receive a **new Tenure-Track line in Performance Studies**. This will enable us to continue our commitment to the core and for strong coordination in these efforts and not add on to an already hard working faculty. It will also allow us to build more offerings in the area of Theatre Studies.
- We intend to develop an **Acting for the Camera course** offered as an elective. We have done this as a Special Topics course and collaboration with Mass Communications.
- We continue to support and contribute to the Film Studies minor and **develop a Film and Theatre Criticism course** which will be interdisciplinary in nature and offered as an elective choice.

- We continue our new “Entrance Knowledge Survey” and have added an “Exit Survey” so we may begin to **collect results for curriculum assessment**.
- We continue our work with **Presidents’ Day Scholarship Program** as a means to recruit high quality students. The Presidents’ Day Scholarship Program is in its second year. We have experienced 300% growth in participants from 2007 to 2008.

C. Theatre in General Education

The current Core Curriculum at West Georgia is divided among six areas known as Area A-F. These areas encompass a wide variety of disciplinary and interdisciplinary inquiry. Theatre students must complete a total of 42 hours in Area A through Area E. A total of 18 hours are assigned to Area F, which is considered more major specific. In accordance with NAST requirements, the entire core curriculum (Area A-F) accounts for 50% of the total hours required for graduation, which is 60 credit hours out of a total of 120. For details of our core (i.e. general education program) see Appendix C-Theatre Program Core Curriculum and Advising Booklet.

Compliance with NAST Standards

Contributions to the general education of students in the core curriculum remain a large part of what we do. Our non-major courses are comprised of diverse and regularly rotating offerings taught by Theatre faculty. (See Appendix G -Course Syllabi and templates for XIDS 2002/2100, THEA 2050, THEA 1100 and XIDS 2100) Enrollment numbers reveal that our Theatre general education courses average out to well over **1,000 students** per year. From the years spanning 2000 to 2006, faculty taught over **6,000 non-majors**.

Our non-major courses are comprised of diverse and regularly rotating offerings taught by Theatre faculty. Faculty members teach the unique *Self-Staging: Oral Communication in Everyday Life (THEA 2050)*, a course which meets oral communication outcomes in area B. Last year, we were provided \$16,000 for a temporary instructor line for Spring 2008 semester in order to add five new sections of *Self-Staging*. The Theatre program also provides numerous seats every semester of *Theatre Appreciation (THEA 1100)*. Last fall, we were provided \$10,000 in part-time dollars to hire extra faculty so we could open more sections of the popular *Theatre Appreciation*. We have now received an additional Instructor line for the 2008-2009 year to teach both *Self-Staging* and *Theatre Appreciation* and expect this line will continue to be renewed. In addition to the learning outcomes as noted in the catalog, *Theatre Appreciation* serves the program as an excellent recruitment tool for new majors, minors and non-majors eager to join in production work.

Theatre faculty members are quite proud of the variety of *Arts and Ideas* courses they have developed (*XIDS 2100*). This topic driven interdisciplinary course satisfies Area C of the core curriculum. To date, faculty members have submitted and been approved to teach the following special topics which require the integration of at least two disciplines and satisfies Area C1 of the core curriculum:

Theatre and the Thirties
American Musical Theatre
The Sixties and the Theatre
Free Speech and the Arts
The Holocaust: Resistance & Response

Political Theatre/Political Theory
The Mediated Presidency
Images of Women On Stage and Screen

Beyond creating topic-driven courses, faculty members offer many courses in the College's Writing-Across-the-Curriculum program and contribute to a minor in Film Studies. In addition, several theatre faculty members have served as regular advisors at the University EXCEL Center advising those students who are undeclared.

Assessment

We are dedicated to linking our productions to theatre general education offerings and the community. Our production season for the last five years total over 25 different, fully mounted shows. Oftentimes, other general education courses offer extra credit for students attending our productions. Audiences are cultivated from the University community although much effort is put into advertising our productions to the local community. We send full-color brochures each year to Carroll County residents and the West Georgia campus community and have run ads in the local newspaper, *The Times-Georgian*.

