

THEATRE AND DANCE
ANNUAL REPORT FOR CALENDAR YEAR 2015

Christopher J. Herr, Department Head

PART 1: GOALS FOR PREVIOUS YEAR AND PROGRESS MADE ON GOALS

Top Priorities for Reporting Year (2015)

1. Conduct three successful searches:
 - For a new dance faculty member.
 - **This was completed this year with the hire of Sarah Wilcoxon, who is going to be a great fit and will bring energy both to the classroom and to recruiting.**
 - Develop a plan for the replacement position for our previous department head to best serve department in the long run and conduct a successful search for that position.
 - **Due to my stepping down as department head effective summer 2015, we have hired an interim department head from an outside department for a two year term. It will be an adjustment, but the department is on good footing both financially and academically, and the BFA programs in Acting and MT, especially, are on the verge of developing national reputations.**
 - Work with Department of Music, COAL, and alumni to conduct a search for a dynamic leader for the Musical Theatre program.
 - **We conducted a very successful search to hire Bob Westenberg, who will be a great person to guide the MT program to the next level.**
2. Develop a clear set of measurable outcomes for the BA/BS programs in Theatre Studies and implement the flexible portfolio assessment for student work we have developed for in that program. Work with Assessment office to gauge effective ways to gather and evaluate data for these outcomes.
 - **We are continuing to work on developing these assessments. Our first BS graduate finished in Spring 2016, with an exceptional final showcase project. Melanie Dreyer-Lude has agreed to take over as coordinator of the BA and BS programs, and so I expect there will be clear and focused direction for those programs going forward.**
3. Rework in conjunction with Missouri State Outreach the THE 101 iCourse to update it and make it more useful, and continue to develop blended THE 101 large section course.
 - **With the success of our online THE 101 courses, we are beginning to question whether the updating of the icourse is worth the time and resources (faculty time and energy), as we can just as easily offer more sections of online THE 101.**
4. Begin preparing for NAST reaccreditation in 2018-19; send BS program through NAST for pre-plan approval.
 - **The BS program was approved by NAST. I attended the NAST annual meeting to begin the process of preparing for accreditation, but the incoming department head will need to make himself aware of the timelines and preliminary steps for NAST accreditation.**
5. Continues to develop stronger working relationship with MJF film area, creating collaborative projects to give actors experience on camera and filmmakers experience working with actors.
 - **This has been a tremendous success. We have worked at several levels with the MJF film area, building a closer collaboration, and our students are coming out better prepared for camera acting.**

Conclusions:

- The new BS degrees in Theatre and in Dance are going to be very successful, and we will draw students into them who might otherwise not consider a major (some as second majors). They are already generating interest from transfer students as well. There have been relatively few curricular innovations/changes other than that, as we are trying to consolidate and strengthen the programs we already have. Recruitment remains a priority, and we have seen a good deal of success in a concentrated focus on Thespian festivals and auditions in STL and KC.
- The clarification of the Tent and departmental budgets has given us some immediate rewards (e.g., money saved), but the real benefit will be in a clearer, more open budgeting process that will make the department's use of money more efficient in the long term.

PART 2: DEPARTMENT MANAGEMENT IN DASHBOARD REPORT AREAS

A. ENROLLMENT MANAGEMENT

Major Headcount

1st and 2nd Majors by Program Area		Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
T and D	Program Desc	Headcount	Headcount	Headcount	Headcount	Headcount
		Value	Value	Value	Value	Value
		228	242	221	206	195
	Dance-BS	0	0	0	0	4
	Dance/Dance Studies-BFA	2	3	2	0	0
	Dance/Dance Studies-BFA-Preadm	3	0	0	0	0
	Dance/Performance-BFA	8	8	6	1	0
	Dance/Performance-BFA-Preadm	8	4	0	0	0
	Musical Theatre-The-BFA	4	25	28	24	21
	Musical Theatre-The-BFA-Preadm	24	4	2	2	3
	Secondary Edu/Spch & The-MSED	0	0	1	1	2
	Spch & Theatre Ed/The-BSED	35	35	25	29	21
	Theatre & Dance/Acting-BFA	0	26	47	59	39
	Theatre & Dance/Acting-BFA-Pre	13	18	13	5	24
	Theatre & Dance/Dance-BFA	0	0	2	12	7
	Theatre & Dance/Dance-BFA-Pre	8	13	18	12	14
	Theatre & Dance/Design-BFA	0	4	7	8	8
	Theatre & Dance/Design-BFA-Pre	6	11	15	13	14
	Theatre Studies-BA	41	53	36	34	23
	Theatre-Accelerated-MA	1	0	0	0	0
	Theatre-BA	0	0	0	0	1
	Theatre-BA-Preadm	0	0	0	0	7
	Theatre-BS	0	0	0	0	5
	Theatre-BS-Preadmission	0	0	0	0	1
	Theatre-MA	10	7	10	6	1
	Theatre/Acting-BFA	29	16	6	0	0
	Theatre/Acting-BFA-Preadm	16	9	1	0	0
	Theatre/Design Tech-BFA	14	4	1	0	0
	Theatre/Design Tech-BFA-Preadm	6	2	1	0	0
	Theatre/Directng-BA	0	0	0	0	0
	Theatre/Perform-BA-Preadm	0	0	0	0	0
	Theatre/Performance-BA	0	0	0	0	0

Analysis:

- The number of majors dipped in 2015, for the third year in a row. While the numbers are lower than the historical average and troubling, it seems to be in part because of a couple factors. First, the phasing out of the MA program in Theatre has necessarily dropped enrollment in that program, which will continue until we have no students enrolled. In fact, we lost 5 students in enrollment from 2014 to 2015 in that program.
- The second area of enrollment drop is the BSED, which is down to a relative low of 21 majors. This may be a reflection of the relatively strong job market, or it may be a natural cycle, but it bears watching.
- One good sign is a rebound of the combined BA/BS in Theatre. In 2011 and 2012, there was an anomalously high number of enrolled students in the BA; however, those students were not retained, because many of them were recruited by the former department head telling them they could get the same acting training in the BA as in the BFA, which is not true. Only about 50% of the freshman BA students entering in 2011 and 2012 remained in the BA). But the advent of the BS in Theatre has marked an increase in BA/BS majors, from 34 to 37.
- Dance enrollment has remained steady, with 25 total majors, which is slightly low historically, but not alarmingly low. We expect that the BS in Dance, should it be recruited for, will be successful.
- Similarly, the BFA in Musical Theatre has stabilized enrollment, and will likely increase after next year, when a very small senior class graduates.

