

**Proposal for a Program Leading to a**  
**BACHELOR OF FINE ARTS (BFA) IN ACTING**  
**BACHELOR OF FINE ARTS (BFA) IN MUSICAL THEATRE**  
**BACHELOR OF FINE ARTS (BFA) IN THEATRE DESIGN AND TECHNOLOGY**

**Proposed by the**  
**College of Arts and Sciences**  
**Oakland University**  
**Rochester, Michigan**

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## **Abstract**

The Department of Music, Theatre and Dance (MTD) proposes a new professional degree program leading to a Bachelor of Fine Arts (BFA) in three theatre concentrations: Acting, Musical Theatre, and Theatre Design and Technology. The proposed program would better meet the needs of students seeking professional education through Oakland's Theatre Program and would serve to attract more and higher quality students.

Since 1993, the department has offered a BA degree in Theatre with 2 concentrations: Theatre Performance and Musical Theatre. In 1998, a third concentration in Theatre Production was added. In 1995, there were 30 theatre majors and a number of minors. At present, the Theatre Program consistently serves between 110 and 120 majors with many additional students choosing to minor in Theatre<sup>1</sup>.

Among these numbers of majors and minors are (1) students who seek a liberal arts education with a focus in theatre and (2) students who seek to become theatre professionals. Over the life of the programs, faculty have struggled to adapt the BA program to meet the needs of students in both these categories. The general nature of the current BA program, that it is neither a professional program nor a liberal arts program, actually means that it serves neither of these purposes well. It has become clear to the department that the theatre program has reached a level of maturity that makes the nature of our offerings incompatible with the needs of our students.

It is time for Oakland to take the next step in the development of the Theatre Program and provide our students opportunity to choose a program that is appropriate to their needs and career goals. We need to let the BA program be what it is supposed to be, a liberal arts program that serves students seeking that education, and establish a BFA program for students who are seeking professional education for a particular performance career.

The proposed BFA program could be implemented upon approval with little change to existing structures. The department is fully prepared for and able to handle the change.

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<sup>1</sup> In Theatre, students who choose to minor are often almost as active as those who choose to major since "minoring" in the arts seems, to some, a "safer" career route. In truth, many of these minors end up pursuing careers in Theatre upon graduation. Although they are not labeled in the system as MTD students, they are often heavily involved in departmental activity and coursework.

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## **Proposal for Programs Leading to a**

### **BACHELOR OF FINE ARTS (BFA) IN ACTING BACHELOR OF FINE ARTS (BFA) IN MUSICAL THEATRE BACHELOR OF FINE ARTS (BFA) IN THEATRE DESIGN AND TECHNOLOGY**

The Department of Music, Theatre and Dance currently offers programs leading to a Bachelor of Arts (BA) in Theatre Performance, Theatre Production, and Musical Theatre. The Department began offering a BA in Theatre Performance and Musical Theatre in 1993 and added the BA in Theatre Production in 1998. In schools that offer programs in the performing arts, a BA degree program is generally a liberal arts program with an emphasis in a particular area of theatre. A Bachelor of Fine Arts (BFA) degree program is generally the program for professional education in theatre, usually offered in particular areas of theatre specialization.

When the BA program was developed at Oakland, the university was smaller, the department was much smaller, and the Theatre Program barely existed. At that time, the BA degree was the logical starting place and was used to successfully launch the program. However, as the university, the department, and the programs have grown, the department has found itself constantly modifying the BA program in an attempt to meet the needs of students seeking both a liberal arts education and a professional education. We have ended up with a kind of hybrid program that is not really appropriate for students with either liberal arts or professional goals. The number of majors is large enough for us to begin offering two different degree paths to theatre majors. We are therefore proposing to create a new degree, a BFA in theatre, which will allow us to reduce the requirements in the BA in Theatre to make it more of a liberal arts degree. Because we already offer programs in three areas of theatre specialization, we

propose to offer the BFA in Acting, Musical Theatre, and Theatre Design and Technology<sup>2</sup>.

The proposed BFA in Theatre degree program would create similarity and continuity across the undergraduate offerings of all three disciplinary programs in the department. Music already offers:

- a BA in Music, a liberal arts degree,
- and the Bachelor of Music in three professional concentrations: Music Education, Performance, and Composition.

Dance is proposing to offer:

- a BA in Dance, a liberal arts degree,
- and a professional degree, the BFA in Dance.

With approval of this proposal, Theatre would offer:

- a BA in Theatre, a liberal arts degree,
- and a BFA in three areas of theatre professional specialization: Acting, Musical Theatre, and Theatre Design and Technology.

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<sup>2</sup> The existing BA in Theatre Performance program would become the BFA in Acting program. The existing BA in Theatre Production program would become the BFA in Theatre Design and Technology program. The proposed degree names are more common in the field and in line with what is suggested by the National Association of Schools of Theatre, one of the department's accrediting agencies.

## **Theatre at Oakland**

Since the inception in 1992 of the current BA degree program in Theatre, the program has grown steadily in quality and in numbers of students. Students are drawn to Oakland University's theatre because of its excellent faculty, its location in Oakland County, and the recognized quality of its performance program<sup>3</sup>.

In 2001, Oakland's Theatre Program was accredited by the National Association of Schools of Theatre (NAST). Among topics arising from the program's self-study and the reviewers' visit at that time was the need to structure the sequencing of courses in acting and in design and technology more effectively and to consider the implications and feasibility of developing a BFA degree in Theatre. Restructuring of initial course sequences has been largely accomplished; the development of the professional BFA degree in tandem with a broadly based BA degree in theatre is the subject of this proposal.

Of campuses nationally that report to the Directory of Theatre Training Programs, 350 institutions offer a liberal arts theatre degree (BA or BS). For the BFA there are 120 in acting, 90 in theatre design and technology, and 50 in musical theatre. Across the country it is rare to find a theatre program housed within a combined department of music, theatre and dance. At Oakland this unique arrangement affords theatre students valuable opportunities to engage in interdisciplinary activities and to broaden their education in the allied arts, often exploring artistic avenues they might not encounter in a more compartmentalized setting. For example, many student designers and technicians take advantage of the opportunity to collaborate actively in dance and musical performances, and students in musical theatre benefit from the attention of dance and music faculties programmatically engaged in their education and artistic development.

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<sup>3</sup> The Department knows this from a survey of students conducted in 1999. The results of this survey can be found in the Department's 2000-01 Self-study document on file in the Office of Undergraduate Education.

The number of theatre majors at Oakland has grown steadily over the past decade from 29 in 1995 to 120 today. The demand for admission to the program has increased to such an extent that, as of Fall 2005, entrance auditions have been instituted for incoming students. The majority of Oakland University Theatre graduates have gone on to pursue graduate theatre training and/or professional theatre employment, and the current group of Theatre majors have similar career goals. The proposed BFA degree would better suit the needs of the professionally-oriented students, while the BA degree allows liberal arts-oriented students flexibility to fashion a course of study tailored to their developing interests.



## I. Program Description: BFA in Theatre

The Bachelor of Fine Arts degree is the initial *professional* degree in theatre. Its primary emphasis is on the development of skills, concepts, and sensitivities essential to the theatre professional. In any of the roles as creator, scholar, or teacher, the theatre professional must function as a practitioner who exhibits technical competence, broad knowledge of the theatre, sensitivity to artistic style, and an insight into the role of theatre in the life of humankind (NAST).

The BFA in Theatre degree develops professional competency through performance, repertory, and theoretical studies. Major objectives for these areas of study as outlined by NAST are as follows:

1. **Performance.** Performance experiences (for example in acting and design/technology) are of prime importance in the preparation of students for professional careers in theatre. Skill in at least one major area of performance must be progressively developed to the highest level appropriate to the particular area of concentration.
2. **Repertory.** Students should have opportunities through performance, academic study, and attendance at productions to become familiar with theatre, to comprehend the quality of productions through comparative exposure, and to be familiar with theatre literature of various historical periods, cultural sources, and modes of presentation.
3. **Theoretical Studies.** Through comprehensive courses in theatre studies, students should learn to analyze plays perceptively and to evaluate them critically. They should be able to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created. They should be able to form and defend value judgments about theatre.

## II. Rationale for the Program

### Meeting Oakland's Goals

The proposed BFA degree in Theatre reflects the goals and objectives of Oakland University's Vision 2010 in the following areas:

#### **Strong undergraduate experience/strong academic programs**

- *Oakland University's central mission will be to provide a high-quality and challenging undergraduate education, including a visionary general education program, that offers undergraduates an enriching and diverse combination of liberal arts, professional education, and cultural and social experiences.*

The existing BA degree, with its liberal arts emphasis, and the proposed BFA degree, with its professional education emphasis, would contribute in tandem to the undergraduate experience at Oakland University. Students who have a serious interest in theatre would be able to attend Oakland and gain both the professional and the academic experience in one institution. The establishment of the BA and BFA degree tracks in Theatre would enhance the cultural environment on campus through additional performances and special workshops. The BA and BFA in Theatre would contribute to the environment of a diverse student body by offering areas of study in the arts to a small group of students and opportunities to view a high caliber of professional performances to the entire Oakland University student body, as well as the southeast Michigan community.

- Every Oakland undergraduate will have the opportunity to work with a faculty mentor in research or other creative endeavors.

The OU theatre faculty have a vast and varied background of professional experience in their disciplines, which gives the OU student significant training under the tutelage of theatre experts. The presence of a professional company,

Meadow Brook Theatre, on the OU campus gives students unique opportunities to train with and observe professional artists.

### **Inspired faculty**

- Oakland University's academic experience will be strengthened by the dedication of its faculty to the teaching-learning process, research, scholarship and creative endeavors.