We serve the University through both curriculum (interdisciplinary and theatre core courses) and collaborations with other departments or committees (Summer Orientation plays, Constitution Day, V-Day, Big Night, Responsible Sexuality Committee, and numerous others). **Each tenure-track faculty member advises students and teaches in the core every semester.**

Recently, we have had much success with our school matinees for select productions (*The Grapes of Wrath*, *The Taming of the Shrew* and *Scapin*) and plan to continue connecting our season selections with area middle and high school reading lists. We offer special discounts for "High School Night" and sometimes develop study guides upon request. (See Appendix J for our most recent study guide for the spring production of *Scapin*.) Our practice of serving K-12 schools meets the University System's Board of Regents guidelines for the new "work in schools" policy.

Non-majors may also choose to enroll in any of our 2000-3000-4000 level courses as long as all pre-requisites are met. Students majoring in English, Psychology and even Computer Science minor in our program. In some cases, students will enroll in one of our courses simply as a free elective in their own major. On a few occasions, community members who perform on local stages have signed up for major classes offered in our program.

Areas of Improvement for Theatre in General Education

- We need access to large lecture halls and appropriate funding for pedagogical support to continue offering successful core course that register extremely large enrollments. **Our faculty regularly offer courses with 120 seats or more** and could use student assistants or graduate assistants to assist them in offering break out discussion sessions and alternatives to lecture formats.
- By receiving a **new Tenure-Track line in Performance Studies** we will be able to sustain our commitment to the core.

- We will fully participate in the **University System of Georgia system core initiative**. Theatre faculty members intend to take a proactive stance in creating and contributing courses to the new core that position the arts, and arts advocacy, in the center of our 21st century curriculum.

D. Performance

Faculty members believe integrating academic courses with productions achieves active learning. This is why our Theatre B.A is designed to link theatre studies with on-going, practical production experience. In addition to our regularly produced, full season of varied, challenging work we bi-annually showcase, as part of the main season, student-written work developed in Playwriting. We also consistently require public presentation of student-directed ten-minute plays to fulfill requirements for Directing class. Because our students have multi-experiential assignments, our graduates are well-prepared for a variety of production roles.

Compliance with NAST Standards

- We were recently provided a new Instructor line with reassigned time for Technical Director duties in recognition of our seeking compliance to NAST standards. This new position positively impacts the success of our performance area in addition to securing our continued accreditation with NAST. The College of Arts and Sciences Dean Don Rice has shown unwavering support in helping us meet our accreditation standards. He is aware of our need to redirect this line to a full-time staff position and has assured us this is a priority when funding becomes available.
- Our innovative curriculum in the Performance and Production series attests to the organic linkage of theory and practice in our curriculum design. We created these courses because as a faculty we all value the goal of teaching students the creation and presentation of public performance in the theatre. Faculty members also model this skill by additionally encouraging numerous collaborative campus projects such as Episodes in Sexuality, *The Vagina Monologues*, and summer orientation skits or seeking professional opportunities of their own. Audition and /or portfolio presentations are encouraged through regular attendance to Georgia Theatre Conference and Southeastern Theatre Conference. In upper division design and acting courses, instructors make possible the opportunity for students to show their work for outside respondents, often from Atlanta-area theatre companies (i.e., Jody Feldman, Associate Producer at the Alliance Theatre; John Thigpen, freelance scenic and lighting designer; and Gretchen Butler, Production Stage Manager for Georgia Ensemble Theatre). Every student who prepares an audition is assigned a faculty member who guides them through an intensive preparation process. All majors are required to audition for every Theatre Company production unless a waiver has been made for those involved in technical or design positions or unless a student has a poor academic standing the previous semester.
- We are committed to having four of our five yearly productions responded to annually through the Kennedy Center American College Theatre Festival. We serve the University through both curriculum (interdisciplinary and theatre core courses) and collaborations with other departments or committees (summer orientation plays, Big

Night, Responsible Sexuality Committee, and others). Faculty and students work diligently in order to communicate with one another. We have two listservs, students and faculty meet bimonthly, we maintain a call board in the Martha Munro building and the faculty meets weekly for one hour to discuss program needs and recruitment. Six faculty members are Writing Across the Curriculum certified and each tenure-track faculty member advises students and teaches in the core every semester.