Majors By Race/Ethnicity and Class

Academic Period			Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
	Student Class	Race/Ethnicity	Headcount	Headcount	Headcount	Headcount	Headcount
			Value	Value	Value	Value	Value
			228	242	221	206	195
	Freshman		69	62	49	52	54
		American Indian or Alaskan Native	2	0	0	0	0
		Black or African American	4	8	4	4	6
		Hispanic or Latino	0	0	4	1	2
		More than one race	2	1	3	3	2
		Native Hawaiian or Other Pacific Islander	0	0	0	1	0
		Non-Resident Alien	3	1	1	0	0
		Unknown	2	1	1	0	0
		White or Caucasian	56	51	36	43	44
	Sophomore		46	62	43	37	48
		American Indian or Alaskan Native	0	2	0	0	0
		Black or African American	0	2	3	2	0
		Hispanic or Latino	1	2	1	4	1
		More than one race	1	6	2	3	2
		Native Hawaiian or Other Pacific Islander	0	0	0	0	1
		Non-Resident Alien	0	2	1	2	0
		Unknown	0	1	0	1	0
		White or Caucasian	44	47	36	25	44
	Junior		42	52	55	45	35
		American Indian or Alaskan Native	1	0	1	0	0
		Black or African American	3	0	3	5	2
		Hispanic or Latino	3	2	1	1	2
		More than one race	1	0	2	1	2
		Non-Resident Alien	0	0	1	1	2
		Unknown	1	0	1	0	0
		White or Caucasian	33	50	46	37	27
	Senior		60	59	63	65	55
		American Indian or Alaskan Native	0	0	0	1	0
		Asian	1	0	0	0	0
		Black or African American	1	4	2	2	5
		Hispanic or Latino	4	3	2	1	2
		More than one race	0	1	0	2	3
		Native Hawaiian or Other Pacific Islander	2	0	0	0	0
		Non-Resident Alien	0	0	0	1	1
		Unknown	1	1	1	1	2
		White or Caucasian	51	50	58	57	42
	Masters		11	7	11	7	3
		Non-Resident Alien	1	0	0	0	0
		Unknown	1	0	0	0	0
		White or Caucasian	9	7	11	7	3

Analysis:

- Minority recruitment is solid; we have 18.5% of our first year students who are minorities (10/54), though it could be better. We continue to recruit heavily in St. Louis and Kansas City, as well as extending our reach more regionally and nationally for the Acting and MT programs.

Total SCH Production

Calendar Year		2011	2012	2013	2014	2015
Course Group	Instructional Format	Credit Hours	Credit Hours	Credit Hours	Credit Hours	Credit Hours
		Value	Value	Value	Value	Value
Graduate		155	149	146	102	22
	Arranged	21	32	4	0	0
	Internet	54	60	69	66	21
	Intersession	0	3	0	0	0
	Traditional	80	54	73	36	1
Lower Division		6,787	6,577	6,446	6,778	6,693
	Arranged	51	86	0	0	0
	Blended	0	0	66	63	0
	Dual Credit	90	54	51	42	33
	Evening/Weekend	226	204	123	245	75
	Internet	255	354	531	627	981
	Intersession	8	10	0	0	0
	Media/Telecourse/CD	729	669	627	816	639
	Off Campus	9	0	0	0	0
	Traditional	5,419	5,200	5,048	4,985	4,965
Upper Division		2,017	2,052	2,023	1,966	1,889
	Arranged	67	52	55	2	4
	Evening/Weekend	7	95	45	18	52
	Internet	159	114	42	87	57
	Intersession	42	30	48	53	93
	Off Campus	120	78	12	84	72
	Traditional	1,622	1,683	1,821	1,722	1,611
Total by COLUMNS		8,959	8,778	8,615	8,846	8,604

Analysis:

- Despite a decrease of 5.3% in majors, we only suffered a slight decrease in SCH (2.7%)
- Graduate SCH naturally declined; online SCH was up significantly and iCourse SCH was down a good deal, suggesting that the future lies not in revamping the iCourse, but in maximizing our use of online courses in THE 101.

Degrees Conferred

Degree Conferred by Program - COAL		FY2011	FY2012	FY2013	FY2014	FY2015
Department	Program Description	Headcount	Headcount	Headcount	Headcount	Headcount
Theatre and Dance		40	37	38	45	37
	Dance/Dance Studies-BFA	4	1	1	2	0
	Dance/Performance-BFA	7	0	5	5	1
	Musical Theatre-The-BFA	2	2	0	6	4
	Spch & Theatre Ed/The-BSED	9	5	4	6	7
	Theatre & Dance/Acting-BFA	0	0	4	6	14
	Theatre & Dance/Dance-BFA	0	0	0	1	1
	Theatre & Dance/Design-BFA	0	0	0	4	3
	Theatre Studies-BA	10	6	6	7	3
	Theatre-Accelerated-MA	0	0	1	0	0
	Theatre-MA	0	6	5	2	4
	Theatre/Acting-BFA	7	11	9	5	0
	Theatre/Design Tech-BFA	1	6	3	1	0

Analysis:

- The total number of degrees awarded annually by the department remains relatively steady, with a small downtick this year (8 people). Most programs are holding relatively steady. A large number of BFA Acting graduates includes a number of students who finished their degrees in FY 2015, even though they were close to graduating in FY 2014. Dance had a large class a couple years ago, with a much smaller number of graduates in the latest year. But there is a stronger group of underclass students in Dance so that I believe the numbers will trend upwards again.
- Given that we are no longer graduating many students from the graduate programs, it's possible that we will see a slight decrease in graduates over the next couple of years as enrollment builds in our programs. Conversely, after next year, an increased enrollment in BFA Musical Theatre will see a larger number of graduates.

Summer SCH Production

Calendar Year	2011	2012	2013	2014	2015
Course Group	Credit Hours	Credit Hours	Credit Hours	Credit Hours	Credit Hours
	Value	Value	Value	Value	Value
Lower Division	180	171	201	234	318
Upper Division	133	145	144	136	181
Graduate	27	29	16	18	6
Total by COLUMNS	340	345	361	388	505

Analysis:

- Undergraduate summer credit hour production increased 36% from 2014 (and is up 86% from 2012), while total summer credit hour production is up 30% from 2014 (and 46% from 2012).
- The bulk of the increase in summer SCH is from THE 101 courses. Additional online sections of THE 101 have been very successful and we will continue to offer as many as possible, dependent on funding. So far, they have all filled and the summer iCourse retains solid enrollment, though in future we will likely shift to entirely online sections, discontinuing the iCourse.

COURSE MANAGEMENT**Average Section Size:**

COAL Ave Section Size by CY Year		2011	2012	2013	2014	2015
Department	UG/GR	Avg Section Size	Avg Section Size	Avg Section Size	Avg Section Size	Avg Section Size
Theatre and Dance	UG	18.51	19.65	18.99	19.18	18.82
	GR	16.00	13.00	10.33	3.13	1.75

Analysis:

- The average section size has remained relatively steady over time. The graduate sections, because they are taught outside faculty load (mostly independent studies and thesis supervision) are not relevant to overall section sizes, and their decline in size is a direct reflection of the deletion of the MA program.

Sections offered, SCH and Average Section Size by Faculty Group:

	2011			2012			2013			2014			2015		
	Sections	Ave Size	SCH	Sections	Ave Size	SCH	Sections	Ave Size	SCH	Sections	Ave Size	SCH	Sections	Ave Size	SCH
Total Sections	173	18.48	8959	158	19.56	8778	164	18.84	8615	171	18.43	8846	168	18.41	8604
Tenured/ Eligible	123	14.38	4752	113	18.05	5640	109	15.77	4588	117	17.06	5592	110	17.35	5276
Other Regular	8	12.63	274	12	16.50	531	16	14.06	564	24	9.33	423	23	9.00	398
Supplemental	29	28.45	2317	25	22.64	1675	31	27.77	2560	26	30.77	2393	35	27.94	2897
GA	12	38.75	1395	8	35.88	861	8	35.50	852	4	33.00	396	0	0.00	0
Other	1	37.00	221	0	0.00	71	0	0.00	51	0	0.00	42	0	0.00	33

Analysis:

- The average section size for each faculty group has remained about the same, though slightly smaller in tenured/tenure eligible faculty over 5 years—probably directly corresponding to the decline in the number of majors in the department (and probably reflecting the small size of the few graduate classes offered).
- The number of “other regular” sections has increased because of our full time instructor, who teaches a large number of sections of costume construction lab (THE 261), classes with a necessarily small enrollment because of the limited size of the costume shop.
- The per course class size has remained relatively steady over the years, while GA hours have disappeared with the deletion of the MA program.

