

*Institutional Effectiveness Report
Academic Year 2012-2013
Department of Fine Arts: Theatre*

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Mission and Goals

Department of Fine Arts

The Department of Fine Arts offers major programs in art education, theatre arts, and visual arts. Minors are offered music, theatre arts, visual arts, and art history. Collaterals are offered in music, theatre arts, and visual arts. Introductory courses in art and theatre are offered for nonmajors. All Francis Marion University students may pursue the introductory course in music or the applied lessons in piano and voice.

Students majoring in art education, theatre arts, and visual arts combine general education courses with lecture courses in art education, art or theatre history, and upper-level courses emphasizing studio/performance. Theatre arts majors may specialize in performance areas or design and technical production areas. Visual arts majors may specialize in ceramics, graphic design, painting, or photography. These major programs serve as ends in themselves as well as preparation for graduate study, related careers, and the teaching of art.

University Theatre (a co-curricular activity of the theatre arts program)

To produce wide and varied selections of challenging dramatic literature that is educationally beneficial to both student participants and observers.

Core Goal Statements

1. Students will demonstrate an understanding of theatre concepts, theories, organization and production process.
2. Students will expand communication skills, collaborative problem-solving, and modes of self expression through the production process.
3. Students will demonstrate skills, knowledge and vocabulary usage to form aesthetic judgments of/within the production process.
4. Theatre arts majors will acquire an understanding of the relevance, implications and consequences of theatre to its social, cultural and historical context.
5. The theatre arts program will develop theatre arts students and provide faculty who exhibit a professional disposition in theatre art analysis, production process and practices.
6. Students, especially those bound for graduate or professional school, will acquire and demonstrate sufficient skills and knowledge in advanced areas of study to qualify for admission into such programs.
7. Theatre arts students and faculty will collaboratively serve the community and region by producing plays open to the general public.

8. Theatre arts faculty will stay up to date on the latest issues and trends in the discipline, and contribute to the total body of knowledge through applied research and presentation of theatrical stage plays.

Assessment Activities

1. Locally developed exit exam.

No theatre students graduated in the past academic year.

Year	Mean Core	Mean Specialty
2012	N/A	N/A
2011	N/A	N/A
2010	80.1%	81.3%
2009	84.0 %	53.3 %
2008	76.0 %	76.3 %
2007	80.5 %	81.0 %
2006	56.0 %	85.0 %
* 2005	00.0 %	00.0 %
2004	78.4 %	77.9 %
2003	55.9 %	66.6 %
* 2002	00.0 %	00.0 %
2001	64.7 %	70.9 %
2000	67.6 %	79.4 %

* indicates no graduates tested.

It should be noted that the exit exam was redone for the 2008-2009 year by the current faculty. As a result, 2009 and 2010 may show inconsistent figures as the student may not have taken the course with the instructor who created the exit exam questions for that course. Also, we have had three different instructors in the Costume Crafts course, so testing in that area is difficult.

2. Exit interviews.

No students graduated with a theatre major in 2011-2012.

3. Portfolio reviews.

No students graduated with a theatre major in 2011-2012.

4. Juried acting performances.

The theatre arts acting faculty administered juried acting performances to four Theatre 405: Acting IV students in April, 2012. Two external adjudicators assessed the progress of these performance track theatre arts students. The results were tabulated and analyzed.

Four students performed for two adjudicators. One adjudicator teaches theatre as an adjunct in the USC system and recently one Teacher of the Year for the Lexington High School district. The other is a professor of theatre at another University in the state and has a M.F.A. from Ohio State University.

The students were evaluated in four areas on a scale of 1 – 322 points. Communication Skills, Movement, Stage Presence, and Acting Ability. The adjudicators were also to simply respond “yes or no” indicating if the student’s performance demonstrated sufficient skills for admission into a graduate or professional level program.

Each student was involved in 6 adjudicated performances: 2 classic monologues (Dramatic and Comic), 2 modern monologues (Dramatic and Comic), a dialect presentation, and a scene with a fellow classmate. Each performance was adjudicated in the areas mentioned in the above paragraph for a total of 48 scores (2 scores each per the 24 performances).

30 of the 48 scores were above the 70 percentile (score of 20 or higher). The goal was for all students combined to reach 70% in all areas and this goal was achieved. The overall average was 74.5%

24 of 36 monologue performances received a “yes” in response to the question, “Is this performance ready for a graduate level audition?” (66%)

The adjudicators felt movement was the area most needing attention (receiving 200 of 280 points). This continues to be the weakest area for our students. Communication skills was rated the highest—221 out of 280 points.