Oakland University's theatre professors exemplify the model of a professional faculty. All faculty members are recognized professionals in their fields, working in the community, regionally, and nationally as directors, designers, technicians, performers, and master teachers.

### **Diversity**

- Oakland will continue to embrace and encourage diversity through programs, faculty, staff, students, partnerships and community outreach.
- By participating in diverse programs, and cultural and social experiences, Oakland students will be better prepared to be effective leaders in tomorrow's workplace and society.

Theatre as an art form encourages the individual expression of the student and supports diversity in performance programming. The production process promotes collaboration and social awareness. The Oakland University campus is enriched by the diversity in both student and professional theatre productions. The Theatre Program production season frequently offers public performances that raise issues of diversity and promote increased understanding of a wide variety of cultures.

### **Quality students**

- Oakland University will focus on attracting high-quality incoming first-year students to further enhance the educational and social environment of campus.

The proposed BFA degree would help to recruit high quality incoming freshmen who are interested in a performance-focused undergraduate program. The BFA would enhance the professional caliber of theatre training and promote superior quality in student creativity.

### **Community outreach**

- Oakland University will be recognized regionally for quality and responsive community outreach, including educational services, the cultural and performing arts, and sports. This outreach will further enhance the enriching and diverse combination of liberal arts, professional education, and cultural and social experiences for campus.

The primary outreach activity of the Theatre Program is its active performance season wherein theatre students participate in the production of a wide variety of plays offered for the benefit of audiences drawn from the Oakland campus and the greater Detroit community. Included in these performances are special matinees designed to serve home-school, high school, and senior audiences. Likewise, the spring production is specifically designed to appeal to family audiences and to serve elementary school groups.

Theatre faculty and students annually host a Theatre Day that assists high school juniors and seniors in preparing for college entrance auditions. In addition, theatre faculty frequently present workshops in their fields of specialization and serve as administrators and respondents for the Great Lakes Region of the American College Theatre Festival.

### **Growth**

- Oakland University will be a growing university — in terms of number of students, academic programs, campus and student services, and technological enhancements.
- Oakland will retain the best features of a small-campus setting while being large enough to offer a broad array of programs and services.

The addition of the professional BFA degree to the existing liberal arts BA degree would allow the Theatre Program to recruit larger numbers of quality students.

### **Rationale**

The OU Theatre Program currently has 120 majors. Each year the program has seen expansion in student numbers. The number of students enrolled as majors at Oakland has grown substantially in recent years, resulting in an increase in the quality and talent level of incoming freshmen. Since the existing BA program does not adequately meet the needs of students interested in professional degree programs, many of the current BA students would be interested in pursuing professional degrees and would switch from the BA degree program to the BFA if it were offered. We are also aware that, over the years, Oakland's theatre program has lost potential students because of the lack of a BFA degree. Offering the BFA professional degree in addition to the BA liberal arts degree will strengthen the OU programs by diversifying the degree offerings and allowing students a choice for undergraduate studies in theatre. Further, the establishment of the BFA will attract more and better students including some who may aspire to continue on to Master of Fine Arts (MFA) programs, a typical path for performing arts majors.

## **Comparison to Other Programs**

Michigan institutions offering a BFA in Theatre are:

- Central Michigan University
- University of Detroit Mercy
- University of Michigan
- University of Michigan–Flint
- Wayne State University
- Western Michigan University

Michigan institutions offering a BA in Theatre are:

- Alma College
- Eastern Michigan University
- Hope College
- Michigan State University
- Northern Michigan University
- Olivet College
- University of Michigan
- University of Michigan–Flint
- Western Michigan University

Michigan institutions offering theatre degrees under other titles, such as Bachelor of Science are:

- Eastern Michigan University (BS)
- Northern Michigan University (BS)

The only Michigan institutions currently offering both BA in Theatre and BFA in Theatre are:

- University of Michigan
- University of Michigan–Flint
- Western Michigan University

A chart comparing the proposed BFA program to those offered by peer institutions can be found on the next page.

## Comparison of Oakland's BFA in Theatre to Other University Programs

<p><b><u>Oakland University</u></b></p> <p><b>Credits required in BFA in Musical Theatre</b>     <b>72</b> (Courses in Acting, Voice, Dance, Musicianship, Musical Theatre History, Theatre History, Theatre Design and Technology, Auditioning)</p> <p><b>Credits required in General Education</b>     <b>40</b></p> <p><b>CAS Distribution and Electives</b>     <b>12</b></p> <p><b>Total Credits</b>     <b>124</b></p>	<p><b><u>University of Michigan</u></b></p> <p><b>Credits required in BFA in Musical Theatre</b>     <b>73</b> (Courses in Acting, Dance, Movement, Voice, Piano Proficiency, Theatre History/Analysis, Musical Theatre History and Performance, Stage or Arts Management, Technical Theatre)</p> <p><b>Credits required in General Education</b>     <b>30</b></p> <p><b>Elective Credits</b>     <b>21</b></p> <p><b>Total Credits</b>     <b>124</b></p>
<p><b><u>Oakland University</u></b></p> <p><b>Credits required in BFA in Acting</b>     <b>72</b> (Courses in Acting, Stage Voice, Mime, Stage Movement, Dialects, Dance, Directing, Makeup, Theatre History, Design and Technology, Auditioning)</p> <p><b>Credits required in General Education</b>     <b>40</b></p> <p><b>CAS Distribution and Electives</b>     <b>12</b></p> <p><b>Total Credits</b>     <b>124</b></p>	<p><b><u>Wayne State University</u></b></p> <p><b>Credits required in BFA in Acting</b>     <b>60</b> (Courses in Acting, Stage Movement, Stage Voice, Makeup, Theatre History or Drama, Drama Analysis, Black Dramatic Literature or Pioneers of Modern Theatre, Directing or Theatre Management, Stagecraft)</p> <p><b>Credits required in General Education and Other Courses</b>     <b>51</b></p> <p><b>Required Elective Credits</b>     <b>9</b></p> <p><b>Total Credits</b>     <b>120</b></p>
<p><b><u>Oakland University</u></b></p> <p><b>Credits required in BFA in Design/Technology</b>     <b>72</b> (Courses in Technical Theatre, Design, Drafting and Drawing, Theatre History, Stage Management, Acting, Directing, Design Portfolio)</p> <p><b>Credits required in General Education</b>     <b>40</b></p> <p><b>CAS Distribution and Electives</b>     <b>12</b></p> <p><b>Total Credits</b>     <b>124</b></p>	<p><b><u>SUNY Buffalo</u></b></p> <p><b>Credits required in BFA in Design/Technology</b>     <b>75-78</b> (Courses in Drafting, Theatre Crafts, Design, Technology, Theatre History, Art History, Acting or Directing, Dance History or Music Understanding)</p> <p><b>Credits required in General Education</b>     <b>39</b></p> <p><b>Elective Credits</b>     <b>3-6</b></p> <p><b>Total Credits</b>     <b>120</b></p>

## Uniqueness of Oakland's Program

The OU Theatre Program is unique in the following ways:

1. *Theatre program housed in the Department of Music, Theatre and Dance.*
  - Faculty in Music and Dance contribute directly to Theatre program
  - Significant interdisciplinary collaborations broaden learning
  - Daily interactions with students in other arts disciplines
2. *Professional theatre company, Meadow Brook Theatre Ensemble (MBTE), on campus.*
  - Opportunities for students to work in a professional setting
  - MBT personnel regularly teach as adjuncts in the theatre program
  - Frequent design/acting/directing assignments for theatre faculty
  - Full season of professional theatre on campus
3. *Theatre faculty consists of professionals currently working in the field*
  - Teaching is informed by fresh ideas and current practices
  - Students observe faculty “practicing what they preach”
  - Close mentoring in current training and in career guidance
4. *Individualized instruction for theatre students*
  - Oakland University student/teacher ratio is excellent
  - Laboratory classes offer more personal feedback for technical training
5. *Program located in a major metropolitan area*
  - Opportunities for students to view a wide range of performances
  - Opportunities for students to work in theatres off campus
  - Large pool of skilled professionals to work as guest artists/lecturers



## Advice and Consultation

The National Association of Schools of Theatre is the accrediting body for university theatre programs. After the 2001 self-study and accreditation review process, the theatre faculty has spent the last few years evaluating its curriculum in light of suggestions made by the NAST reviewers, the ongoing assessment activities of the program, and the insights provided by the addition of new faculty and staff. The rapid increase in student numbers has also encouraged us to consider changes that will better serve our students educational needs and life aspirations.

### **BA in Theatre** (shared here as a basis for comparison)

NAST recommended program components for a BA in Theatre or liberal arts degree appear in italics and smaller font below. Descriptions of how the proposed program meets these standards are embedded in regular font.

1. ***General Education.** The principal goals of general education in undergraduate liberal arts programs with a major in theatre are:*
  - a. The ability to think, speak, and write clearly and effectively. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.
  - b. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
  - c. An awareness of other cultures and other times.
  - d. Understanding of, and experience in thinking about, moral and ethical problems.
  - e. The development of value judgments and the ability to perceive and expose fallacious reasoning.
  - f. The capacity to explain and defend one's views effectively and rationally.
  - g. Understanding of and experience in art forms other than theatre.

Such a set of goals implies recognition of effective pre-college studies through testing, counseling, and much flexibility in the curriculum.

*General studies normally occupy 50% to 70% of the total curriculum.*

The Oakland University General Education requirements satisfy this standard. 65% of the courses in the BA in Theatre degree are in General Studies and College of Arts and Sciences Distribution credits.