Sections offered, SCH, and Average Section Size, DAN (with DAN 180 [top] and without):

Academic Period	Spring 2014			Fall 2014			Spring 2015			Fall 2015		
Faculty Group	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH
Tenured/Tenure Eligible	12	22.33	739	13	16.15	592	14	16.07	587	11	19.73	581
Supplemental Faculty	1	15.00	45	1	23.00	69	2	7.00	42	3	16.67	133
Total by COLUMNS	13	21.77	784	14	16.44	661	16	14.94	629	14	19.07	714

Academic Period	Spring 2014			Fall 2014			Spring 2015			Fall 2015		
Faculty Group	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH
Tenured/Tenure Eligible	11	15.27	439	12	9.08	289	13	9.46	281	10	11.50	275
Supplemental Faculty	1	15.00	45	1	23.00	69	2	7.00	42	3	16.67	133
Total by COLUMNS	12	15.25	484	13	10.15	358	15	9.13	323	13	12.69	408

Sections offered, SCH, and Average Section Size, THE (with THE 101 [top] and without):

Academic Period	Spring 2014			Fall 2014			Spring 2015			Fall 2015		
Faculty Group	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH
Tenured/Tenure Eligible	43	15.65	1802	51	16.20	2305	48	16.09 without grad courses	1978	39	18.00 without grad courses	1939
Supplemental Faculty	10	30.40	905	12	33.50	1206	13	25.54	992	14	34	1412
Graduate Assistants	4	33.00	396	0	0.00	0	0	0.00	0	0	0	0
Other	0	0.00	12	0	0.00	30	0	0.00	15	0	0	18
Other Regular Faculty	13	10.31	272	10	6.80	85	10	7.80	98	13	9.92	300
Total by COLUMNS	70	17.76	3387	73	17.75	3626	71	15.93	3083	66	19.80	3669

Academic Period	Spring 2014			Fall 2014			Spring 2015			Fall 2015		
Faculty Group	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH	Section Count	Avg Size	SCH
Tenured/Tenure Eligible	42	11.98	1292	50	10.68	1429	46	11.96 without grad courses	1204	38	10.61 without grad courses	1042
Supplemental Faculty	1	7.00	14	2	15.00	90	3	8.00	68	4	29.50	338
Other	0	0.00	0	0	0.00	0	0	0.00	0	0	0	0
Other Regular Faculty	13	10.31	272	10	6.80	85	10	7.80	98	13	9.92	300
Total by COLUMNS	56	11.50	1578	62	10.19	1604	59	9.58	1370	55	11.82	1680

Analysis:

- The average class size for THE courses taught by tenured/tenure track faculty in the department is 18.00, an increase of 12% from the previous semester. Note: I have excluded the graduate classes from this calculation because they are necessarily small (no new recruitment) and taught outside of faculty load, so they don't really have a bearing on faculty workload/productivity.

- The average class size for DAN courses taught by tenured/tenure track faculty is 19.73 students, an increase of 23% over the prior semester.
- Our THE 101 sections are generally full across the board, and we rarely, if ever, offer a section that does not have at least 25 students in it, except for the honors section (Section 999), which is capped at 24 (most have upwards of 30 and some as many as 250)
- If we exclude the large lecture classes (THE 101 and DAN 180) from the calculation, the average class size taught by tenured/tenure track faculty for THE classes is 10.61 and for DAN classes is 11.50
- DAN faculty teach an average of about 4 sections/semester; THE faculty teach, on average, over 3 sections/semester

Dance Sections:

Academic Period		Spring 2014			Fall 2014			Spring 2015			Fall 2015		
Subject	Course Number	Number	Size	SCH	Number	Size	SCH	Number	Size	SCH	Number	Size	SCH
DAN													
	125	1	19.00	38	1	10.00	20	1	10.00	20	1	17.00	34
	130	1	21.00	42	1	19.00	38	1	20.00	40	1	17.00	34
	131	1	15.00	30	1	9.00	18	1	12.00	24	1	12.00	24
	180	1	100.00	300	1	101.00	303	1	102.00	306	1	102.00	306
	216	1	19.00	57	1	8.00	24	1	10.00	30	1	17.00	51
	225	0	0.00	0	0	0.00	0	0	0.00	0	1	17.00	34
	230	1	14.00	42	1	23.00	69	1	11.00	33	1	21.00	63
	245	0	0.00	0	1	15.00	45	0	0.00	15	1	8.00	24
	316	1	12.00	36	1	13.00	39	1	6.00	18	1	10.00	30
	320	0	0.00	0	1	9.00	18	0	0.00	0	1	12.00	24
	323	0	0.00	0	0	0.00	0	1	21.00	42	0	0.00	0
	325	0	0.00	0	0	0.00	0	1	2.00	2	0	0.00	0
	330	1	15.00	45	1	6.00	18	1	13.00	39	1	8.00	24
	345	1	26.00	78	0	0.00	0	1	9.00	27	0	0.00	0
	348	1	12.00	24	0	0.00	0	0	0.00	0	0	0.00	0
	364	0	0.00	0	0	0.00	0	0	0.00	0	1	11.00	33
	416	1	10.00	30	0	0.00	9	0	0.00	0	0	0.00	6
	420	1	10.00	20	0	0.00	0	1	9.00	18	0	0.00	0
	430	0	0.00	0	0	0.00	6	0	0.00	3	0	0.00	3
	452	1	10.00	30	0	0.00	0	0	0.00	0	0	0.00	0
	492	0	0.00	7	0	0.00	1	0	0.00	1	0	0.00	0
	499	0	0.00	0	0	0.00	0	1	1.00	2	0	0.00	0
	520	0	0.00	0	1	7.00	21	0	0.00	0	1	6.00	18
	530	0	0.00	0	0	0.00	0	1	7.00	7	1	6.00	6
	565	0	0.00	0	1	8.00	32	0	0.00	0	0	0.00	0
	592	0	0.00	5	0	0.00	0	0	0.00	2	0	0.00	0
Total by COLUMNS		13	21.77	784	12	19.42	661	14	17.07	629	14	19.07	714

Analysis:

- Some of the dance sections are small, but we never offer more than one section of any given class during a semester. All of the courses are required for one program or another (DAN 125 is the intro tap class, for example, and is taken by Musical Theatre students).
- Most of the DAN classes can be repeated, as the emphasis is on making sure students are technically proficient enough to move to the next level. This is sometimes an issue with students in MT, who would like to move on more quickly than the Dance faculty believe they can (since they cannot take Jazz without two fundamentals class, DAN 130 and DAN 131).
- There was a rebound in SCH production in DAN from 2014, which is a good sign, and I think the new hire of Sarah Wilcoxon will help with boosting interest in the program from current students as well as with recruitment.

B. ACCESS:**SCH Production by Instructional Format**

Calendar Year		2011	2012	2013	2014	2015
Course Group	Instructional Format	Credit Hours	Credit Hours	Credit Hours	Credit Hours	Credit Hours
		Value	Value	Value	Value	Value
Graduate		155	149	146	102	22
	Arranged	21	32	4	0	0
	Internet	54	60	69	66	21
	Intersession	0	3	0	0	0
	Traditional	80	54	73	36	1
Lower Division		6,787	6,577	6,446	6,778	6,693
	Arranged	51	86	0	0	0
	Blended	0	0	66	63	0
	Dual Credit	90	54	51	42	33
	Evening/Weekend	226	204	123	245	75
	Internet	255	354	531	627	981
	Intersession	8	10	0	0	0
	Media/Telecourse/CD	729	669	627	816	639
	Off Campus	9	0	0	0	0
	Traditional	5,419	5,200	5,048	4,985	4,965
Upper Division		2,017	2,052	2,023	1,966	1,889
	Arranged	67	52	55	2	4
	Evening/Weekend	7	95	45	18	52
	Internet	159	114	42	87	57
	Intersession	42	30	48	53	93
	Off Campus	120	78	12	84	72
	Traditional	1,622	1,683	1,821	1,722	1,611
Total by COLUMNS		8,959	8,778	8,615	8,846	8,604

Analysis:

- We have continued to increase our non-traditional course offerings, particularly online (a huge increase in 2015), and will continue to do so. We are also looking to develop our blended options for THE 101. It is unlikely that the iCourse will continue much longer, as it seems outdated compared to the online sections, and enrollment has dropped significantly. Loss of the iCourse will mean some loss of revenue for the department, but it probably is the best course of action.
- We have done a good job covering for the loss of GA-taught sections of THE 101 and are making courses available to students online as we can develop them. We have talked about an online version of THE 130: Script Analysis, which is a course that everyone in the department has to take.