5. Juried direction of one-act plays.

This theatre arts assessment process was not applicable this academic year. The next assessment in this area is scheduled for April 2012.

6. External examiners (NAST).

In April 1997 Francis Marion University and the theatre arts program received full institutional accreditation from the National Association of Schools of Theatre (NAST). As required by NAST, to maintain full university accreditation, the theatre arts program engaged in "self-study" renewal procedures culminating with an on-site visitation by at two person team during the period of October 10-12, 2004. The results were tabulated and analyzed.

7. Annual faculty reports.

The theatre arts faculty completed and submitted annual reports to the chair on or before March 30, 2012. Each faculty member completed a written assessment of activities and participated in an oral discussion thereof during the period of April 16-May 15, 2012.

One theatre faculty member was elected to serve as Vice-Chair of the Faculty Senate for 2012-2013.

One theatre faculty member currently serves as a past President of the Southeastern Theatre Conference. Another faculty member chairs a committee for that organization and all faculty members attended the annual conference.

One theatre faculty member was re-elected to serve as Treasurer for the South Carolina Theatre Association.

One theatre faculty was selected to give the commencement address in Spring 2012 and received an Honorary Doctorate of Humanities for service to the University.

Three faculty members received QEP funds to take students to conferences, arts festivals, and New York to experience Broadway. One faculty member traveled to NYC and was able to research historical costume pieces in the Metropolitan Museum of Art.

A review of the theatre arts annual faculty reports indicates that all four (100%) meet or exceed all benchmarks as prescribed. A review of these reports shows that, via teaching, scholarship/creative activity and service, the theatre arts faculty is maintaining a professional disposition and overall professional atmosphere that is beneficial to student learning, the production process and the University as a whole (benchmark 100%).

Beyond that, the theatre arts faculty is highly involved in discipline related activities locally, statewide and regionally. Activities include but are not limited to: the South Carolina Theatre Association; the Southeastern Theatre Conference; serving on various boards, workshop presentations, delivering papers, committee service as well as serving as guest artists; professional acting or design; and consulting on various projects.

Finally, all five theatre arts faculty members serve the university or this degree program through service on university or departmental committees or administrative assignments.

8. Archival records - audience attendance records.

The University Theatre completed a three show mainstage season in April 2010. Audience attendance records were tabulated and analyzed.

A review of the attendance records for the three University Theatre productions (2011-2012) indicates that play 1 (*Almost, Maine*) played to approximately 849 attendees out of a possible 1065, or 80 % capacity for run of show. Play 2 (*Back Back Back*) played

to approximately 350 attendees out of a possible 600, or roughly 60 % capacity for run of show. (Note that *Back Back Back* was performed at the Black Box theatre in our new Performing Arts Center downtown. Tickets were not handled through the theatre program, so these figures are an estimate. In addition, tickets cost \$5.00 per person for the PAC performances, but tickets for performances on campus were free.) Play 3 (*Five Women Wearing the Same Dress*) played to approximately 554 attendees out of a possible 1065, or 52 % capacity for run of show. Hence, the University Theatre productions this season played, on average, to 64% capacity. Evaluation of these statistics indicates a very slight decrease from last season and lower than our benchmark (75%). As the program transitions into using the Black Box space, the numbers should improve.

Season	Show #1	Show #2	Show #3	Season Avg.
2011-2012	80%	59%	52%	64.0%
2010-2011	66%	65%	***	65.5%
2009-2010	70%	60%	81%	73.2%
**2008-2009	90%		70%	80.0%
**2007-2008	*100+ %		72 %	86.0 %
2006-2007	88 %	58 %	74 %	73.3 %
2005-2006	*100+ %	*100+ %	47 %	84.3 %
†2004-2005	72 %	47 %	58 %	59.0 %
2003-2004	46 %	‡84 %	38 %	55.5 %
2002-2003	58 %	39 %	34 %	43.0 %
2001-2002	59 %	43 %	•35 %	45.6 %
2000-2001	◎68 %	35 %	°37 %	46.8 %

* In addition to the sold-out performances, one night of dress rehearsal was open to students.

** Reduced number of performances (3 to 2).

***The third show was two one-acts for children that was also part of our Arts International Festival. Festival seating was used and no tickets were required.

†Reduced number of performances (4 to 3).

‡Reduced seating capacity (from normal 355 down to 335).

•Increase number of performances (4 to 5) substituting 2 Art's Alive! matinee performances for Saturday evening's performance.

◎Reduced seating capacity for "thrust" production.