Assessment

• The Theatre Company Model

The relationship between the academic major and production activity is clearly articulated in the *Theatre Program Policy Handbook*, a document distributed to all majors and prospective majors. The Handbook is consistently updated on a yearly basis, by a committee of one faculty member and three students, to reflect current policies and procedures. The relationship between coursework and production work has been thoroughly examined and is designed to seek balance in the acquisition of knowledge (through academic courses) and the application of this knowledge in productions.

The Handbook sets specific expectations for all majors. In addition to critical information on curriculum, the handbook specifies how skills learned in class are applied to experiences in Theatre Company events. The Theatre Company concept is based on the successful integration of knowledge and skills and the demonstration of this understanding in the practice of theatre. Adherence to the Theatre Company policies is required and students are asked to sign an agreement to those policies each year. The Handbook includes very specific expectations for all members of the Theatre Company. Sections of the Handbook address student performances, such as policies regarding the Improv Troupe and important details for on and off-campus student travel. Other sections provide detailed job descriptions and duties for all areas of production. A section covering stress and how to handle it is also included in the Handbook. (See Appendix V.1 for the Theatre Program Policy Handbook)

Additionally, the company regularly sponsors workshops ranging from costume design to drama therapy to African American Theatre History to stage combat and acting Shakespeare. During the last five years, over 20 workshops have been held for Theatre majors and students interested in Theatre. In addition to workshops, we have made longer term commitments, hiring professionals to direct or design for mainstage productions. Recent guest directors include Atlanta artists Rosemary Newcott, Geoffrey Williams and New York actor/mime Bill Bowers. Guest designers include John Thigpen and Monica Hayes. We have also linked academics to fundraising efforts through our Alumni of the Year event. These alumni conduct workshops for student when they come to campus to receive their award. The Alumni of the Year event is linked to a performance of the first production of the year. This event has allowed us to gain contact with such alums as Michael Osment and Cheri Ingle, who have been out of touch since their graduation in the early 1980s.

Recently, students and faculty have begun exploring “cybertheatre” utilizing Facebook and MySpace to connect interested students with the theatre major. Likewise, we maintain three active Company listservs where we communicate to students and alumni on a regular basis. Currently the two Theatre Company listservs has 75 members and the Alumni listserv has 42.

The company model also sustains an enormous sense of community among faculty, staff and students which encourages respect, responsibility, discipline and team-work. Our Theatre Company model even boasts a slogan: “*UWG Theatre. . .Where Success is an Attitude.*” We believe this truly captures our goals and objectives and speaks to our integration of knowledge and skills.

- **Student Achievements**

A large proportion of our students go on to professional careers and/or graduate study. Some start their own theatre companies or receive graduate degrees. Many continue to network with one another as well as staying in touch with the theatre program. All are required to participate in a variety of competitive events. The following are selected details of their achievements.

From 2004 to 2005-

- Five students presented auditions and two students presented designs for the Georgia Theatre Conference (October); both students who presented designs won first place in scenery (Stephanie Polhemus, junior) and costumes (Heather Schroeder, senior); three students were passed on to present their auditions at the Southeastern Theatre Conference in March (sophomore Timothy Reynolds, seniors Heather Schroeder and Andrea Washington).
- Sixteen students presented scene and monologue work and three students presented design work at the Kennedy Center American College Theatre Conference Region IV in Palm Beach, FL in February.
- Three students worked at professional theaters that summer and fall: Heather Schroeder designed costumes for *Unto These Hills* in North Carolina; Stephanie Polhemus worked on scenery construction at Shenandoah Musical Theatre in Virginia, Timothy Reynolds worked as an actor/technician for *Unto These Hills*. December graduate Andrea Washington had an eight month contract to perform in five productions at the Cumberland County Playhouse in Tennessee. She is currently a working actress in Atlanta.
- Senior Barbara Evans was selected to participate in the Horizon Theatre Young Playwrights Program.