C. STUDENT SUCCESS:

Retention Data: First Fall to Second Fall Retention Rates for 1st Time New in College Freshman, COAL vs MSU

COAL RETENTION	Overall Retention Rate	First Time-New in College
Department	F'14 to F'15 % Retained *	F'14 to F'15 % Retained
Theatre and Dance	85.22	91.30
COAL Retention Rates	84.74	82.97
MSU Retention Rates	75.87	78.24

Theatre and Dance Year to Year Total Retention Rates vs COAL:

Theatre and Dance		Fall 2011	Fall 2012	Fall 2013	Fall 2014
		% Retained	% Retained	% Retained	% Retained
	Freshman	79.71	77.05	70.21	86.54
	Sophomore	90.70	86.67	88.10	83.33
	Junior	90.00	81.25	84.91	86.67
	Senior	85.96	90.91	93.44	88.89
T and D average		85.45	84.42	82.71	85.22
COAL		84.79	84.29	83.97	84.74

Retention by Race/Ethnicity:

	Fall 2012	Fall 2013	Fall 2014	3 year average
Race/Ethnicity	% Retained	% Retained	% Retained	% Retained
American Indian or Alaskan Native	50.00	100.00	100.00	75.00
Black or African American	84.62	83.33	76.92	81.58
Hispanic or Latino	57.14	71.43	85.71	71.43
More than one race	87.50	71.43	88.89	83.33
Native Hawaiian or Other Pacific Islander	0.00	0.00	100.00	100.00
Non-Resident Alien	100.00	100.00	75.00	90.00
Unknown	100.00	100.00	100.00	100.00
White or Caucasian	85.13	82.87	85.54	84.50
Total by COLUMNS	84.42	82.71	85.22	84.10

MAPP DATA:

FY_YEAR	Avg_MAPP	MAPP_NAT_AVE	MAPP_80_SCORE
2011	456.51	444	464
2012	458.21	444	464
2013	457.32	446	466
2014	446.61	446	466
2015	455.78	446	466

Analysis:

- Our retention moved up significantly this year, with a strong overall trend relative to both COAL and the university. We did a particularly good job keeping first year students into the second year, which was a source of concern in previous years.

- Departmental MAPP scores are aligned with national averages, and below the 80th percentile mark up from last year and in keeping with 5 year trends.
- Retention of minority students is relatively good, though still slightly below the overall average for the department. Our biggest challenge has been the retention of Latino students, though that trend seems to be improving.

D. RESOURCES AND PRODUCTIVITY:

Sections by Level

Calendar Year	2011			2012			2013			2014			2015		
Course Group	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH
Graduate	2	16.00	155	2	13.00	149	3	10.33	146	8	3.13	102	4	1.75	22
Lower Division	112	22.09	6787	100	23.56	6577	104	22.33	6446	107	22.97	6778	105	23.05	6693
Upper Division	59	11.71	2017	56	12.66	2052	57	12.91	2023	61	10.97	1966	59	11.29	1889
Total by COLUMN	173	18.48	8959	158	19.56	8778	164	18.84	8615	176	17.91	8846	168	18.41	8604

Sections by Faculty Group

Calendar Year	2011			2012			2013			2014			2015		
Faculty Group	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH	Section Count	Avg Section Size	SCH
Tenured/Tenure Eligible	123	14.38	4752	113	18.05	5640	109	15.77	4588	122	16.36	5592	110	17.35	5276
Supplemental Faculty	29	28.45	2317	25	22.64	1675	31	27.77	2560	26	30.77	2393	35	27.94	2897
Graduate Assistants	12	38.75	1395	8	35.88	861	8	35.50	852	4	33.00	396	0	0	0
Other	1	37.00	221	0	0.00	71	0	0.00	51	0	0.00	42	0	0	33
Other Regular Faculty	8	12.63	274	12	16.50	531	16	14.06	564	24	9.33	423	23	9	398
Total by COLUMNS	173	18.48	8959	158	19.56	8778	164	18.84	8615	176	17.91	8846	168	18.41	8604

Analysis:

- Leaving aside the graduate classes, which are taught outside load and therefore don't really affect faculty productivity, we see a continuing trend of increasing section sizes in lower-division classes, with a slightly smaller short term increase in upper division classes.
- The average class size taught by tenured/tenure-track faculty increased slightly, while the class size taught by per course faculty decreased somewhat. Neither show a strong trend and probably are only general variation.
- Given the phasing out of the MA program, we have no sections of THE 101 taught by graduate assistants anymore; those hours have been picked up by supplemental faculty.
- An increase in the number of supplemental (ie, per course) faculty is likely due to the loss of graduate assistants in THE 101, and to the fact that two faculty—Mike Foster and Ruth Barnes—received reassigned time because of faculty governance responsibilities.

Delaware Data Productivity:

Theatre and Dance SCH Compared to Delaware SCH

Department	Delaware Faculty Group	2008	2009	2010	2011	2012
		MSU SCH/ DEL SCH Value	MSU SCH/ DEL SCH Value	MSU SCH/ DEL SCH Value	MSU SCH/ DEL SCH Value	MSU SCH/ DEL SCH Value
Theatre and Dance	a) Tenured/Tenure-Track Faculty	118.2	111.0	124.0	110.1	145.6
	b) Other Regular Faculty	66.9	0.0	71.3	83.5	124.7
	c) Supplemental Faculty	139.3	129.9	152.9	197.6	119.0
	d) Graduate Assistants	139.9	133.1	161.8	192.5	172.0
	e) All Faculty Combined	126.5	115.9	127.0	119.3	127.3

Theatre and Dance Section Size Compared to Delaware Section Size

	2008	2009	2010	2011	2012
Delaware Faculty Group	MSU AVE Sect/ DEL AVE Sect	MSU AVE Sect/ DEL AVE Sect	MSU AVE Sect/ DEL AVE Sect	MSU AVE Sect/ DEL AVE Sect	MSU AVE Sect/ DEL AVE Sect
	Value	Value	Value	Value	Value
e) All Faculty Combined	137.1	125.0	122.9	117.7	126.5
d) Graduate Assistants	102.6	79.0	97.2	117.7	117.7
c) Supplemental Faculty	156.8	120.5	127.9	128.6	111.9
b) Other Regular Faculty	136.4	0.0	105.3	142.9	128.6
a) Tenured/Tenure-Track Faculty	136.4	134.3	123.5	112.1	127.3

Delaware Student Credit Hour/Cost

Fiscal_Year		2010	2011	2012	2013
Arts and Letters	Theatre & Dance	MSU_SCH_DEL_AVG	MSU_SCH_DEL_AVG	MSU_SCH_DEL_AVG	MSU_SCH_DEL_AVG
		62.72	65.96	66.32	67.71

Analysis:

- Overall, the department remains extremely productive compared to our Delaware peers, particularly in the area of tenured/tenure-track faculty. We produce significantly more, and cost less to do so, than theatre and dance areas at Delaware institutions, and we among the most efficient, in terms of Delaware data, of all departments across campus. This may, however, come at a cost to our faculty, who are often over-extended, in part because the massive amount of production work they do is not generally reflected in teaching loads (or SCH). Despite this, faculty salaries remain generally below CUPA averages, particularly for Associate Professors and Professors.
- Our section sizes are significantly larger than comparable Delaware institutions, by all faculty categories.
- I would be curious to see how the numbers for the past few years measure up to these, because I suspect that we are becoming slightly more in line with averages across the university.