2. **Theatre Studies.** *The specialized form of learning appropriate to the liberal arts degree, designed to develop basic competence, would include work in production and theatre studies. It is strongly suggested that these important concepts and generalizations be developed through a process of practical and intimate contact with living theatre. This task normally occupies 20% to 25% of the total curriculum.*

20% of the BA in Theatre curriculum consists of coursework in theatre studies.

3. **Performance.** *The study and practice of the art of play production are essential to the life of any theatre program. The work in this area includes acting and other aspects of participation in theatrical productions.*

Students participate in productions as part of their credit and non-credit requirements.

4. **Electives.** *In addition to electives in general education, further studies in theatre, including performance, should be possible through a selection of additional courses in these areas. The combined areas of Theatre Performance and Electives should occupy 10% to 20% of the curriculum.*

15% of the BA in Theatre curriculum consists of Theatre Performance courses.

## **BFA in Acting**

NAST recommended components for the BFA in Acting are:

1. **Curricular Structure.** *Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competence expected of those holding a professional baccalaureate degree in acting. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major are, including acting (speech, voice, and movement), participation in full-length plays performed before an audience and independent study*

*should comprise 30% to 40% of the total program; supportive courses in theatre, 20% to 30%, general studies, 25% to 35%, and elective areas of study, 10% to 15%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum.*

The proposed BFA in Acting curriculum contains 35% acting, 25% theatre support, 30% general studies, and 10% elective.

2. ***Specific Recommendations for General Studies.*** *Studies in social, political, cultural, and intellectual history that form the subject matter of plays are strongly recommended.*

These recommendations would be implemented in the new program through advising. Students would be asked to choose general education courses through consultation with a faculty adviser.

3. ***Essential Competencies, Experiences, and Opportunities.***

- a. *Ability to act, i.e., to project one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text.*
- b. *Ability to engage effectively in improvisation both by oneself and in an ensemble.*
- c. *Ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.*
- d. *A developed technique for analyzing the specific tasks required in performing varied characters from written plays.*

Requirements a-d would be met through the acting sequence THA 110-111-310-312.

- e. *Understanding of the specific demands of acting in plays of each major period and genre of dramatic literature.*

Met through THA 312, 410.

- f. *Clear and articulate speech, free of regionalism, normally with demonstrated ability to use the International Phonetic Alphabet to learn and perform foreign dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays.*
- g. *A flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the*

*ability to project the voice effectively in theatre spaces of varying sizes and in media productions.*

Items f and g would be met through THA 217, 218, 312, 410 and performance requirements.

- h. A flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and (possibly) mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships.*

Met through THA 211, 214, 216, 316 and dance technique courses.

- i. Through command of makeup materials and of the ability to apply one's own makeup for a variety of characters; demonstrated ability to use hair, rubber, or latex as effective aids for stage characterization.*

Met through THA 323 and performance requirements.

- j. Demonstrated comprehension of the basic business procedures of the actor's profession, including audition procedures, résumés, agents, and so forth.*

Met through THA 412.

- k. Opportunities for solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program including the opportunity for a significant role in a major production no later than the senior year.*

The production requirement has students participate in a minimum of six productions during the course of their studies.

## **BFA in Design/Technology**

NAST recommended components for the BFA in Design/Technology are:

- 1. Curricular Structure.** *Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in design/technology. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major are, including basic design and/or technical training, should comprise 30% to 40% of the total program; supportive courses in theatre, 20% to 30%; general studies, 25% to 30%, and elective areas of study, 10% to 15%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum.*

The proposed BFA in Theatre Design and Technology curriculum contains 35% design, 25% theatre support, 30% general studies, and 10% elective.

- 2. Specific Recommendations for General Studies.** *Studies in mathematics, physics, textiles, and electrical engineering; fine arts and media disciplines; history as related to the backgrounds and environments of plays; and computer science are especially appropriate.*

These recommendations would be implemented in the new program through advising. Students would be asked to choose general education courses through consultation with a faculty adviser.

**3. Essential Competencies, Experiences, and Opportunities.**

- a. *Knowledge of the history of décor, for example: furniture, decorative arts, and architecture, including theatre architecture.*

Met through THA 324.

- b. *A knowledge of the history of costumes and textiles including techniques for producing theatrical costumes.*

Met through THA 121 and 325.

- c. *The ability to produce freehand drawings.*

Met through THA 223 and studio art courses.

- d. *Technical drawing: production drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical drawing for the theatre (floor plans, technical elevations, painters' elevations, perspective drawing for scene plates). Knowledge of computer-aided design (CAD) is recommended.*

Met through THA 222.

- e. *Study of color and light, and control of these elements for aesthetic use.*

Met through THA 124 and 321.

- f. *Study of audio technology and sound design.*

Met through THA 120, 470 and MUS 353 and 354.

- g. *A knowledge of federal and local health and safety codes and practices.*

Met through THA 120.

- h. Studies in the principles and application of two-dimensional and three-dimensional design aesthetics.*
- i. Functional skills in rendering in various media such as watercolor, inks, pastels, acrylics, opaque paints, charcoal, etc.*

Items h and i met through THA 124, 223 and studio art courses

- j. Preparation and presentation of a professional résumé and a portfolio of design work in all areas.*

Met through THA 422

- k. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings shall be provided throughout the entire degree program, including an opportunity to design at least one fully realized production presented before and audience in the area of the student's specialty prior to graduation.*

Students would be offered experiences of graduated complexity in design and technology throughout their academic programs and would be required to participate in a minimum of six production projects.

## **BFA in Musical Theatre**

NAST recommended components for the BFA in Musical Theatre are:

- 1. Curricular Structure.** *Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in theatre. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in musical theatre, including voice and acting, should comprise 25% to 35% of the curriculum; supportive course in music and theatre, 20% to 30%; studies in dance and movement, 10% to 20%; general studies, 20% to 25%, electives, approximately 5%.*

The proposed BFA in musical theatre curriculum contains 30% acting, 10% dance and movement, 20% theatre support, 30% general studies, and 10% elective.

2. ***Specific Guidelines for General Studies.*** *Studies in the business aspects of musical theatre are strongly recommended.*

3. ***Essential Competencies, Experiences, and Opportunities.***

a. *Achievement of the highest possible level of performance as a singer-actor. Studies in acting shall continue throughout the entire degree program.*

Met through the acting sequence THA 110-111-310-312 and THA 412, 413.

b. *Thorough development in basic theatrical skills including acting, mime, stage combat and makeup.*

Met through THA 213, 216 and 323.

c. *Thorough development in basic music skills including voice performance, musicianship, and music theory.*

Met through MUT 105-106 and MUA 160, and 100-300.

d. *Basic development of dance and movement skills appropriate to musical theatre.*

A minimum of six semesters of dance technique classes including Dance for Musical Theatre I and II.

e. *Opportunities to develop a high level of skill in sight-singing.*

Met through MUT 105-106 and participation in music ensembles.

f. *Opportunities for performance in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.*

Students would have frequent opportunities to perform in musical ensembles, revues, workshops and fully mounted musical theatre productions.

g. *Opportunity for developing repertory and techniques for auditions.*

Met through THA 412 and 413

### **III. Self-study**

Copies of a 1999-2000 Self-study Report prepared by the Department of Music, Theatre and Dance in preparation for accreditation reviews by the National Association of Schools of Dance (NASD), National Association of Schools of Theatre (NAST), and National Association of Schools of Music (NASM) are available in the offices of the Department of Music, Theatre, and Dance, the Office of the Dean of the College of Arts and Sciences, the Office of Undergraduate Education, and the Office of Graduate Study. The Music faculty and department chair recently completed a self-study of the Department and Music Program in preparation for an accreditation visit from the National Association of Schools of Music in October 2006. While this study does not speak to the Theatre or Dance Programs in particular, it does contain recent information about the status of the Department in general. Copies of this study are also available in the offices listed above.

The department is also currently engaged in follow-up self-studies for NASD and NAST, in anticipation of our second accreditation visit from these organizations in Fall 2007.

At present the Theatre Program attempts to meet the needs of (a) students who seek a liberal arts dance degree and (b) students who seek professional training in an academic setting through the current BA program—a program that is “neither fish nor fowl” and therefore does not properly meet the needs of either group of students. The proposed programs would involve much of the same programming, classroom use, faculty time, facilities use, and so forth as the existing BA program. Essentially, the proposed degree programs would be comprised of existing courses, reorganized into new groupings. The department is fully prepared and able to handle this change.



## **Areas of Particular Concern**

As the university is fully aware, the department has concerns about facilities and performance spaces, but these would not be any more problematic for the new programs than they are for the existing programs. This proposal is about changing the organization of the curriculum to better meet student needs. Space difficulties faced by the department will not be exacerbated by the new degree programs. These are separate issues that impact our curricula regardless of its organization. This is a proposal to improve the curriculum.

## **Serving the Goals of the Academic Unit**

### **The University**

The mission statement of Oakland University is:

As a state-supported institution of higher education, Oakland University has a threefold mission. It offers instructional programs of high quality that lead to degrees at the baccalaureate, master's and doctoral levels as well as programs in continuing education; it advances knowledge and promotes the arts through research, scholarship, and creative activity; and it renders significant public service. In all its activities, the university strives to exemplify educational leadership."

The proposed program falls well within this mission, since the intention is to offer the highest quality education to produce theatre professionals and arts leaders.

### **The College of Arts and Sciences**

The *Creating the Future Final Report* states:

The aim of the College's major programs is to help students acquire expertise in the arts, sciences, humanities or social sciences (p. 10).