In 2006-

- The program was affiliated with the Atlanta-based Alliance Theatre “Collision Project,” enabling excellent opportunities for students and generating positive publicity for the program and university.
- Perlisha Jones, Amber McCain and Tim Reynolds participated in the Young Playwrights Festival at Atlanta’s Horizon Theatre.
- Theatre graduate Ebony Tucker was accepted into the graduate program in Theatre Management at University of Alabama/Alabama Shakespeare Festival.
- Yen Nguyen, Stephanie Polhemus, Perlisha Jones, Stanley Battle, Ian Rowswell, and Reshoun Coverson were cast in *Defy You, Stars*, the Collision Project collaboration with the Alliance Theatre Company. The play was performed on the Alliance Theatre main stage in the Woodruff Arts Center in Atlanta, which was a valuable occurrence that many professional actors have yet to experience. Four other students, Barbara Evans, David Matthew Hambrick, Chantal Mpezo, and Tyrone Buie were selected as understudies for this production.
- Senior Justin Horn, a theatre major and honors student who graduated in December after only three and a half years of school, directed *Journeys & Jaunts: Ten-minute Plays*. This was a

fully realized production of student-written ten-minute plays. It was an extremely successful production.

- Stephanie Polhemus (senior) won the Best Scenic Design at the Georgia Theatre Conference in October.
- Twelve students presented scene and monologue work at the Kennedy Center American College Theatre Conference Region IV in Jacksonville, FL in February.
- Four students presented their designs at the Kennedy Center American College Theatre Conference Region IV in Jacksonville, FL in February.
- Two students presented their Stage Management portfolios at the Kennedy Center American College Theatre Conference Region IV in Jacksonville, FL in February.
- Two students participated in the Job Contact Service at the Southeastern Theatre Conference where they presented their portfolios to over 100 theatre companies. Both students, Stephanie Polhemus and Ian Rowswell, obtained summer work as a result of their participation.

•
In 2007-

- 20 Theatre majors participated in KC/ACTF in Americus, Georgia.
- Yen Nguyen won the Georgia Theatre Conference Best Poster award for her work on *John Steinbeck's The Grapes of Wrath*. She created the look and layout of the poster.
- Casey Shore won the Georgia Theatre Conference Best Costume Design award for her research and design of *A Doll's House*.
- Ian Rowswell won UWG's Research Day for the Arts and represented the Arts for Big Night 2007 for his presentation on his lighting design for *John Steinbeck's The Grapes of Wrath*.
- Seven majors performed in the national production of *365 days/365 plays*, a collaboration with Atlanta's Horizon Theatre.

2008-

- 12 actors and 4 designers participated in KCACTF.
- Senior Greg Hurd was selected from a national pool for a Marvin Simms Fellowship in Sound Design through KCACTF. His fellowship took place at the Eugene O'Neill Theatre Center in Connecticut.
- Seniors Ian Rowswell and Robert Jenkins were employed during the summer at Shenandoah Music Theatre.
- Majors Andrea Glenn and Alex Turbyfield interned this past summer for the Horizon Theatre in Atlanta.

- **Campus, Local and Professional Collaborations**

The city of Carrollton has several active and independent theatre troupes and we maintain positive relationships with them. One such troupe, **Encore Theatre Company**, recently **donated \$40,000 for the creation of a new student scholarship for students in our program**. Both faculty and students of the West Georgia Theatre Program regularly collaborate or consult with professional companies in Atlanta as well as community troupes in Carrollton. Our Atlanta connections include the Alliance Theatre, the Horizon Theatre, The New American Shakespeare Tavern, Whole World Theatre, Onstage Atlanta, and numerous others.

In the last few years we have been particularly successful at developing collaborative projects with regional, professional theatres. In 2006, our program was selected by Atlanta's Alliance Theatre to collaborate on the *Collision Project*. This project allowed students to not only work with members of the flagship professional theatre of the Southeast, which won the 2007 Regional Theatre Tony Award, but also to perform on the Alliance's mainstage. These students made valuable contacts with professionals. Students also toured this production; a valuable experience in which students learned the rigor of professional performance standards.

More recently, the Theatre Company took part in the national production of *365 Days/365 Plays*. This collaboration with Atlanta's Horizon Theatre matched some of our students with working professionals to stage a series of plays by Pulitzer Prize winning playwright, Suzan-Lori Parks. The final production, co-directed by a faculty member and the co-artistic director of the Horizon, was presented both in Atlanta and Carrollton.