E. RESEARCH AND SCHOLARSHIP:

Department	Contribution_Type	#Contributions	#Contributions	#Contributions	#Contributions
		Value	Value	Value	Value
Theatre and Dance		4	2	5	3
	Book	1	0	1	1
	Book Chapter	1	0	1	0
	Journal Article	1	0	3	2
	Performance	1	2	0	0

Analysis:

- The data represented here does not accurately reflect the research productivity of our faculty; given the ways in which creative work are categorized here, a lot of what our faculty do is outside these boundaries. The full list of what department faculty have done, from Digital Measures, is in the appendices.

F. PROGRAM / CURRICULUM ENHANCEMENT:

- **Program Deletions:** none. We are still finishing up the final few students from the deletion of the MA program last year, and we will likely look to deleting the MSED in the future. It has very low enrollment, and it's very difficult for students to get the classes they need online. The rest of our programs are on track.
- **Program Changes:** the major program changes we had were centered on the implementation of the BS degrees in Theatre and in Dance. Those promise to be strong programs for students who wish to double major or for transfer students. We have also discussed small changes to the BFA Acting program to strengthen the film acting component.
- **Program proposals submitted or in progress:** None.
- **Major curricular changes being considered or discussed:** the expansion of the senior showcase course from 1 to 3 hours to give students better preparation for their LA Showcase and better prepare them to enter the working world after graduation. It will be a challenge to do this while keeping the hours in the program to a minimum. Also, we are going to give Giving Voice its own courses, so that students have two options of classes, one 3 hour 300-level (training), and one 1-hour 500 level course, for students who are experienced in Giving Voice.
- **Areas growing or declining?** We are capped out in the BFA Acting program, and so are actively pursuing more students in BSED, BA/BS and BFA DTSM programs. The BA curriculum was slightly revised to parallel the new BS degree, and though we have added a 1 credit capstone experience/project, none of these changes should have immediate impact on staffing or curriculum.

G. PUBLIC AFFAIRS: REPRESENTATIVE INITIATIVES

- Giving Voice troupe performed interactive work about oppression/diversity in venues from local to national
- Any Given Child, via the Kennedy Center, held performances for all of the 8th graders in Springfield at *A Midusmmer Night's Dream* in fall 2015 (and the Spring Dance Concert in Spring 2015)
- Hosted HS workshops in Fall in conjunction with Fall production of *A Midsummer Night's Dream*.
- In School Players visited dozens of schools and performed for thousands of children.

PART 3: PROGRAM ASSESSMENT

- All of our BFA programs continue to do personal assessments of each student every semester, as dictated by NAST competencies. We continue to follow closely the NAST criteria for outcomes for BFA degree programs in Theatre, including Musical Theatre.
- In the acting program, students prepare audition pieces and then meet with the entire acting faculty to review their progress in all of their courses. This year, we began group program assessments, to better foster conversation with students about what is working in the program (and perhaps where gaps are). By all accounts, they have been extremely successful.
- As a result of the assessment data (qualitative rather than quantitative), the acting faculty determined that the BFA Senior Project, which is a 1 hour capstone course, was insufficiently preparing students to be successful either at the LA Showcase or in their professional careers. Accordingly, we are bringing forward a 3-credit class that will be more thorough in its approach and will require students to do more up front before they go to LA for the Showcase. In addition, the Showcase itself continues to go through minor tweaks to make students' work more directly the focus.
- In Dance, the assessments have been used to make sure the new curriculum, which went into effect a couple of years ago, is having the desired effect. Dance is also due for an external review and program review in 2016-17, which will help to gauge how well we are meeting the needs of Dance and MT majors.
- One adjustment that has been made is to lengthen the studio hours for some of the technique classes, from 2:40 a week to 3:30 a week, as the students were not mastering the required skills for upper division work. We also have undergone a thorough review of the lab and lecture components of every class, both in Theatre and in Dance, to make sure that the meeting hours match up with the type of course and with the scheduled hours.
- Design/Tech continues to bring in an external evaluator to look at students' work every semester and offer a professional perspective on their portfolios. Drawn from the professional world (designers, producers, etc.) these people have been able to give a realistic perspective on the students' work. Most recently, a costume designer/coordinator from TV and film came in to talk to the students and review their work.
- The overall assessment of the DTSM program has been very strong, both from the outside assessments and from the work and graduate schools that our students find after graduating here.
- BSED Assessment has continued largely through the ePortfolio required for BSED students to gain accreditation. The new DESE requirements are still in flux, and so we are working with Speech to figure out how to best address the requirements through curricular changes.
- Melanie Dreyer-Lude has helped to address an issue raised in earlier assessments of the BSED program, namely the relative lack of acting training/opportunities for non-BFA acting students. She is teaching—and restructuring—the non-BFA acting sequence, including the regular teaching of THE 424 (Scene Study), to give students who are not acting majors more changes to develop their skills as performers (and as teachers of acting).
- BA/BS assessment lagged significantly behind the rest of the department, but we have implemented a new 1 hour assessment capstone experience, in which students will present their work to the department in a public venue for feedback and evaluation. The first student to graduate in the BS with the new capstone course was an outstanding success; it gives students a chance to showcase their best work, and faculty a chance to evaluate the strengths and weaknesses of the programs

PART 4: NARRATIVE ASSESSMENT

Overall, the programs in Theatre and Dance remain strong. There are of course, a few issues that will need to be addressed, including recruitment to the smaller areas of the department (Dance, BSED, and BFA DTSM) and a revisiting of the BA/BS in relationship to the rest of the programs in the department.

Perhaps the biggest accomplishment of 2015-16 was the hiring of three outstanding faculty members. Bob Westenberg, a Broadway veteran (Tony Award nominee) and teacher, will be coordinating the Musical theatre program; Lisa Brescia, a fantastic performer in her own right with lots of Broadway and regional theatre credits, will join the acting program, and Sarah Wilcoxon, a recent graduate (but with lots of teaching experience) from one of the best MFA dance programs in the country, will join us to teach modern dance and musical theatre styles. These are all phenomenal hires, and they will change the face of the department for years to come—and they will help to cement a growing national reputation.

In terms of enrollment, we suffered the largest declines in enrollment in the MA and in BSED. The reasons for the drop are pretty clear: the deletion of the MA program has necessarily brought the enrollment down, as the only students enrolled in the program are those finishing their degree requirements. In the BSED, it's less clear why enrollments are dropping, though I suspect in part that has to do with the better economy. The program peaked in enrollment during the recession, as people unsure about job prospects looked to a relatively stable profession—teaching. I expect the program to rebound, though if the department wants to build on that program, we will need to consider how what Carol Maples does can be assisted by other faculty (most of our current faculty do not have the expertise with state accreditation to assist in the nuts and bolts administration of the program, though I do think other faculty could assist with advising).