The proposed program is designed to foster the development of high levels of expertise in the field of theatre.

## **The Department of Music, Theatre and Dance**

The mission of the Department of Music, Theatre and Dance is:

The Department of Music, Theatre and Dance is a community whose members create a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance. Within this community, each discipline maintains its unique identity and is strengthened by opportunities for collaboration.

The Department serves Oakland University by: (1) educating arts professionals, (2) providing liberal arts education for arts majors, and (3) providing arts education and performance opportunities for the university community at large.

The Department serves the region by: (1) providing opportunities to experience the arts in performance, (2) providing support for professional artists and arts educators, and (3) providing leadership in the arts.

The Department promotes and supports scholarship and performance of faculty and students in each of the disciplines: music, theatre, and dance.

The proposed program fits within this mission in that it would educate arts professionals, provide leadership in the arts, and promote and support scholarship (creative work) of faculty and students.

### **Role of the Theatre Program**

Within the departmental mission, the role of the Theatre Program is as follows. The proposed program falls well within this description.

The role of the Theatre Program within the Department of Music, Theatre and Dance is to provide a dynamic educational environment that enables students to become:

- *articulate interpreters of the theatrical art.*
- *skillful and creative practitioners in a chosen area of concentration.*
- *artists familiar with the historical and cultural dimensions of theatre.*
- *informed collaborators in the multi-disciplinary theatrical process.*
- *life-long learners and leaders in theatre.*

The Theatre Program likewise aims to serve the broader community by:

- *offering courses of general interest to all university students that impart an appreciation for the ways in which theatre is created and the manner in which it mirrors and interprets the human condition.*
- *presenting to the university and general audience theatrical performances of high artistic quality in a wide range of historical and cultural styles.*
- *educating theatre artists and leaders who will serve and shape local, regional and national theatres in the future.*

## **Staffing Needs**

### **Faculty**

The department currently has six full-time positions that serve the Theatre Program: 3 Actor/Directors (2 tenure-track, 1 special instructor), 2 faculty in Design and Production, and 1 in Musical Theatre.

The theatre program needs a specialist in Stage Voice who also knows acting and directing, with or without this BFA proposal. However, the position is that much more critical for a professional program (BFA).

The growth of our Musical Theatre area makes a second position in that area the next priority for Theatre. A BFA program would potentially make this program grow at an even faster rate than it has been growing to date. We know this because hiring a musical theatre expert in 05-06 (Fred Love) has produced significant growth in the program.

A full-time position in Costume Design would be needed several years later. This is currently handled by a Special Lecturer. As the program grows, it will become more and more important to have F/T faculty member in this area.

In general, these positions are needed:

- Because of the steady increase in numbers of theatre majors since the inception of the program (please see chart on p. 24 – theatre figures highlighted in red font).

- Because of the large number of theatre minors (who claim and graduate with a major in another field but actually enroll in dance classes throughout their time at OU, often to appease parents).
- Because theatre classes for aspiring professionals (who would pursue the BFA) should be taught by a higher caliber professional than the part-time instructors who currently teach ballet in our theatre program.

**Comparison of Faculty/Student Ratios in Music, Theatre, and Dance  
1993-2006**

Search Year	Number of Students				Number of F/T Faculty			
	Music	Theatre	Dance	Total #	Total #	Music	Theatre	Dance
93-94	Numbers not available				15	9	3	3
94-95	Numbers below are approximate until 05-06				15	9	3	3
95-96	140 = 79%	30 = 17%	6 = 3%	176	15	9 = 60%	3 = 20%	3 = 20%
96-97	150 = 77%	35 = 18%	10 = 5%	195	15	9 = 60%	3 = 20%	3 = 20%
97-98	175 = 76%	40 = 17%	15 = 7%	230	15	9 = 60%	3 = 20%	3 = 20%
98-99	185 = 74%	45 = 18%	20 = 8%	250	16	9 = 56%	4 = 25%	3 = 19%
99-00	200 = 72%	50 = 18%	25 = 9%	275	18	9 = 50%	5 = 28%	4 = 22%
00-01	215 = 70%	60 = 20%	30 = 10%	305	18	10 = 55%	5 = 28%	3 = 17%
01-02	230 = 69%	70 = 21%	35 = 10%	335	18	10 = 55%	5 = 28%	3 = 17%
02-03	240 = 67%	80 = 22%	40 = 11%	360	18	11 = 61%	4 = 22%	3 = 17%
03-04	250 = 64%	95 = 24%	45 = 12%	390	19	12 = 63%	4 = 21%	3 = 16%
04-05	260 = 62%	110 = 26%	48 = 12%	418	22	13 = 60%	6 = 27%	3 = 13%
05-06	271 = 61%	120 = 27%	51 = 12%	442	22	13 = 60%	6 = 27%	3 = 13%
06-07	348 = 59%	145 = 27%	73 = 14%	566	24	14 = 58%	6 = 25%	4 = 17%

## **Staff**

The department currently funds two 19-hour casual positions to support the Theatre Program: an assistant in the costume shop and an assistant technical director. We currently fund these positions out of our Supplies and Services funds—funds that are needed for other academic needs within the department. Therefore, in connection with this proposal, we are seeking funding for one of these part-time staff positions from a source other than our Supplies and Services budget: the Assistant Technical Director. It is therefore included in the budget for this proposal. (Funding for the Costume Shop Assistant is part of the BFA in Dance proposal since this staff member serves both programs.)

In truth, we could use a second 19-hour casual employee to assist the Technical Director. The Technical Director is responsible for all set construction and technical support for the Theatre Program. This is a mammoth task. We therefore request a total of two 19-hour casual employees to be funded out of sources other than our departmental Supplies and Services budget. The pro forma budget that is part of this proposal includes funding for 2 19-hour assistant technical directors.

Further, the size and complexity of the department severely taxes our clerical staff. When the 3 programs (music, theatre, and dance) were merged into one department in the mid-1980s, we had 2 clerical positions. Now, in 2006, with almost 600 majors and over 110 faculty and staff, we still have only 2 clerical positions. As part of this proposal, we are requesting a 3<sup>rd</sup> clerical position to serve as the secretary for the Theatre and Dance programs. This would enable one of the current secretaries to become the secretary for the Music program (which is more than half the department, with over 350 students and 46 faculty) and the second secretary to serve the overall administration of the department. The pro forma budget that is part of this proposal includes funding for 1 Clerical (CT) position to serve the Theatre and Dance Programs.

## **Additional Course Offerings**

To offer this proposed program, we would not need to offer any additional classes beyond those we currently offer. The BFA degree would be earned through reorganization and “repackaging” of current offerings.

## **Faculty Qualifications**

### *Full-time Theatre Faculty*

Karen Sheridan, Associate Professor of Theatre  
(currently under review for promotion to Professor)  
MFA, Goodman School of Drama  
Member Actors' Equity Association

Michael Gillespie, Associate Professor of Theatre  
PhD, Stanford University  
Teaching Member Alexander Technique International

Kerro Knox 3, Associate Professor of Theatre; Theatre Program Director  
MFA, Yale University  
Co-Vice Chair, American College Theatre Festival–Region III  
Member Actors' Equity Association

Pavlo Bosyy, Assistant Professor of Theatre  
MFA, Ohio University

Fred Love, Assistant Professor of Theatre  
MM, University of Arizona  
Member Actors' Equity Association, Canadian Actors' Equity

Thomas M. Suda, Special Instructor of Theatre  
MFA, Wayne State University  
Member Actors' Equity Association, Screen Actors' Guild, AFTRA

### *Full-time Theatre Staff (also teach in their area of expertise)*

Donna Buckley, Lecturer, Costume Shop Supervisor  
BA, Oakland University

Brent Wrobel, Lecturer, Technical Director  
BA, University of Michigan–Flint

Special Lecturers in Theatre

Leslie Littell, Special Lecturer in Theatre  
MA, Rutgers University  
Owner, Ashbridge Costume Studio  
Member Costume Society of America  
(costume, makeup, history)

Tom Mahard, Special Lecturer  
BA, Bates College  
Member Actors' Equity Association, Screen Actors' Guild, AFTRA  
(acting and introduction to theatre)

Part-time Theatre Faculty

John Manfredi, Lecturer (stage combat)  
Kitty Dubin, Lecturer (playwriting)  
Mila Govich, Lecturer (acting, musical theatre, introduction to theatre)  
Terry Carpenter, Lecturer (stage management)  
Lynnae Lehfeltdt, Lecturer (stage voice, dialects, auditions)  
Dennis North, Lecturer (acting for the camera, directing)  
Carol Yamasaki, Lecturer (tai-chi)  
Mike Duncan, Lecturer (sound design)  
Mary Chmelko-Jaffe, Lecturer (stage properties)  
Rick Carver, Lecturer (mime)

Vocal Music Faculty who work with Musical Theatre Students

Full-time

John-Paul White, Professor of Music  
Diploma in Opera, Curtis Institute  
Music Program Director; Coordinator of Voice Program

Michael Mitchell, Associate Professor of Music  
DMA, University of Missouri-Kansas City  
Coordinator of Choral Music Program

Part-time

Janice Albright, Instructor in Applied Voice  
Barbara Bland, Instructor in Applied Voice

Candace DeLattre, Instructor in Applied Voice  
Edith Diggory, Instructor in Applied Voice (DMA, Indiana University)  
Nadine Washington, Instructor in Applied Voice  
Helen Yu, Instructor in Applied Voice

Curriculum Vitae for all full-time faculty are Appendix C.

## **Library Holdings**

A library report on the status of the theatre collection, prepared by Mildred Merz, Collection Development Librarian, is attached as Appendix B.