Areas of Improvement for Performance

- **We need to address the lack of an adequate Production Budget.** Though we have been successful at splitting our operating budget from Mass Communications, it still remains insufficient for any production work. We still function under an outdated budgetary structure, depending entirely on student activities dollars to support 100% of our production costs.
- **We need to get funding for staffing in the costume shop.** Currently a tenured faculty member supervises the costume shop every day, five days a week in addition to carrying a full teaching load and engaging in creative activity and service.
- We continue to negotiate usage and scheduling policies with the staff of the TCPA **though the structure still does not fully support our needs for access.** We have begun new conversations in regard to shared governance of the facilities and seek to develop a more collaborative working relationship. We hope that suspending fees for usage will be an important step towards improving our access to TCPA stages. **Ultimately, we need a performance space controlled by the program.**
- We have begun conversations with our colleagues in Music and Art both of which are fully accredited programs (NASAD and NASM). This semester we were able to collaborate and develop a **capital request for a new, Integrated Arts Center** (see Appendix J-Integrated Arts Center Proposal). Our capital project request was placed at the top of the list for The College of Arts and Sciences and is now on the master list for the university capital projects.

E. Other Programmatic Activities

Faculty Achievements

Because faculty are interdisciplinary in their perspectives, each believe it is important to establish special liaisons with outside organizations and projects. Networking results in bringing guests artist to campus to connect to students. The following activities reveal the consistent pattern of outreach, advocacy and creativity faculty model. These activities closely serve the overall goals and objectives of the program.

- Director of Theatre, Shelly Elman, was awarded the Centennial Professor of the Year at UWG in the arts category.

- J. Caleb Boyd and Amy Cuomo have recently collaborated on a book, slated for publication in 2008 by SETC. Additionally,
- Amy Cuomo recently received her second terminal degree, an MFA in Film Studies.
- Tommy Cox and Alan Yeong each received a Certificate of Merit in Design from KCACTF (Yeong actually received two that same year). Both Shelly Elman and Amy Cuomo have also received a Certificate of Merit in directing for Direction.
- Tommy Cox and Alan Yeong have each maintained professional ties with Atlanta Theatres. Mr. Cox has worked professionally with The Aurora Theatre, The New American Shakespeare Tavern, Actor's Express, The Center for Puppetry Arts and The LaGrange Lyric Theatre. Mr. Yeong has designed for Horizon Theatre Company, Onstage Atlanta, Theatre OUTlanta, Process Theatre, Whole World Theatre and Theatre Decatur.
- J. Caleb Boyd, Tommy Cox, Amy Cuomo and Shelly Elman write regularly for *Southern Theatre* magazine, a peer-reviewed quarterly publication.
- In 2005, J. Caleb Boyd and Amy Cuomo, along with Ms. Kari Manuel, created a course packet for THEA 2050: Self-Staging. This was the first year of its use.
- Each of the theatre faculty take on the position of mentor to student designers, directors, stage managers and house managers.
- Several faculty are active in regional and/or national organizations:
 - Shelly Elman serves as Vice-Chair for KCACTF Region IV (the ten state Southeastern region) and will become Chair of the Region in 2010. She served as Publications Committee Chair for three years for SETC. She has also recently begun serving as a NAST Evaluator.
 - Pauline Gagnon holds the position of President in a national organization, AIS (*The Association of Integrative Studies*) (www.muohio.edu/aisorg). Gagnon also serves as a consultant nationally in developing interdisciplinary curriculum, and has led workshops at University of South Dakota, Kennesaw State, Rutgers University-Newark, Georgia Tech, Keene State College and University of Illinois-Springfield. She is also editor of the peer-reviewed website on interdisciplinary syllabi. (www.units.muohio.edu/aisorg/syllabi/index.shtml)
 - J. Caleb Boyd serves as Literary Manager for Atlanta's Horizon Theatre. He also serves on the Publications Committee for SETC. He was recently awarded the 2008 KC/ACTF Region IV Outstanding teaching Artist.
- Beginning Spring, 2009 faculty members will begin a paid leave rotation for all tenured faculty engaged in research or creative activity.