The development of a parallel BS in Theatre program is another effort to offer students who may be attracted to a non-pre-professional degree program in theatre but who also want to major in another field or explore other academic options. Our research/discussions with current and prospective students suggest that theatre is an attractive option as long as it doesn't close off other options, which the BA in Theatre Studies does (largely because of the university's BA requirements, rather than anything inherent in our program). Adding a Theatre BS degree has, without adding further courses to the curriculum or needing new faculty, opened up possibilities for students to double major in theatre and some other degree program. We have already had a great response to the program from current and prospective students alike, and while it may siphon some students away from the BA in the short term, I think having both programs will be a long-term gain for the department, both in enrollment and in the overall quality of the programs' contributions to the department.

In terms of SCH production, we continue do to well, and though we have lost some ground from 2014, it seems to be because our majors have declined somewhat, for reasons outlined above. Theatre 101, our largest general education course, is extremely robust—we reach hundreds of students each semester, and Dance 180 is also very strong. Our use of online courses helps to generate a good deal of production, and more sections of online THE 101 [which we have done] and developing DAN 180 for online [which we have talked about and which may happen with our new hire in Dance] are likely possibilities for expanding our offerings in these areas.

One issue that we have been monitoring is the use of the iCourse. The course is significantly outdated, and students normally interested in the iCourse are able to take THE 101 online. The only tangible benefit to the iCourse is that it generates money for the department directly, and the online section does not. It may be the best course of action to stop offering the iCourse as a modality for THE 101. However, if we do so, the department will need not only to find another avenue for credit hour production (via additional sections of online courses and other modalities), but more importantly, another source of income, since iCourse revenue supports some of our yearly office operations.

Alumni relations are particularly important to our department, which is very close-knit, and in 2015-16 we had several alums come back to work with us or to offer our students workshops, including Jessica Ryan, who directed the Fall musical; Tess Harper and Jack Laufer, who gave a workshop for our students; Jessica Johnson, who performed her one-woman show and offered a workshop on solo theatre; and Brent Sexton, who offered our students an acting workshop in December. Sandra Paola Lopez-Ramirez came to campus twice to present her work and work with Dance students, and alumnus Mark Santillano

offered a week-long residency, which culminated in a piece choreographed for the Spring Dance Concert. We continue to build a strong and engaged alumni network, particularly in Chicago, New York, and LA, so that our graduates are able to network with industry professionals even before they graduate.

In terms of overall graduates, we have worked hard to recruit to all areas during the 2015-16 academic year (several events: MO Thespians, IL Thespians, BFA Auditions in KC and St. Louis, poster mailings to every large HS in MO and many dance studios), we have done somewhat better in recruiting to Design/Tech/Stage Management, and I feel confident that while there may be a dip in graduates in the next year, those numbers will rise going forward. I think the same is true of the Dance program, though another strong recruiter among the Dance faculty would be very helpful. Ruth Barnes has done a great deal of work recruiting to Dance, but she has had little help; Sarah Wilcoxon promises to be an excellent addition to the recruiting team for Dance and has already identified several new events where Dance might recruit effectively. Additionally, the closing of the MA (and likely of the MSED) program has adversely affected the number of graduates in the department in the short run, though in the long run, the effect will be mitigated by new graduates from the BS program and increased enrollments in other undergraduate programs.

While there is often some attrition in our performance programs, as students who loved to perform in high school realize that it's not necessarily something they want to do for a career, we are working hard during the recruitment process to make sure students are making informed decisions about which program to enter and the time commitment a professional career in the theatre often demands. We are also in the process of revising our introductory courses—THE 130 and THE 150—to give students a better orientation to the department and a better sense of the various paths open to them in the theatre, with the hopes that this will increase retention as well. Our first year retention this year, which had been a serious issue in the past, was excellent, so it seems (based on a limited data set) that we are accomplishing our goal. We have also implemented a stronger control over enrollment in those courses (as well as THE 224: Stage Makeup) to make sure that our first-year students are able to register for at least one or two theatre classes their first semester, often more.

The department's Delaware numbers are outstanding, though the university has not updated the data this year. In large part this is attributable to a large section of THE 101, but we have other faculty who take on larger section courses (THE 150, DAN 180) that allows us to maintain overall productivity while at the same time allowing us to teach upper division classes that are still relatively small. This is in part because of lower enrollments in certain programs (DTSM), but also because of accreditation requirements in classes such as acting. NAST mandates low class sizes in acting classes and other classes for the acting and MT students that may make our class sizes smaller. We are continuing to balance the needs of our majors to have small, intensive classes—hands-on training and experience are the ways in which we set ourselves apart from other programs—with the need for reasonable Delaware numbers. We will be developing—and hopefully will be offering for the first time in 2017-18—two sections of blended THE 101 that will almost double our capacity in that course.

Public outreach remains a big part of our department's mission. In addition to Tent Theatre, we continue to send In School Players out to the community schools with a play written and performed by our students. We host a series of workshops every year for high school students in conjunction with one of our mainstage performances—in 2015, for *A Midsummer Night's Dream*—and in addition, helped to bring performances to hundreds of middle school students from Springfield who came as part of the Kennedy Center's *Any Given Child* program. Similarly, moving outside of Springfield, we have continued to promote COAL and the university through high profile events such as our showcases in NYC and LA.

Tent Theatre remains a central part of the department's mission and identity, and in many ways is the face of the department to the Springfield community. We wouldn't want to change that. However, separation of the Tent budgets and structures from those of the academic year season, has helped both sides to clarify and focus on what is important to each and will ensure that resources are properly allocated to each to support both missions. The university agreed to allow Tent to keep more of its ticket revenue, so Tent is in a significantly better financial position than it was three years ago; the next step is to secure funding for a permanent Tent structure. We also hope that the same model for ticketing that Tent now uses will be expanded to regular season ticket sales, so that we can augment production budgets—which have been flat for well over a decade—with ticket revenue.

In terms of physical space, the Annex has been a great boon to the department, though it is a space that has several issues that need to be addressed:

- noise levels in several rooms are too high to be safe or workable over the long term. We will need to continue to monitor the issue and pursue opportunities to mitigate the noise.
- The roof continues to leak in the small storage rooms off of room 5. This has resulted in us having to move our stage combat weapons—thousands of dollars worth—out of those rooms to avoid further damage.
- The inability to control when blowers are turned off and on is frustrating, and it is pedagogically dangerous to people trying to speak or sing over the noise. When the A/C is not on, temperatures are too high to safely store costumes in the building. If Facilities management continues to turn the AC off when people are not in the building, it is not a matter of if, but *when*, the costume stock stored in the annex will be destroyed by mildew.

The lack of a dedicated scene shop makes it impossible to utilize Coger as much as we would like to. We have to build on the stage, which means that we cannot stage as many shows there as we could otherwise.

PART 5: DEPARTMENT GOALS FOR NEXT YEAR

1. Develop a clear set of measurable outcomes for the BA/BS programs in Theatre Studies and fully implement the flexible portfolio assessment for student work we have developed for in that program. Work with Assessment office to gauge effective ways to gather and evaluate data for these outcomes.
2. Seek support for improved facilities—upgrades to the Annex and Coger, a new scene shop/rehearsal space, a permanent Tent structure.
3. Continue to develop national recruiting profile and reputation for our BFA programs particularly, but also the department as a whole.
4. Begin preparing for NAST reaccreditation in 2018-19; inform NAST of intention to file for approval.