°Increased number of performances (4 to 7), including Saturday morning "children only" matinee.

The benchmark for this area of assessment is a season average of 75% capacity.

Additionally, all five (100%) of the theatre arts faculty were involved in at least one production as a producer, director, designer, actor or dramaturge.

A closer examination of audience demographics indicates:

	FMU Students	Adults/ Community	Faculty/ Staff	Cast
Show #1	70%	3%	7%	18%
Show #2	N/A	N/A	N/A	N/A
Show #3	74%	9%	7%	8%
Season Total	72%	8%	5%	14%

Analysis of these statistics indicates that the majority of the University Theatre's audience is from the FMU student body (our primary target audience). Additional study of these statistics shows a very limited attendance by the surrounding and academic communities (a growing concern).

9 Year Attendance Totals:

Season	Total Attendees
2011-2012	*****1753
2010-2011	****2100
2008-2010	2339
2008-2009	***1690
2007-2008	**1835+
2006-2007	2280
2005-2006	*2630+
2004-2005	1877
2003-2004	2317

*****Smaller overall capacity this year due to one show being performed in a new space with a much smaller house.

****One of three productions was well attended, but had no official house counts. 2100 is an estimate.

***Only two productions occurred in this year. This figure is approximate as exact numbers were not available at the time this report was written.

** Only two productions occurred in this year (rather than three) and one night of dress rehearsal was open to students

* In addition to scheduled performances, four nights of dress rehearsals were open to students.

9. Annual alumni survey.

The Francis Marion University office of alumni affairs has, to date, received no surveys related to theatre arts. Beyond that, the theatre arts locally developed survey is currently being redesigned so that it might be offered in an online format. Some anecdotal evidence is available from the large number of alumni who stay in touch with current faculty.

10. General Education survey.

This year, the theatre program used a survey in its Theatre Appreciation courses in an attempt to accumulate data for General Education assessment. This year was the second time the survey was given, and only one class completed the survey. The questionnaire that was used follows.

DO NOT WRITE YOUR NAME ON THIS SHEET.
PLEASE ANSWER THE FOLLOWING BY CIRCLING THE BEST ANSWER.

1. What grade do you expect in this course?
A B+ B C+ C D+ D F I have no idea.
2. I am _____ to see a theatre production on campus as a result of taking this course.
A. more likely B. neither more or less likely C. less likely
3. I feel I understand the theatrical process _____ I did before taking this course.
A. much better than B. about the same as C. much less than
4. I feel it will be _____ to enjoy the experience of watching a play now that I've taken this course.
A. easier B. more difficult C. no easier or more difficult
5. I feel I have a(n) _____ understanding of the theatrical process as a result of this course.
A. above average B. basic C. less than basic
6. I feel I am _____ of reading a play for its production possibilities as a result of this course.
A. more capable B. just as capable as before this course C. less capable
7. I am _____ to pay to see a theatre production off campus as a result of taking this course.
A. more likely B. neither more nor less likely C. less likely
8. How many productions had you seen prior to taking this course?
A. 0 B. 1-3 C. 4-10 D. More than 10
9. How many productions did you see during this semester?
A. 0 B. 1 C. 2 D. 3 or more
10. Did you participate in plays before this course?
A. No. Never. C. Yes. A few times.

B. Yes. Once.	D. Yes. A lot.
11. Now that you've taken the course, how likely are you to participate in a play if the chance arises?	
A. Very likely.	C. Not very likely.
B. Maybe.	D. Definitely not.
12. How difficult was this course in comparison to your other general education courses?	
A. more difficult	C. less difficult
B. about the same	

The above survey was given to 25 students in Spring 2011. This was one section (under one instructor) of about ten sections taught during the academic year. The results are included below.

- What grade do you expect in this course?

A (46%)	B+ (7%)	B (23%)	C+ (7%)	C (13%)
D+ (0%)	D (0%)	F (0%)	"I have no idea." (3%)	
- I am _____ to see a theatre production on campus as a result of taking this course.
A. more likely (67%) B. neither more or less likely (30%) C. less likely (3%)
- I feel I understand the theatrical process _____ I did before taking this course.
A. much better than (67%) B. about the same as (33%) C. much less than (0%)
- I feel it will be _____ to enjoy the experience of watching a play now that I've taken this course.
A. easier (93%) B. more difficult (0%) C. neither easier nor more difficult (7%)
- I feel I have a(n) _____ understanding of the theatrical process as a result of this course.
A. above average (33%) B. basic (59%) C. less than basic (8%)
- I feel I am _____ of reading a play for its production possibilities as a result of this course.
A. more capable (67%) B. just as capable as before this course (33%)
C. less capable (0%)
- I am _____ to pay to see a theatre production off campus as a result of taking this course.
A. more likely (63%) B. neither more nor less likely (27%) C. less likely (3%)
- How many productions had you seen prior to taking this course?
A. 0 (10%) B. 1-3 (24%) C. 4-10 (16%) D. More than 10 (0%)
- How many productions did you see during this semester?
A. 0 (0%) B. 1 (43%) C. 2 (40%) D. 3 or more (17%)
- Did you participate in plays before this course?