Ms. Merz's summative statement in the report on the theatre collection: "For relatively modest funding the library's holdings in theatre could be brought to an acceptable level which I believe would serve students and faculty well."

Overall increased cost would be between \$6,000 and \$7,000 a year to support this program.

## **Classroom, Laboratory, and Space Needs**

It is well known on the Oakland campus that the Department of Music, Theatre and Dance has space and facilities problems. Please note that these problems exist whether or not the proposed degree program is approved. The needs exist for the current programs as well. Implementing this new program would neither intensify nor lessen the need for appropriate facilities for performing arts on the Oakland Campus.

For teaching purposes the Theatre Program uses (1) its lab theatre, (2) a studio space in Vandenberg Hall (a grossly inadequate space shared with



Dance), (3) a converted classroom in Varner, and (4) a design lab (made out of an old dressing room) as its primary teaching spaces. Stagecraft, Costume Craft and Stage Makeup classes are taught in the Studio Theatre/Scene Shop, the Costume Shop and the Makeup Room, respectively. The performance spaces are just as much classrooms: Main stage performances are produced in the Studio Theatre primarily, while student-produced performances and company class projects are presented mainly in the Lab Theatre. Musical theatre revues and occasional musicals for children are mounted in the Varner Recital Hall which is ill-equipped as a viable theatre and already heavily utilized by the Music Program. A new proscenium theatre, a larger and more up-to-date design lab, and more teaching/rehearsal spaces continue to head the list of facilities priorities (regardless of the approval of this proposal).

### **Equipment Needs**

The theatre program's ongoing needs for equipment are met through the current departmental budget. The most pressing special need outside the budget at this time is a safely operating truck for transporting scenery, props, and building materials between the storage barn, Varner Hall, and local lumber yards, etc. The design and technology program needs a dedicated clean space for a computer lab to teach and use Computer Assisted Design and Drafting, and when the space is available, the hardware and software to fill it. As with all needs described in this proposal, these needs exist regardless of the approval of this proposal. These needs are linked to the department's existing space needs. (The truck is needed because Varner has no storage space at all.)

### **Impact on Existing Programs**

Initially, the launching of the BFA degree programs in Theatre would result in about half the current theatre majors moving from the BA to the BFA program.

This would not significantly impact either program since students have already been using the BA program to meet one set of needs or the other. In subsequent years, our ability to recruit for the BFA should increase the number of potential theatre majors seeking admission to Oakland and also raise the quality of applicants.

## IV. Program Plan

The program plans for the proposed degree programs are evident in the proposed catalog copy below.

### Proposed Catalog Copy

#### Requirements for the Bachelor of Fine Arts degree

The Bachelor of Fine Arts degree is intended for students who wish preprofessional and professional preparation in dance, musical theatre, acting, and theatre design and technology. Students must successfully complete the performance production requirement, the events attendance requirement and the senior interview as described in the department's *Undergraduate Theatre Handbook* or *Undergraduate Dance Handbook* available on the department website, [www.oakland.edu/mtd](http://www.oakland.edu/mtd). Students should consult with the departmental adviser in the College of Arts and Sciences Advising Office to plan their degree program. Only major courses in which a grade of at least 2.0 has been earned will count toward the major. Requirements are as follows:

#### Requirements for the major in acting, B.F.A. program

A. Liberal Arts Requirements:		Credits
University general education requirements		40
THA 301 and 302 count as Arts general education and Writing Intensive in the Major		
ENG 105 or 306 counts as Literature general education		
THA 407, 420, 425, 440, or 491 count as the capstone in the major		
College distribution requirements: an additional course from any three of the college distribution categories except arts/literature.		12
B. Theatre performance requirements:		
THA 110	Acting: The Instrument	2
THA 111	Acting: The Script	2
THA 310	Acting: The Role	2
THA 312	Acting: Shakespeare	2
THA 120	Stagecraft	2
THA 121	Costume Craft	2
THA 124	Elements of Design	4
THA 217	Stage Voice I	2
THA 218	Stage Voice II	2
THA 311	Stage Dialects	2
Movement courses drawn from: THA 211, 214, 216		
316, or any DAN technique		8
THA 301 and 302	Theatre History I and II	8
THA 323	Stage Makeup	2

THA 330	Stage Management	2
THA 331	Stage Manager Project	2
THA 405 and 406	Directing I and II	4
THA 410	Acting: Styles	2
THA 412	Auditions	2
Theatre Capstone	THA 407, 420, 425, 440, or 491	4
Theatre Electives, chosen in consultation with Theatre Adviser (may include DAN technique, MUA/MUE voice classes)		12
General Electives		<u>4</u>
		124

*Non-credit requirements:*

Major standing  
Senior interview  
Performance production requirement  
Events attendance requirement

**Requirements for the major in musical theatre, B.F.A. program**

<b>A. Liberal Arts Requirements:</b>	<b>Credits</b>
University general education requirements	40
THA 301 or 302 counts as Arts general education and Writing Intensive in the Major	
THA 407, 420, 425, 440, 491 count as the capstone in the major	
College distribution requirements: additional courses from any three of the college distribution categories except arts/literature.	12

<b>B. Music Theatre Requirements:</b>		
THA 110:	Acting: The Instrument	2
THA 111	Acting: The Script	2
THA 310	Acting: The Role	2
THA 312	Acting: Shakespeare	2
THA 120 or 121	Stagecraft or Costume Craft	2
THA 124	Elements of Design	4
THA 301 or 302	Theatre History I or II	4
THA 305	History of American Musical Theatre I	4
THA 323	Stage Makeup	2
THA 412	Auditions	2
THA 413	Musical Theatre Singing Styles	2
Theatre Capstone	THA 407, 420, 425, 440, or 491	4
MUA 160	Vocal Techniques	2
MUA 100-300	Applied Voice	10
MUT 105 and 106	Basic Musicianship for Musical Theatre I and II	4
THA 351	Musical Theatre Workshop	1
Vocal Ensemble drawn from MUE 301, 304, 315, 350, THA 351, 451		1
DAN	Dance technique class (4 semesters)	8
DAN 373 and 374	Dance for Musical Theatre I and II	4
Theatre Electives, chosen in consultation with Theatre Adviser (may include DAN technique, MUA/MUE voice classes)		6
General Electives		<u>4</u>
		124

*Non-credit requirements:*

Major standing  
Senior interview  
Performance production requirement  
Events attendance requirement

## Requirements for the major in theatre design and technology, B.F.A. program

A. Liberal Arts Requirements:		Credits
University general education requirements		40
THA 301 and 302 count as Arts general education and writing intensive in the major		
THA 407, 420, 425, 440, and 491 count as the capstone in the major		
College distribution requirements: an additional course from any three of the college distribution categories except arts/literature.		12
B. Theatre production requirements:		
THA 105 or 110	Acting for Non-Theatre Majors or Acting: The Instrument	2
THA 120	Stagecraft	2
THA 121	Costume Craft	2
THA 124	Elements of Design	4
THA 222	Drafting for the Theatre	2
THA 223	Drawing and Rendering for the Theatre	2
THA 301	Theatre History I	4
THA 302	Theatre History II	4
THA 320	Scenic Design	4
THA 321	Lighting Design	4
THA 322	Costume Design	4
Design Course	THA 320, 321 or 322 (all can be repeated)	4
THA 324	Architecture, Fashion, and Furniture	4
THA 325	Costume History	4
THA 330	Stage Management	2
THA 331	Stage Manager Project	2
THA 405	Directing I	2
THA 421	Design Seminar	2
THA 422	Designers' Portfolio	2
Theatre Capstone	THA 407, 420, 425, 440, or 491	4
Theatre Electives, chosen in consultation with Theatre Adviser (may include SA or AH classes)		<u>12</u>
		124

### Non-credit requirements:

Major standing  
Senior interview  
Performance production requirement  
Events attendance requirement

## Admission Criteria

As of Fall 2006, all students seeking admission as theatre majors are required to audition for the programs in addition to meeting Oakland's general admission criteria. Auditions for all Department of Music, Theatre and Dance programs occur in February, March, August and December.

At the theatre entrance auditions, Performance (would be renamed Acting) applicants present two contrasting, age-appropriate monologues; Musical Theatre applicants perform one age-appropriate monologue and two contrasting

songs and participate in a dance audition involving rapid learning of dance combinations in varying styles; Production (would be Theatre Design and Technology) applicants present a resume along with technical/design portfolio materials or art projects, as available. All students engage in an interview with the Theatre faculty.

Entering students accepted into the Theatre program who wished to pursue the BFA would need to apply for Major Standing towards the end of their second semester. Students transferring into the program from other schools or from other programs at Oakland would apply at the end of their first semester of theatre studies. Through an audition and/or interview process with the theatre faculty, students would be a) accepted, b) offered the option for a deferred decision (pending significant improvement), or denied Major Standing in the BFA degree programs. Students pursuing the BA in Theatre degree would not be subject to a Major Standing audition, although they would be required to continue to meet minimum academic standards in order to remain in the program. BA candidates would be permitted to enroll in advanced courses in certain areas with permission of the instructor.

### **Administrative Personnel/Procedures to Support the Program**

This proposal seeks the addition of a 3<sup>rd</sup> clerical position to the departmental office staff. This position would essentially serve the Theatre and Dance programs, allowing one of the current clerical staff members to serve Music. Beyond this request, all personnel and procedures that serve the existing BA program would continue to serve the proposed program, if approved.