PART 6: APPENDIX A / STAFFING PLAN FOR NEXT THREE YEARS

- Known or anticipated retirements: perhaps Sara Brummel, Dance; Cynthia Winstead, Costume Design; Mark Putman, Production Management (in 3 years)—all have hinted about retirement, but no official plan.
- Growing/declining areas:
 - BFA programs have been capped by NAST standards, but we easily could expand. Right now we accept only about 20% of students who audition for Acting and MT programs. A lot depends on space/staffing, however. We will be even more selective as we extend our recruiting/auditioning reach, but we can't expand the programs without additional help.
 - BSED has declined recently, but not too dangerously close to historical norms. Both are areas of possible growth, as is DTSM. Dance could be an area of growth as well.
- Opportunities to capitalize on:
 - There are opportunities to build stronger relationships in DTSM with professional Theatres/practitioners (internships, etc.). I think taking DTSM students to NY is the first step, but I would eventually like to see them go to the LA showcase as well. There seems to be a little disconnect between the DTSM faculty (focused on theatre) and perhaps other opportunities in TV and film; at the very least, these should be discussed.
 - Opportunities to build stronger relationships with MJF in terms of acting on camera, which is an area we could do well to expand in our program, as most of our Acting students try film/TV work after graduation.
 - Opportunity to build on our increased profile with two top Broadway performers as faculty, expand recruitment, and build stronger relationships with professional theatres in New York. Recently, the Cincinnati Conservatory of Music (one of the top acting training programs in the country) contacted us about sharing an LA Showcase with them. This is a clear marker of the quality of our program and the potential we have to be even stronger.
- Desired staffing directions:
 - Assuming the above retirements, replacement for retiring faculty is necessary to maintain dance and design programs. We cannot offer these programs without a full contingent of faculty.
 - A replacement and/or department head. Depending on the search for a permanent department head in two years, we will need to cover certain courses that we offer, or we will need to delete them. We no longer have anyone to teach Children's Theatre or Creative Dramatics, or could contribute to BSED program or teach THE 101 large lecture courses.
 - The department is currently assessing its various needs to see whether a staff, tenure-track position, or instructor would be most beneficial in the long run.
 - We have staffing needs in the tech area, mostly in the scene shop. Not certain how these needs will be met, but increasing production pressures (in part because of Tent starting during the academic year) makes it difficult to get done everything that needs to be done in time and under budget.

PART 7: APPENDIX B

A. DEPARTMENTAL ACCOMPLISHMENTS

- Successful Tent season in 2015, with three shows operating at 100% full. *Hairspray* sold out before the show even opened.
- Successful NYC Showcase for MT graduating seniors, performing with the Jazz Studies ensemble and auditioning for casting directors. For the third time, DTSM students went to NYC as part of the showcase.
- Successful LA Showcase for Acting and MT graduating seniors. Many of the students had scheduled meetings or auditions with agents or casting directors either in LA or within a week of the showcase.
- Continuing acting, MT, and DTSM students secured summer work in a variety of venues across the country.
- Partnering with the Kennedy Center's Any Given Child program brought Springfield middle school students to campus to see scenes from department productions in both Spring and Fall 2015.
- Recent alumni continue to work on television and in the professional theatre. Shows include performances on *The Middle*, *Men at Work*, *Modern Family*, *Masters of Sex*, *American Horror Story* and others as well as design/tech work in Chicago and New York.
- Revised mission of Tent Theatre and clarified its relationship, both pedagogically and financially, to the rest of the department's goals. Restructured Tent ticket pricing to make Tent more financially solvent and make sure that it receives a larger portion of ticket sales.
- New BS programs in Theatre and in Dance were approved by MDHE. Graduated first BS Theatre student in Spring 2016.
- Our acting and MT programs remain competitive: over 80 students auditioned for the BFA Acting program, with an acceptance rate of less than 20%
- Faculty continue to work across the country and internationally.

B. FACULTY ACCOMPLISHMENTS (2015 only—from Digital Measures)

Intellectual Contributions

Arendell, Telory D.

Books

Book, Scholarly-New (Published)

Davies Arendell, T. (2015). *The Autistic Stage: How Cognitive Disability Changed 20th-Century Performance* (pp. 93 pages with 500 words per page.). Rotterdam/Boston/Taipei: Sense Publishers.

www.sensepublishers.com/

Book, Scholarly-New (Accepted)

Barnes, R. In Jennifer McCall (Ed.), *Dance's Duet with the Camera: Motion Pictures* (pp. 400 pages, 250 words per page.). London: Palgrave Macmillan. www.palgrave.com/

Refereed Journal Articles

Journal Article, Academic Journal (Accepted)

Davies Arendell, T. (2015). "Thinking Spatially, Speaking Visually: Robert Wilson's Autistic Operas". *To appear in American Research Institute for Policy Development*, 1, 2015(1, 2015), 20. ijmpa.com

Barnes, Ruth (Associate Professor)

Other Intellectual Contributions

Co-editor of anthology; also contributed three chapters to the book. (Accepted)

Arendell, T. *Dance's Duet with the Camera: Moving Pictures*. London, UK: Palgrave Macmillan.

Brummel, Sara (Associate Professor)

Refereed Journal Articles

Hackney, J. M., Brummel, S., Scott, S., Newman, M., Reinagel, M., Smith, J. (2015). Effect of Reduced Stiffness Dance Flooring on Lower Extremity Joint Angular Trajectories during a Ballet Jump. *Journal of Dance Medicine and Science*, 19(3), 110-116. <http://www.iadms.org/?page=47>

Dreyer-Lude, Melanie

Refereed Journal Articles

Dreyer-Lude, M. (2015). Show and Tell: Using Recorded Feedback to Improve Learning in the Acting Classroom.. *Pace University Press*, 1(2015).

Co-editor of a book in progress (In Preparation; Not Yet Submitted)

Dreyer-Lude, M. Performance as Research: Knowledge, Methods, Impact. *Performance as Research: Knowledge, Methods, Impact*.

Maples, Carol J.

Refereed Journal Articles

Journal Article, Academic Journal (Published)

Maples, C. (2015). The Giving Voice Project. *Journal of the Speech and Theatre Association of Missouri*, 45, 71-84.

Journal Article, Academic Journal (Submitted)

Rowsey, H., Daugherty, T. K., Maples, C. Bullied Students in the Arts: Psychiatric Sequelae and Response to Theatrical Intervention.

Creative Works

Arendell, Telory D.

Theatre - Direct play

Davies Arendell, Telory, "Cucumbers," Missouri State University actors, MSU Department of Theatre and Dance, Springfield, MO, USA. (August 15, 2015 - September 17, 2015).

"Cucumbers" is an unpublished play written by MSU Theatre and Dance Department alumnus, Le Wilhelm.

Theatre - Direct play

Davies Arendell, Telory, "Di and Viv and Rose," Missouri State University BFA Actings students, MSU Theatre and Dance Department, Springfield, MO, USA. (January 15, 2015 - March 15, 2015).

Three senior BFA Acting students asked me at the end of Fall Semester 2013 if I would like to direct them in a one-act play, "Di and Viv and Rose" by Amelia Bullmore, published in 2013. I have been directing this show during Spring Semester 2015. Our performance dates were planned for March 20 and 21, 2015 but my actors decided that they were not ready in time and we canceled the performance.

Barnes, Ruth (Associate Professor)

Barnes, Ruth.

Dance - Choreograph piece

Clark, Darryl K. (Exhibitor), Missouri State University Department of Theatre and Dance, Springfield, MO, USA. (April 30, 2015 - May 3, 2015).

Choreographed "Strutting and Fretting: a neo-vaudeville," the 2015 Spring Dance Concert.

Dance - Perform piece

Barnes, Ruth (Performer), "Here, There and Everywhere," Ruth Barnes, Triskelion Arts, Brooklyn, NY, USA. (September 20, 2015).

Performed an excerpt from the one-hour solo, on a shared performance that was curated by Marya Ursin, Artistic Director of The Dragon's Egg (Ledyard, CT).

Brummel, Sara (Associate Professor)

Dance - Choreograph piece

Brummel, Sara, "Part Suite," Missouri State University, Department of Theatre and Dance, Springfield, MO.