A. No. Never. (60%)	C. Yes. A few times. (10%)
B. Yes. Once. (30%)	D. Yes. A lot. (0%)

11. Now that you've taken the course, how likely are you to participate in a play if the chance arises?

A. Very likely. (3%)

C. Not very likely. (33%)

B. Maybe. (57%)

D. Definitely not. (7%)

12. How difficult was this course in comparison to your other general education courses?

A. more difficult (3%)

C. less difficult (40%)

B. about the same (57%)

Given this was only the fourth time to include an evaluation instrument like the one above, and given that the results are dramatically different many years, we have no benchmarks in place. We will revisit this information in the next year, possibly revise the form, and establish some benchmarks.

ISSUES OF CONCERN

Issues of Concern	Actions Taken
<p style="text-align: center;">2006-2012</p> <p>The policy and cycle of awarding scholarships. (A concern expressed by NAST [National Association of Schools of Theatre] during 2006 visit.)</p>	<p>This year faculty did visit high school events in an attempt to use scholarship money more effectively as a recruitment tool. The primary difficulty seems to be in the disappearance of theatre programs from secondary programs in the region. The faculty is working with admissions to determine more aggressive recruiting efforts that target interested students.</p>
<p style="text-align: center;">2006-2012</p> <p>The over-use of the HFAC Theatre and the "lack of additional instructional space". (A concern expressed by NAST [National Association of Schools of Theatre] during 2006 visit.)</p>	<p>The new Performing Arts Center has opened and has some additional space for Music Technology courses. However, space is still limited for theatre instruction. We now perform one of our three annual mainstage shows in the Black Box Theatre of the PAC, but the Fine Arts Theatre is still the primary rehearsal/constructionk space for that show.</p>
<p style="text-align: center;">2006-2012</p> <p>Lack of publicity</p>	<p>Continual efforts are being made to improve publicity via local media and the University's Community Relations Office. In the past year, though, publicity has improved dramatically in local newspapers. The plan this year was to create a brochure to be used for a departmental mailing. A small brochure was created but severe cuts in state funds reduced the amount of money that was available for publicity items.</p>
<p style="text-align: center;">2006-2012</p> <p>Alumni Data</p>	<p>Theatre arts faculty will continue to revise and further develop the current theatre arts alumni survey to more accurately gather needed information that will facilitate strengthening of the program and assisting current students upon graduation. We hope to place the survey online in the next academic year so that alumni visiting our website will have easier access to the survey.</p>
<p style="text-align: center;">2007-ongoing</p> <p>Recruitment and Scholarships</p>	<p>Our incoming theatre majors is the largest incoming group we've experienced in several years. We hope to continue putting forth effort into the recruitment areas so that we see our numbers continue to grow. Theatre faculty are currently in discussion about fundraising for theatre scholarships.</p> <p>Obviously, these issues will be ongoing.</p>
<p style="text-align: center;">2011-2012</p> <p>Graduation Rate</p>	<p>Over the last few years, we have seen the number of incoming students and the number of graduating students decrease dramatically. One of the major issues is the effect the economy</p>

	<p>has had on area schools. Many of the high school theatre programs from which have drawn a lot of our students have had excessive turnover of theatre faculty or have lost their programs completely.</p> <p>In conjunction with our Admissions department, the theatre program is becoming much more active in recruiting students—both by increasing the area in which we recruit and in creating events to draw the theatre students out of schools in which there may be no active theatre program.</p>
<p>2005-2012 Need for improvement in movement skills among actors.</p>	<p>Faculty continue to address these problems in all performance classes.</p>

Box Office Report 2011 - 2012	
Almost, Maine	
Total Seat Available	1065
Total used	849
% used	79.90%