## Sample Curricula

**Revised BA in Theatre, 4-year plan** (provided for comparison)  
(effective 2007, if approved)

<b>Fall I</b> THA 110 Acting: The Instrument (2) THA 120 or 121 Stagecraft or Costume Craft (2) General Ed (8)	<b>Winter I</b> THA 111 Acting: The Script (2) THA 124 Elements of Design (4) General Ed (8) Electives (2)
<b>Fall II</b> THA 301 Theatre History I (4) THA Elective (2) General Ed (8) Electives (2)	<b>Winter II</b> THA 302 Theatre History II (4) THA 330 Stage Management (2) THA Elective (2) General Ed (8)
<b>Fall III</b> THA 32x Design course (4) THA Elective (2) General Ed (8) Electives (2)	<b>Winter III</b> ENG 105/306 Shakespeare or Drama (4) THA Elective (2) Distribution (8) Electives (2)
<b>Fall IV</b> THA 4xx Capstone (2) THA Elective (2) Distribution (4) Electives (8)	<b>Winter IV</b> THA 4xx Capstone (2) THA Elective (2) Electives (12)

## BFA in Acting, 4-year plan

<b>Fall I</b> THA 110 Acting: The Instrument (2) THA 120 Stagecraft (2) General Ed (8)	<b>Winter I</b> THA 111 Acting: The Script (2) THA 121 Costume Craft (2) THA/DAN Movement course (2) THA 323 Stage Makeup (2) General Ed (8)
<b>Fall II</b> THA 310 Acting: The Role (2) THA 217 Stage Voice I (2) THA 124 Elements of Design (4) THA 301 Theatre History I (4) General Ed (4)	<b>Winter II</b> THA 312 Acting: Shakespeare (2) THA 218 Stage Voice II (2) THA/DAN Movement course (2) THA 302 Theatre History II (4) THA 330 Stage Management (2) General Ed (4)
<b>Fall III</b> THA 311 Dialects (2) THA 32x Design course (4) THA/DAN Movement course (2) THA Elective (4) General Ed (4)	<b>Winter III</b> ENG 105/306 Shakespeare or Drama (4) THA/DAN Movement course (2) THA 331 Stage Manager Project (2) THA 405 Directing I (2) THA 410 Acting: Styles (2) Distribution (4)
<b>Fall IV</b> THA 406 Directing II (2) THA 412 Auditions (2) THA 4xx Capstone (2) THA Elective (2) General Ed (4) Distribution (4)	<b>Winter IV</b> THA 4xx Capstone (2) THA Elective (6) General Ed (4) Distribution (4)

## BFA in Musical Theatre, 4-year plan

<b>Fall I</b> THA 110 Acting: The Instrument (2) THA 120/121 Stagecraft/Costume Craft (2) MUA 160 Vocal Techniques (2) MUT 105 Basic Musicianship for MT I (2) DAN Technique course (2) General Ed (4)	<b>Winter I</b> THA 111 Acting: The Script (2) MUA 100 Applied Voice (2) MUT 106 Basic Musicianship for MT II (2) THA 323 Stage Makeup (2) DAN Technique course (2) General Ed (4)
<b>Fall II</b> THA 310 Acting: The Role (2) THA 124 Elements of Design (4) THA 306 History of Musical Theatre I (4) MUA 200 Applied Voice (2) DAN 373 Dance for Musical Theatre I (2) General Ed (4)	<b>Winter II</b> THA 312 Acting: Shakespeare (2) THA 307 History of Musical Theatre II (4) MUA 200 Applied Voice (2) DAN 374 Dance for Musical Theatre II (2) General Ed (8)
<b>Fall III</b> THA 301 Theatre History I (4) MUA 300 Applied Voice (2) THA 351 Musical Theatre Workshop (1) DAN Technique course (2) THA Elective (2) General Ed (4)	<b>Winter III</b> THA 413 Musical Theatre Singing Styles (2) MUA 300 Applied Voice (2) MUE 350 Opera Workshop (1) DAN Technique course (2) General Ed (4) Distribution (4)
<b>Fall IV</b> THA 412 Auditions (2) THA 4xx Capstone (2) THA Elective (2) General Ed (4) Distribution (4)	<b>Winter IV</b> THA 4xx Capstone (2) THA Elective (2) General Ed (8) Distribution (4)



## BFA in Theatre Design and Technology, 4-year plan

<b>Fall I</b> THA 110      Acting: The Instrument (2) THA 120      Stagecraft (2) THA 124      Elements of Design (4) General Ed    (4)	<b>Winter I</b> THA 121      Costume Craft (2) THA 222      Drafting for the Theatre (2) THA 330      Stage Management (2) THA            Elective (2) General Ed    (8)
<b>Fall II</b> THA 223      Drawing and Rendering (2) THA 301      Theatre History I (4) THA 320      Scenic Design (4) THA            Elective (2) General Ed    (4)	<b>Winter II</b> THA 302      Theatre History II (4) THA 321      Lighting Design (4) THA 331      Stage Manager Project (2) THA            Elective (2) General Ed    (4)
<b>Fall III</b> THA 322      Costume Design (4) THA 324      Architecture/Fashion/Furniture (4) THA            Elective (4) General Ed    (4)	<b>Winter III</b> THA 32x      Design Course (4) THA 325      Costume History (4) THA 405      Directing I (2) THA            Elective (2) Distribution    (4)
<b>Fall IV</b> THA 4xx      Capstone (2) THA 421      Design Seminar (2) General Ed    (8) Distribution    (4)	<b>Winter IV</b> THA 4xx      Capstone (2) THA 422      Design Portfolio (2) THA            Elective (4) General Ed    (4) Distribution    (4)

**New course syllabi**

None needed. All courses needed for this degree program already exist.

**Is support of other OU units required?**

Minimal – some required general education courses.

**Recruiting, Retention, Monitoring, Advising**

**Recruitment**

Recruitment has been a major issue for the Department over the past 15 years. As part of this effort, the department created recruitment materials to be mailed in response to student inquiries and distributed at recruitment events.

The Theatre Program successfully inaugurated its annual Theatre Day in 2005. Students from a number of Michigan high schools attended workshops in acting, design and musical theatre presented by the Oakland theatre faculty. Many took advantage of the opportunity to attend an evening performance in the Studio Theatre. Theatre faculty are also active in presenting workshops at the annual Michigan high school theatre conference.

A major form of recruitment takes place at the department's annual scholarship audition days. The department is fortunate to be able to make available to students a number of talent-based scholarships. New students audition for these scholarships in the winter semester. For current students, the department accepts annual applications for new and renewed talent-based scholarships.

## **Retention**

The major programs in theatre are fairly new, officially beginning in 1992 with the first students graduating in 1995. Since then we have enrolled an increasing number of students. In 2004-2005 we graduated the most students to date with 18 graduates in theatre.

Faculty make an effort to personally connect with students through collaborative work in production and teaching, advising, and general professional mentorship. These efforts help students feel a strong connection to the department and to their chosen discipline, which helps support retention. A large majority of students who achieve major standing in Theatre go on to graduate and find employment in their discipline.

## **Advising programs**

The College of Arts and Sciences employs an adviser who spends the majority of his time advising MTD students at admission and throughout their studies. In addition, the theatre advisers meet with potential majors to aid in their first semester schedule planning. All students are encouraged to meet with their faculty advisers at least once per semester. The department publishes handbooks that include the major and minor checklists. Any changes desired by the student are handled through a petition of exception that is acted upon by the departmental Undergraduate Curriculum Committee.

## **Accreditation Requirements**

Oakland University is fully accredited by the National Association of Schools of Theatre. Theatre will take part in their second accreditation review in Fall 2007. If the proposed BFA program were to be approved by Fall 2007, the accrediting agency would consider the new program and advise as to any changes that might need to be made to continue our accreditation.

## **Post-audit**

All programs in the department engage in extensive program assessment through means described in our three program assessment plans. The assessment plan for the Theatre program is attached, Appendix A.

## **V. Revenue and Costs**

In reviewing the budget for the proposed program, the reader is encouraged to bear in mind that the proposed programs would replace part of the existing program—simply giving students better options as far as the groupings of courses and degree name. This proposed budget does include some faculty and staff that the department does need regardless of whether or not this proposal is accepted.

College of Arts and Sciences  
B.F.A. Degree in Theatre (includes new faculty)  
Program Inception: Fall 2007  
Five-Year Budget: FY07-FY11  
Fund: tba  
Date: 12/1/06

	Acct.	Budget Year 1	Budget Year 2	Budget Year 3	Budget Year 4	Budget Year 5
<b>Revenue Variables:</b>						
<b>Headcount (total)</b>		60	65	70	75	80
<b>Headcount (incremental)</b>		20	25	30	35	40
<b>4-Credit Equivalent Sections</b>						
<b>Total Credit Hours (incremental)</b>		620	775	930	1085	1240
Undergraduate (lower)						
Undergraduate (upper)		620	775	930	1085	1240
Graduate						
<b>Total FYES</b>		20.00	25.00	30.00	35.00	40.00
Undergraduate (cr.÷31)		20.00	25.00	30.00	35.00	40.00
Graduate (cr.÷24)		0.00	0.00	0.00	0.00	0.00
Doctoral (cr.÷16)		0.00	0.00	0.00	0.00	0.00
Tuition Rate Per Credit Hour						
Undergraduate (lower)		\$221.25	\$221.25	\$221.25	\$221.25	\$221.25
Undergraduate (upper)		\$242.50	\$242.50	\$242.50	\$242.50	\$242.50
Graduate		\$414.00	\$414.00	\$414.00	\$414.00	\$414.00
<b>Revenue</b>						
Tuition		\$150,350	\$187,938	\$225,525	\$263,113	\$300,700
Other		\$0	\$0	\$0	\$0	\$0
<b>Total Revenue</b>		\$150,350	\$187,938	\$225,525	\$263,113	\$300,700
<b>Compensation</b>						
Salaries/Wages						
Faculty Inload Replacements (\$4,000/section)	6301					
Faculty Salaries	6101	\$0	\$0	\$50,000	\$100,000	\$150,000
Faculty Overload	6301					
Special Instructor conversion	6101					
Part-time Faculty (\$4,000/section)	6301					
Visiting Faculty	6101					
Administrative - AP	6201					
Administrative - IC	6221					
Clerical	6211	\$37,553	\$37,553	\$37,553	\$37,553	\$37,553
Wages (general)	6401	\$6,000	\$6,000	\$6,000	\$6,000	\$6,000
Wages (2 asst. tech. directors)	6401	\$12,000	\$12,000	\$12,000	\$12,000	\$12,000