Programmatic Achievements:

- We have established an Alumni of the Year Award's banquet prompting many former students to return to campus. In some cases, former students who attend these events have not seen one another for 20 years and tell us they are grateful for the opportunity to return and learn more about the current program.
- The Theatre faculty members have collaborated with the Admissions Office staff to create the Presidents' Day Scholarship Program. The first annual event brought four prospective Theatre students to campus to audition and participate in workshops; as a result of this event, all four students enrolled at UWG. The 2008 event brought 14 prospective theatre students to our campus.

- Theatre faculty members direct, design and dramaturg at least one production in the West Georgia Theatre Company's season. This entails research, of course; it also includes rehearsing five nights per week for five weeks. This is the epitome of faculty-guided student research and supports the University's status in the robust tier. In addition to this, faculty members mentor and supervise all student work in the productions. This entails weekly meetings, attendance at various rehearsals, and technical rehearsals, and detailed assessment of the process after the productions close.
- Faculty members serve on a number of University and College wide committees including COAS Promotion and Tenure, Alternative Dispute Resolution, Faculty Senate, Undergraduate Academic Program Committee, General University Matters, Student Life, COAS Faculty Advisory Committee, COAS Executive Committee, Responsible Sexuality Committee and AAUP (President of the UWG Chapter).

- **Program Grants/Awards**

Tech Fee Grant-"Intelligent Lighting" \$2700 Tommy Cox (Spring 2007)

Tech Fee Grant-"Film Technology" \$6800 Amy Cuomo (Spring 2007)

Tech Fee Grant-Moving Lighting Grant: \$8,000.00; Update Software in CAD Lab (Vectorworks 2008, Poser 7, Patternmaker): \$915.00; Tele Q Video Playback system: \$465.00
Tommy Cox (Spring 2008)

Barcode System for Scenery/Property Stock: \$395.00

First Annual Centennial Faculty-Arts- \$4000 Shelly Elman

\$35,000 for the creation of a new student scholarship from Encore Theatre

Laptop Recipients for Course development-Shelly Elman and J. Caleb Boyd

Student Research Assistant Program-\$4200 (yearly) Tommy Cox and Shelly Elman

Areas of Improvement for Other Programmatic Activities

Increase grant activity to include grants and awards outside of the institution such as local, regional and federal arts funding.

III. Evaluation, Planning and Projections

When the University of West Georgia converted from the quarter system to the semester system in 1998, the theatre program's relationship to the general education program shifted dramatically. During this time our role in the education of the general college student moved from a single secondary slot to primary positions in two areas of the core curriculum. While we have always maintained the B.A. degree in Theatre as our top priority, these years of contributions to the core curriculum have increased our exposure to entering freshmen (our average enrollment now reaches 1,000 students in theatre core classes per year.) Our presence in the core in addition to our proactive efforts in recruitment has paid off.

As a follow-up to our NAST visit in November of 2002, we participated in a faculty retreat in June 2003. During this session we developed a five-year plan to guide us through toward our next self-study process. We identified and listed the specific goals for academic years through 2007-2008. Paying close attention to the areas of improvement identified in our 2002 self-study,

this five-year plan became our planning document (see Appendix V. 2-UWG Theatre Program Five Year Plans: 2003 and 2006).

Our planning is not static and due to the diligent leadership of our Director of Theatre, Shelly Elman, and a tight knit hardworking faculty, we found ourselves having met many of our goals ahead of schedule and decided another retreat to review our goals was needed. Thus, we met in May 2006 for yet another retreat focusing on the revision of our five-year plan. What follows is the revised version which sprang from that retreat:

**UWG Theatre Program
Revised Five Year Plan
May 18, 2006**

- I. Year One: 2006-2007**
 - a. 45 Majors**
 - b. Alan Yeong goes up for tenure**
 - c. Continue to work on Technical Director position with TCPA**
 - d. Get Tenure Track Position – Performance studies**
 - e. Develop Summer Academy**
 - f. NAST (self study begins)**
 - g. Recruitment (15 students)**
 - h. Capital Projects**
 - Costume Shop Feasibility Study**
 - Ventilation Systems for costume & scene shops**
 - i. Comparative study with number of faculty to students in our program to other like programs (Math, Literature, Geology, Philosophy, Anthropology, Physics, Foreign Languages)**
 - j. Run a Retention rate and Graduation rate study**
 - k. Submit Intelligent lighting proposal**
- II. Year Two: 2007-2008**
 - a. 50 majors**
 - b. Conduct NAST self study**
 - c. Amy Cuomo fifth year-tenure and /or promotion**
 - d. Get Technical Director Position with TCPA**
 - e. Get Tenure Track Position - Performance Studies**
 - f. Capital Projects**
 - Costume Shop Extension**
 - Ventilation system in costume & scene shops**
 - g. Summer Academy**
 - h. Make necessary changes to curriculum**
 - i. Establish Film Studies Minor**
 - j. Intelligent lighting proposed by end of the year**
- III. Year Three: 2008-2009**
 - a. Maintain 50 majors.**
 - b. Shelly Elman semester leave (Spring)**

- c. **Obtain Full membership with NAST**
 - d. **Capital projects**
 - Break ground on costume shop extension**
 - Ventilation system in costume & scene shop**
 - e. **Summer Academy**
 - f. **Shelly Elman – Vice Chair KCACTF IV**
 - g. **Amy Cuomo up for tenure**
- IV. Year Four: 2009-2010**
- a. **Maintain 50-60 majors**
 - b. **Tommy Cox takes semester leave**
 - c. **Tenure Track- Performance Studies 3rd year review**
 - d. **Shelly Elman up to Full Professor**
 - e. **Upgrade computer lab**
 - f. **Get Instructor line for faculty leaves**
 - g. **Alumni showcase debut**
 - h. **Student showcase debut (Atlanta Theatres in the Fall)**
 - Debut majors, designer and actors**
 - i. **Spring break trip (Humana Festival?)**
 - j. **Study abroad (Europe?)**
 - k. **Maymester course w/ trip component**
 - l. **Maymester Festival in Spoleto, SC?)**
 - m. **Full department status**
- V. Year Five 2010-2011**
- a. **Maintain 60 majors**
 - b. **Alan Yeong takes semester leave**
 - c. **Tommy Cox up for full Professor**
 - d. **Summer Academy**
 - e. **Student showcase**
 - f. **Study abroad**
 - g. **Spring break trip**
 - h. **Add new tenure track line – Performance Studies or Voice & Movement**
 - i. **Identify and expand more office space for faculty (2 offices)**
 - j. **Professional Theatre connections solidified**
 - k. **Create summer production together**
 - l. **Build a project together**

Our practice of retreats, productions, and of course, self-studies have all been realized because the faculty are committed to excellence. The range of areas addressed in our plans such as curriculum, production, faculty, students, recruitment and retention are indicative of the fact that every member of the faculty sees themselves as part of a team. Noted as one of our greatest strengths in 2002, faculty camaraderie and collaboration remains good despite the huge expectation we have set as a group and as individuals. Faculty morale is also good, though needs such as the core curriculum tenure-track position, the costume shop supervisor and physical space need to be addressed. Our process, like our product, continues to be based in synthesis.

In reviewing our specific goals above, once again we find ourselves having met or exceeded expectations on or ahead of schedule. What follows are key areas of significant change in the last five years:

- All revisions to the **curriculum** were submitted in order to strengthen compliance with of NAST requirements to the B.A. in Theatre. The program for the B.A in Theatre has been carefully redesigned in accordance with NAST standards. Overall, the link between the knowledge gained in the academic courses and skills presented in productions is solid, creative and wholly consistent with NAST standards.
- In addition to the academic curriculum, much time and energy has been dedicated to participating in theatre **productions** at the local, regional and national level, encouraging a deeper understanding of Theatre to non-majors, and interacting with various communities. Each year students and faculty attend the Georgia Theatre Conference, Southeastern Theatre Conference and the regional Kennedy Center American College Theatre Festival.
- Faculty continue as supporters of the **general education** program and enjoy contributing to it regularly. Opportunities exist once again for Theatre to secure their prominent role in the core curriculum and design new courses for the general education of UWG students. The Chancellor of the University System has announced a plan for a new, system-wide core curriculum (i.e. general education) revision. Though this plan has been temporarily halted, Theatre faculty members look forward to designing and contributing courses that position the arts, and arts advocacy, in the center of our 21st century curriculum.
- Likewise, theatre faculty remain at the forefront of institutional **interdisciplinary** course development maintaining the highest number of continually offered XIDS courses on campus. One faculty member serves as a primary instructor for the new **Film Studies minor**, a goal met one year ahead of schedule.
- We have developed an Entrance./Exit survey for our majors toward additional **assessment of course and program** outcomes.
- In our five year plan we had hoped that by 2009, we would have **increased number of majors to 60. This year, in 2008, we have already surpassed that goal with 65 declared majors.** Through the years, faculty have participated in strong recruitment efforts involving attendance at state and regional conferences for the sole purpose of recruitment; follow up contact with students via phone, email, and regular mail; two mailings per year to all Georgia public and private high schools (these mailings include recruitment brochures, invitation forms to attend high school matinees and/or evening performances), attendance to all UWG Preview Days, and promotion of our Presidents' Day Scholarship Program.
- The city of Carrollton is supportive of artists and has its own fine arts building in the heart of downtown. Our local community has several active and independent theatre

troupes, and we maintain positive relationships with them. One such troupe recently donated **\$40,000 for the creation of a new student scholarship** for students in our program. Both faculty and students of the West Georgia theatre program either collaborate or consult with professional companies in Atlanta and community troupes in Carrollton. The Theatre Program faculty and students continue to take advantage of the close proximity of the metro Atlanta area and the ample opportunities this geographical location offers.

- We have been particularly successful at meeting faculty development goals and are on target with a paid leave scheduled for Shelly Elman in spring 2009 and the promotion and tenure of both Alan Yeong and Amy Cuomo in these past two years. We now have **5 tenured faculty**, which wasn't the case in 2002 when we had only 1 tenured faculty member. We also were provided funds to hire two new instructors with one granted reassigned time to serve as **Technical Director**.
- We have put in much effort through the years in building a stronger and more collaborative **relationship with the staff of the TCPA**. This past year we conducted a facility survey from like institutions which we submitted to the current Dean for consideration in looking at better models for theatre facility and theatre program relationships. This has opened up more dialogue and opportunities, particularly in the support Dean Rice has shown this past spring in the **Integrated Arts Center** proposal.
- The **autonomy of the theatre program** has been strengthened by the recent budget split from Mass Communications. Coupled with our steady rise in the number of majors, we are fairly confident that once we request separate department status it will be granted.
- Some facilities and equipment goals have been met these last few years with the installation of a **ventilation system in the scene shop**, the purchase of **Intelligent Lighting**, our new **Saw Stop** and the **upgrade of our computer lab**.

Areas of Improvement for Evaluation, Planning, Projections

Our focus for the next 3-5 years will be on increasing our operating and student assistant budget, acquiring and securing necessary personnel and further developing our options for physical space. As before, we will pay careful attention to NAST feedback for further considerations in evaluation, planning and projections. What follows is our prioritized action plan for the future:

- **We need an adequate Operating Budget for the work we do.**
- **We need to shift our Technical Director position from instructor to staff.**
- **We need a new tenure-track line in Performance Studies.**
- **We need to acquire funding for staffing in the costume shop.**
- **We need to increase our student assistant budget.**
- **We need a ventilation system in the costume shop in addition to more square footage.**
- **We need a performance space controlled by the program**
(either a revision of TCPA usage or continuing to pursue our capital

request for a new, integrated arts center)

- **We need to continue our successful recruitment efforts to gain a consistent record of 10 graduates a year.**
- **We need to increase our outside funding through scholarships and grants and develop a more formalized and funded guest artist series.**
- **We need to continue to increase our audience attendance.**

The West Georgia Theatre program has greatly benefitted from the self-study process and adherence to NAST standards. We have grown tremendously in the number of majors we attract and intend to continue this trend. We look forward to maintaining our record of growth and excellence.