Thursday Available	355
Total used	318
% used	90%

Friday Available	355
Total used	266
% used	75.00%

Saturday Available	355
Total used	265
% used	74.60%

Total reservations	871	
adult	33	3.00%
cast	159	18%
faculty/staff	64	7%
FMU	613	70%
student	2	0.00%

adult	2	0.01%
cast	49	16%
faculty/staff	11	3.60%
FMU	236	79%
total reservation for Thursday	298	
adult	19	6%
cast	56	18%
faculty/staff	39	12%
FMU	199	64%
total reservation for Friday	313	
adult	12	5%
cast	54	20%
faculty/staff	14	5%
FMU	178	69%

student	2	0%
total reservation for Saturday	260	

Five Women Wearing the Same Dress		
Total Seat Available	1065	
Total used	554	
% used	52.00%	

Thursday Available	355	
Total used	221	
% used	62.00%	

Friday Available	355	
Total used	174	
% used	49%	

Saturday Available	355	
Total used	159	
% used	45%	

Total reservations	566	
Total FMU Students	421	74.00%
Total Cast	49	9.00%
Total Adult	44	7.00%
total faculty	48	8.00%
total student	4	0.00%

adult	16	6.00%
cast	25	10%
faculty	13	5%
fmU	198	78%
Total Thursday reservations	252	

adult	12	7.00%
cast	9	5.00%
faculty	20	12%
FMU	126	75%
Student	2	1%
Total Friday Reservations	169	

adult	16	10%
cast	15	10.00%

faculty	15	10%
FMU	97	69%
Student	2	1%
Total Saturday Reservations	145	

Back Back Back reservations/tickets were sold by FMU/PAC

Total Reservations for 2010 - 2011	1437	
Total FMU Students	1034	72.00%
Total Fac/Staff	112	8.00%
Total Adult	77	5.00%
Total cast	208	14%
Total students	6	0.00%

Total Thursday Reservations	550
Total Friday Reservations	482
Total Saturday Reservations	405

Total FMU Student Thursday Reservations	362	66.00%
Total FMU Student Friday Reservations	325	67.00%
Total FMU Student Saturday Reservations	275	68.00%

Total FAC/Staff Thursday Reservations	24	4.00%
Total FAC/ Staff Friday Reservations	59	12.00%
Total FAC/Staff Saturday Reservations	29	7.00%

Total Adult Reservations Thursday	18	3.00%
Total Adult Reservations Friday	31	6.00%
Total Adult Reservations Saturday	28	7.00%

Total Cast Reservations Thursday	74	13.00%
Total Cast Reservations Friday	65	13.50%
Total Cast Reservations Saturday	69	17.00%

total Seats Available for			
2011 - 2102 season	2130		
total used	1403	66.00%	

Total Thursday Available	710		
Total Thursday used	539	76.00%	

Total Friday Available	710		
total Friday Used	440	62.00%	

Total Saturday Available	710		
Total Saturday Used	424	60.00%	

total Seats available for					
2010 - 2011 season	2130		2009 - 2010 season	3195	
total used	1401	66%	total used	2241	70%

Total Thursday Available	710		Total Thursday Available	1065	
Total Thursday used	609	85.70%	Total Thursday used	957	89.80%

Total Friday Available	710		Total Friday Available	1065	
Total Friday Used	475	70%	Total Friday Used	749	70%

Total Saturday Available	710		Total Saturday Available	1065	
Total Saturday used	276	38.80%	Total Saturday used	535	50.20%

		Mono 1	Mono 2	Mono 3	Mono 4	dialect	Scene		Pos. Tot.
		28	28	28	28	21	28	161	322
Student #1	adj 1	23	18	22	22	15	18	118	
	adj 2	24	24	20	24	13	20	125	
								243	75%
Student #2	adj 1	27	28	24	24	20	20	143	
	adj 2	28	28	20	20	18	20	134	
								277	86%
Student #3	adj 1	18	17	15	23	9	22	104	
	adj 2	23	22	20	25	18	18	126	
								230	71%
Student #4	adj 1	20	21	23	20	16	23	123	
	adj 2	15	16	12	17	14	17	91	
								214	66%

Mono adj ready for Grad auditions	Yes	No
	24	12
	66%	33%

(Below does not include Dialect)	totals	pos. 280 total.
Communication Skills	221	79%
Movement	200	71%
Stage Presence	208	74%
Acting Ability	213	76%

The goal was for all students combined to reach 70% in all areas - this goal was achieved. Another goal was for all student's individual scores to be in the 70% range; this goal was not met as 25% of the students did not achieve this goal. Movement continues to be the area most consistently scoring below the other adjudicated areas. This will continue to be given more emphasis in the Acting 1 - 3 courses.