Wages (accompanists)	6401	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Student	6501	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Graduate Assistant Stipends	6311					
Out of Classification	6401					
Overtime	6401					
Total Salaries/Wages		\$70,553	\$70,553	\$110,553	\$150,553	\$190,553
Fringe Benefits	6701	\$22,282	\$22,282	\$38,750	\$55,218	\$71,686
<b>Total Compensation</b>		<b>\$92,835</b>	<b>\$92,835</b>	<b>\$159,303</b>	<b>\$225,771</b>	<b>\$292,239</b>
<b>Operating Expenses</b>						
Supplies and Services	7101	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Facilities renovation	7101					
Truck maintenance, insurance, gas, etc.	7101	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000
Graduate Assistant Tuition	7101					
Travel	7201	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Telephone	7301	\$300	\$300	\$300	\$300	\$300
Truck replacement (pickup truck)	7501	\$20,000				
Equipment	7501	\$5,000	\$10,000	\$10,000	\$10,000	\$10,000
Library	7401	\$7,500	\$5,840	\$6,180	\$6,510	\$6,900
<b>Total Operating Expenses</b>		<b>\$59,800</b>	<b>\$43,140</b>	<b>\$43,480</b>	<b>\$43,810</b>	<b>\$44,200</b>
<b>Total Expenses</b>		<b>\$152,635</b>	<b>\$135,975</b>	<b>\$202,783</b>	<b>\$269,581</b>	<b>\$336,439</b>
<b>Net</b>		<b>-\$2,285</b>	<b>\$51,962</b>	<b>\$22,742</b>	<b>(\$6,469)</b>	<b>(\$24,261)</b>

Please note that at the same time as this program grows, the existing BA program will also grow without incurring any additional expenses. This will affect the bottom line of this budget in ways that this chart does not indicate.

## VI. Implementation

The new program can be implemented with the existing resources. Therefore, they can be implemented upon approval without any changes.

### Five-year Plan for Additional Faculty & Staff

Year 1	Funding of two 19-hour Assistant Technical Directors F/T Clerical Staff position for Theatre and Dance (CT) P/T accompanist(s) for musical theatre program
Year 2	(New tenure track Ballet/Dance Education position)
Year 3	New tenure track Stage Voice/Acting/Directing
Year 4	New tenure track Musical Theatre position
Year 5	(New tenure track Costume Designer, if needed)

### Annual increase in library holdings

<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>
\$7,500	\$5,840	\$6,180	\$6,510	\$6,900

### Purchase of the Equipment

The following equipment is requested to meet needs that exist whether or not this proposal is accepted. Again, we would not want to see the program turned down on the sole basis that funding is not available for this equipment.

Year 1	A functional truck
Year 2	(Computers and CADD software as space becomes available to accommodate it. The current design studio is a converted dressing room—too small to accommodate computers and

drafting tables. There is not even enough space for a sufficient number of drafting tables.)

### **Predicted Enrollment in the BFA degree program in Theatre**

Year 1 60 majors (40 of whom are new students not currently enrolled in the BA)  
Year 2 65 majors (40 of whom are new students not currently enrolled in the BA)  
Year 3 70 majors (40 of whom would not otherwise be part of the BA program)  
Year 4 75 majors (40 of whom would not otherwise be part of the BA program)  
Year 5 80 majors (40 of whom would not otherwise be part of the BA program)

In the fifth year, we will assess the program to make a decision regarding whether to continue expansion or begin to limit enrollment. We could begin to limit the number of theatre students accepted into the programs, thereby increasing the talent level of incoming freshmen, or we could expand the faculty to accommodate a larger program. The ability to expand into additional facilities would be the major determining factor in this decision.

## **VII. Program Evaluation**

The proposed program would be evaluated through the existing assessment plan for the Theatre Program. Program faculty use these assessment data as a basis for making decisions about the program. In fact, it is assessing the capacity of the current program to meet student needs that gave rise to this proposal.

Regular reports are made to the Assessment Committee. See Appendix A for the Theatre Program Assessment Plan.



**Appendix A**  
**Theatre Program Assessment Plan**

Assessment Plan

September 2001

## Theatre

### Department of Music, Theatre and Dance

#### University Mission

Oakland University Mission Statement: As a state-supported institution of higher education, Oakland university has a three-fold mission. It offers instructional programs of high quality that lead to degrees at the baccalaureate, master's and doctoral levels as well as programs in continuing education; it advances knowledge and promotes the arts through research, scholarship and creative activities; and it renders significant public service. In all its activities, the university strives to exemplify educational leadership.

#### Theatre Program Goals

The mission of the Theatre Program within the Department of Music, Theatre and Dance is to provide a dynamic educational environment wherein students are enabled to achieve the following goals:

1. to become life-long learners and leaders in theatre
2. to become articulate interpreters of the theatrical art
3. to become skillful and creative practitioners in a chosen area of concentration
4. to become informed collaborators in the multi-disciplined theatrical process

The Theatre Program likewise aims to serve the broader community by pursuing the following goals:

5. offering courses of general interest to all University students that impart an appreciation for the ways in which theatre is created and the manner in which it mirrors and interprets the human condition
6. presenting to the university and general audience theatrical performances of high artistic quality in a wide range of historical and cultural styles
7. providing theatre artists and leaders who will serve and shape local, regional and national theatres in the future

Student Learning Objectives

A. Graduates should develop a life-long appreciation of the theatre as a cultural expression.

Assessment: Alumni Survey  
Events Attendance Cards

B. Graduates should be able to interpret works of theatre aesthetically and culturally and to communicate this analysis effectively.

Assessment: Textual Analysis (Exit Interview)  
Directorial Concept Statements  
Design Concept Statements  
Design Competitions (ACTF)  
Acting Character Analyses  
Research Papers

C. Graduates should demonstrate a high degree of competence in one area of concentration.

Assessment: Audition/Portfolio (Exit Interview, *see form*)  
Theatrical Resume  
Alumni Survey  
Major Standing Audition/Interview (*see form*)  
Scholarship Auditions  
Casting in Productions  
Graduated Design/Technical Assignments

D. Graduates should exhibit a broad understanding of the theatre as a collaborative process involving a wide variety of artistry and craftsmanship.

Assessment: Breadth Question (Exit Interview)  
University Transcript  
Theatrical Resume

E. Graduates should be prepared to assume leadership roles in the artistic life of their communities.

Assessment: Alumni Survey  
University Transcript  
Theatrical Resume



## Assessment Methods

### I. Measures of Student Progress

Student progress is constantly being measured through a variety of procedures.

a. Scholarship Auditions are held annually for entering students. Scholarship recipients must reapply each year, and ongoing students have the opportunity to apply for new scholarships. The work of each applicant is reviewed at this time.

b. Major Standing Auditions/Interviews are conducted at the end of the freshman year or the beginning of the sophomore year (or at the end of the first semester of enrollment for transfer students). At this time the student is either admitted formally as a major in the program, deferred to a future audition, or denied major standing.

c. Academic Standing and achievement is measured by instructors in each class and monitored by the student's program advisor via the student's transcript.

d. Artistic accomplishment is measured in part through participation in the production season. Each major is required to participate either onstage or backstage in six of the major productions of the program. Students are assigned roles through an audition process wherein the director, often with input from other faculty, evaluates each student's educational needs, artistic progress, and performance readiness. Production and design responsibilities of increasing complexity are assigned to students by the design/technical faculty on the basis of careful evaluation of each student's educational needs and level of development.

e. The American College Theatre Festival provides an additional avenue for evaluating the achievement of individual students and the program as a whole. Each major production is entered in the annual festival on either an associate or participating entry basis. A faculty respondent from another theatre program in the Great Lakes region visits each production and provides an oral and written evaluation of the acting, directing, and production elements. Participating entries are eligible to be selected to perform at the regional festival and subsequently, on the basis of another selection process, at the national festival. Through ACTF students have the opportunity to have their work evaluated via numerous acting and design competitions and exhibitions.

### II. Senior Exit Interview

Each graduating major already engages in an exit interview with faculty and professional staff during the final semester in which the student is enrolled. This interview will include the following aspects:

a. Audition/Portfolio Presentation. Students concentrating in Theatre Performance will present a four-minute audition consisting of two contrasting monologues. Students concentrating in Musical Theatre will perform two contrasting



musical theatre songs and either a monologue or dance sequence. Students concentrating in Theatre Production will do a formal presentation of their design/technical portfolio.

b. Script Analysis. In a five-minute oral presentation, students will demonstrate their ability to analyze a play text from the point of view of their field of concentration and to communicate their ideas effectively. Students in Theatre Performance will present either a directorial concept for a chosen play or a discussion of an actor's research into a specific role and its relationship to the action and meaning of the text as a whole. Students in Musical Theatre will discuss how a specific musical theatre character is developed through song and/or dance and relevant musical style. Students in Theatre Production will analyze a designer's approach to a specific production.

c. Breadth Question. Each student will respond to the following question:

"Do you feel that your education in Theatre at Oakland University has prepared you to be an effective collaborator in the theatre and/or outside of the theatre?  
If yes, how has it done so? Please provide specific examples."

c. Theatrical Resume. Each student will bring an updated copy of his/her theatrical resume to the interview.

d. University Transcript. An updated transcript will be available for faculty perusal at the time of the interview.

### III. Alumni Survey

An annual survey will be sent to graduates of the Theatre Program for whom we have current contact information investigating their response to the education they received at Oakland and their current involvement in theatre-related activities as an avocation and/or in a professional capacity. (See attachment.)

### Procedures for Using Assessment Results to Improve Program

The Theatre faculty and staff meet regularly in several contexts: at weekly faculty/staff meetings, weekly production meetings, post-production meetings, entrance auditions each winter, major standing auditions each semester, and senior exit interviews each semester. In addition, extended faculty/staff meetings are frequently held on curricular issues and for season planning.

Feedback is used to: adjust course offerings, the content of course offerings, teaching methodologies, class size and frequency of course offerings, the preparation and design of new courses.

Feedback is used to help us determine our production season, which constitutes a major component of our curriculum as well as our service to the community.

The data acquired through this assessment plan will provide additional sources of information to develop and support the ongoing mission and goals of the Theatre Program.

ASSESSMENT PLAN  
Theatre Program

Goal Cited in OU Mission	Relevant Goal of Unit	Student Learning Objectives	Methods of Assessment	Individuals Responsible for Assessment Activities	Procedures for Using Assessment results to Improve Program
Baccalaureate Promotes arts Public service	Life-long learners in theatre	Life-long appreciation of theatre as a cultural expression	Alumni survey Events Attendance cards	Theatre Faculty: Michael Gillespie Kerro Knox Karen Sheridan Fred Love Tom Suda Leslie Littlell	Regularly Scheduled Meetings: Faculty/Staff weekly Production weekly Post-production show by show Entrance auditions winter Major Standing auditions each semester Senior Exit Interviews each semester
Baccalaureate Promotes arts	Articulate interpreters of theatre art	Interpret works of theatre and communicate analysis	Textual Analysis (exit interview) Directing concepts Design concepts Design competitions (ACTF) Character analyses Research papers		
Baccalaureate Promotes arts Public service	Creative practitioners in chosen area	Competence in one area of concentration	Audition/Portfolio (exit interview) Theatrical resume Alumni Survey Major Standing audition/interview Scholarship auditions Casting in productions Design/Technical assignments		Special Meetings: Extended Faculty/Staff meetings on curriculum and season planning Feedback is used to: Adjust course offerings, methodologies,

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Baccalaureate Promotes arts	Informed collaborator	Understanding collaborative process	Breadth question (exit interview) University transcript Theatrical resume	frequency, class size, new courses Plan production season
Promotes arts Educational leadership	Leader in theatre	Leadership roles	Alumni survey University transcript Theatrical resume	



**Appendix B**  
**Library Report Regarding the Theatre Collection**

MEMORANDUM

TO: Kerro Knox  
Associate Professor and Program Director of Theatre  
Department of Music, Theatre, and Dance

FROM: Mildred Merz  
Associate Professor  
Kresge Library

SUBJECT: Library's Ability to Support Proposed Bachelor of Arts in Theater  
and Bachelor of Fine Arts in Acting, in Theatre Design and  
Technology, and in Musical Theatre

DATE: November 29, 2006

In preparing this evaluation of the library's collections in theatre I have referred to the proposal for the programs dated September 2006. I have discussed the proposal and the library's holdings with Ann Pogany, the librarian liaison to the Department of Music, Theatre, and Dance; have explored the web sites and library catalogs of various universities that offer theatre programs; have checked relevant library reference sources; and have scanned recent issues of theatre journals to which the library subscribes.

*Reference Materials*

The library has several current dictionaries and encyclopedias dealing specifically with theatre (such as the Oxford Encyclopedia of Theatre and Performance, the Encyclopedia of World Costume) as well as several online journal databases that index various theatre journals (some of which we have in print and/or online and some of which we do not have in any form). Of the databases, the one indexing the most theatre journals is Humanities Abstracts. Also helpful for citations to books and journals on theatre history and drama is the *MLA Bibliography*.

The library, however, does not have a single journal index that indexes all of our theatre journals. Recently such an index, International Bibliography of Theatre & Dance, has become available. The annual subscription cost is \$2800. In addition to providing indexing to a large number of theatre journals (from such specialized journals as the Theatre Design & Technology and Women and Performance to the standard Theatre Journal) it also includes full text articles from many of the journals it indexes. It also includes the full text of several theatre reference books such as Who's Who in Contemporary World Theatre and American Musical Theater: A Chronicle. We highly recommend adding this database (both for the indexing it provides and for the full text articles). Of course, there is the added benefit that this index is also the best journal index available for dance.

### *Books*

The library does have books that support this proposed program. Many of the titles are relevant to both the theatre program and to students of English and American literature. We have plays by the most well known dramatists, histories of drama and theatre, and books on comedy and tragedy. Our weaknesses seem more in the area of “how to” books. We need more works dealing with how to act, direct, create stage lighting, deal with an agent, audition, etc. Many of these books come from such publishers as Smith and Kraus, Back Stage Books, Limelight Editions, Meriwether, and Routledge/Theatre Arts. We have some, but we need more and on more topics. There are around 50 such titles being published each year, and we are getting few of them. I would also suggest that we increase our collection of acting editions so that we have plays by new dramatists—plays being performed but not yet being studied as literature. For year one I have budgeted for funds to “catch up” on the most important titles we have missed. After that I have budgeted enough to purchase the most useful and relevant titles being published each year.

### *Scores/Libretti*

For musical theatre, vocal scores for musicals are quite important. The library does have several. However, when I compared our holdings with that of Western Michigan University, I identified several that we do not have. I have budgeted for funds for year one to get the most important ones we are missing (around twelve at \$50 each) and then have included funds after that to be able to purchase four per year.

### *Videos*

Another medium that is needed is the video. The library has DVDs of the standard musical films and of Shakespeare’s plays which should prove relevant to students in the theatre programs, but some instructional videos would be useful also. Titles such as “On Singing Onstage,” “Changing Stages,” “On Theatre and the Art of Acting” should be considered. Once more funding for year one will allow purchase of titles we have “missed.” Funding after that should be sufficient to one or two recent titles per year.

### *Journals*

Because of the journals to which the library already subscribes and the titles that would be added full text online in the International Bibliography of Theatre and Dance, our needs for journals are modest. However, in Appendix A I have listed several that will still be needed to bring library support to an acceptable level.

### *Conclusion*

For relatively modest funding the library’s holdings in theatre could be brought to an acceptable level which I believe would serve students and faculty well.

cc: Julie Voelck, Interim Dean of the Library  
Ann Pogany, Librarian Liaison to Music, Theatre, and Dance  
Jackie Wiggins, Chair, Department of Music, Theatre, and Dance  
Shawn Lombardo, Coordinator for Collection Development

# Appendix A--Theatre Journals

*Titles currently available from Library in print and/or online*

American Drama  
American Theatre  
Asian Theatre Journal  
Back Stage  
Comparative Drama  
Dramatics  
Journal of Dramatic Theory and Criticism  
Live Design (was Entertainment Design: The Art & Tech. of Show Business)  
Modern Drama  
PAJ: A Journal of Performance and Art  
Playbill  
Plays  
Shakespeare Bulletin  
TDR: The Drama Review  
Theater  
Theatre History Studies  
Theatre Journal  
Theatre Topics  
Variety

<i>Theatre Journals to consider for subscription</i>	<i>2007 Sub. Cost</i>
Canadian Theatre Review*	*
Journal of American Drama and Theatre	\$27
NTQ: New Theatre Quarterly	\$145
Painter's Journal: A Forum and Resource for Scenic Artists in Theatre	\$52
Sondheim Review*	*
Stage Directions	\$26
Studies in Theatre and Performance*	*
TD&F: Theatre Design & Technology*	*
Theatre Notebook	\$42
Theatre Survey	\$106
TheatreForum*	*
Theatre World	\$25
Women & Performance	\$145
<b>Total subscription costs</b>	<b>\$568</b>

\*These titles are among those that would not only be indexed in the International Bibliography of Theatre and Dance, but would also have their articles included full text in the IBTD. Cost will be included as part of annual subscription to the IBTD.

Appendix B Budget for Library Materials, BA and BFA in Theatre

	Year 1	Year 2	Year 3	Year 4	Year 5
Books	\$2,400	\$1,200	\$1,260	\$1,300	\$1,370
Journals	\$600	\$660	\$725	\$800	\$880
Scores/libretti	\$600	\$200	\$210	\$220	\$230
Videos	\$600	\$300	\$315	\$330	\$350
Inflationary costs of current resources	\$500	\$540	\$580	\$620	\$670
*Int. Bibl. of Theatre & Dance	\$2,800	\$2,940	\$3,090	\$3,240	\$3,400
<b>Total</b>	<b>\$7,500</b>	<b>\$5,840</b>	<b>\$6,180</b>	<b>\$6,510</b>	<b>\$6,900</b>

\*Cost is total cost of the Bibliography. If Library New Program funding for Dance is received for this resource, then the amounts above could be reduced.

## **Appendix C**

### **Curriculum Vitae of Full-time Faculty Who Work with Theatre Students**

(Attached as separate files)