Dance - Choreograph piece

Brummel, Sara, "When Does the Caged Bird Fly?," Missouri State University Students, Department of Theatre and Dance, Springfield, Missouri.

Dance - Choreograph piece

Brummel, Sara, Simpson, Teresa (Performer), "Musings," Springfield Dance Alliance, Springfield, MO.

(November 21, 2015 - November 22, 2015).

Choreographed Musings for the Springfield Dance Alliance Fall Concert. Collaborated with composer Kyle Aho

Theatre - Direct play

Brummel, Sara, "Tartuffe," Missouri State University, Department of Theatre and Dance, Springfield, MO. (February 1, 2015 - March 29, 2015).

Directed Moliere's Tartuffe using a concept of court dancers interrupted by a scuttling crab like figure. Character development arose through references to Commedia and through movement stylization. Collaborated with designers to achieve a sense of artifice and exaggeration.

Clark, Darryl K. (Assistant Professor)

Dance - Choreograph multiple pieces

Clark, Darryl K. (Exhibitor), "Strutting and Fretting: a Neo-Vaudeville," MSU Theatre and Dance Dept., MSU, Springfield, MO. (April 27, 2015 - April 30, 2015).
 as co-choreographer of the spring 2016 dance concert, i created a total of 5 short pieces that ranged from tap to modern. I also organized and staged a quartet of male singers, sang with them and performed a vocal solo in the concert.

Dance - Choreograph multiple pieces

Clark, Darryl, "BLOOM," Springfield Dance Alliance, Springfield Dance Alliance, Springfield, MO. (April 17, 2015 - April 18, 2015).
 revived 2009 work A Divine Majority (modern) to Chopin's Ballade #1 and created A Random Act (jazz) an al male dance quartet.

Dance - Choreograph piece

Clark, Darryl K. (Exhibitor), "If It's Good Enough for George," Springfield Dance Alliance, Springfield Dance Alliance, Springfield, MO. (September 2015 - November 2015).
 choreographed this concert tap work for 2015 fall showcase produced by springfield dance alliance.

direction of inertia Dance Company

Clark, Darryl K. (Exhibitor), "Animal/Dance," Inertia Dance Company, MSU Theatre and Dance department, Nixa, MO. (April 2015 - Present).
 a grade school in Nixa MO invited Inertia to perform a narrated dance performance titled Animal/Dance. the performance shows the connection between animal movements and social and theatrical dance.

direction of inertia Dance Company

Clark, Darryl K., "Peep Show 2015," Inertia Dance Company, MSU Theatre and Dance department, Springfield, MO. (March 2, 2015).
 presented concert of student, faculty and alumni dance works as fundraiser for spring 2015 showcase in chicago.

Theatre - Musical staging

Clark, Darryl K., "Xanadu," Springfield Contemporary Theatre, Springfield Contemporary Theatre, Springfield, MO. (October 2015 - December 2015).
 provided choreography for local production of this newer (2009) musical

Theatre - Musical staging

Clark, Darryl K. (Exhibitor), "Hairspray," Tent Theatre, MSU Theatre and Dance department, Springfield, MO. (June 2015 - July 2015).
 I had to express interest and then I was offered the musical. I choreographed and/or staged the majority of the numbers for this production.

Theatre - Perform

Clark, Darryl K. (Performer), "The Tempest," Springfield Contemporary Theatre, Springfield, MO. (February 12, 2015 - March 1, 2015).
 a production of Shakespeare's final work. It was reviewed by local critic Larry Collins

Dreyer-Lude, Melanie

Theatre - Write play

Dreyer-Lude, Melanie, "Workshop of my adaptation, "2A"," Civic Ensemble, Ithaca, NY. (March 2015).
 A one week workshop of my adaptation of the film La Journee de la jupe entitled '2A.' We spent the week reading and modifying the script in progress with the intention of production at a later date.

Foster, Micheal S.

Theatre - Design lights

Foster, Michael, "One Man, Two Guvnors," Florida Studio Theatre, Sarasota, FL, USA. (November 2015).

Theatre - Design lights

Foster, Michael, "Cucumbers," Missouri State University Department of Theatre & Dance, Missouri State University Department of Theatre & Dance, Springfield, MO, USA. (September 2015).

Theatre - Design lights

Foster, Michael, "Hairspray," Tent Theatre at Missouri State University, Tent Theatre at Missouri State University, Springfield, MO, USA. (July 2015).

Theatre - Design lights

Foster, Michael, "Leap of Faith," Tent Theatre at Missouri State University, Tent Theatre at Missouri State University, Springfield, MO, USA. (July 2015).

Theatre - Design lights

Foster, Michael, "Sherlock Holmes: The Final Adventure," Tent Theatre at Missouri State University, Tent Theatre at Missouri State University, Springfield, MO, USA. (July 2015).

Theatre - Design lights

Foster, Michael, "Runaways," Missouri State University Department of Theatre & Dance, Missouri State University Department of Theatre & Dance, Springfield, MO, USA. (February 2015).

Theatre - Design scenery

Foster, Michael, "Cucumbers," Missouri State University Department of Theatre & Dance, Missouri State University Department of Theatre & Dance, Springfield, MO, USA. (September 2015).

Heinlein, Kurt Gerard*Theatre - Coaching/Choreography*

Heinlein, Kurt, "Midsummer Nights Dream- Movement Staging," MSU, MSU T&D. (October 2015 - November 2015).
Movement/Violence staging.

Theatre - Coaching/Choreography

Heinlein, Kurt, "Sherlock- Fight Choreographer," Tent Theatre, MSU. (June 2015 - July 2015).
Fight Director for Sherlock

Theatre - Coaching/Choreography

Heinlein, Kurt, "Fighting Shakespeare- Fight Choreographer," Globe Theatre Ed, Neuss Germany, Globe Theatre, Neuss, Germany. (February 2015 - April 2015).
Fight Director of new work, Fighting Shakespeare.

Theatre - Direct play

Heinlein, Kurt, "Runaways- Director," MSU, MSU T&D. (February 2015 - Present).

Theatre - Direct play

Heinlein, Kurt, "Runaways- Director," MSU, MSU. (October 2014 - February 2015).

Theatre - Musical staging

Heinlein, Kurt, "Dogfight- Violence Consult," MSU, MSU T&D. (September 2015 - October 2015).
Stage violence for Dogfight.

Theatre - Perform

Heinlein, Kurt (Performer), "Actor- Sourdough Philosophy Circus," Bread and Puppet Theatre, Saint Mary's College, MD. (2008 - Present).
Professional performance with oldest non-profit co. in the US.

Theatre - Perform

Heinlein, Kurt (Performer), "Actor- Playworks," Association of Theatre in Higher Ed., ATHE. (2006 - Present).
Highly visible/highly selective national performance.

Theatre - Perform

Heinlein, Kurt (Performer), "Resident Artist Ensemble- Founding Member," Resident Artist Ensemble, Actors Equity Association, Springfield, MO. (January 1, 2013 - December 31, 2015).
Artistic Development Team (and performer) at developing local professional theatre company- Resident Artist Ensemble.

Theatre - TV/Film/Media

Twibell, Andrew D., Heinlein, Kurt, Witt, Harrison, "Greene County." (August 2014 - Present).
A narrative short film I wrote and directed. H. Witt, Director of Photography. K. Heinlein, Stunt Coordinator.
A collaboration between faculty and students (undergraduate/graduate) in a hands-on professional environment. A case study for my SP15 MED 597: Directing class. F14: Preproduction. SP15: Production. SU15/SP16: Post-production.

Theatre - TV/Film/Media

Heinlein, Kurt (Performer), "Hammerhead Productions- Stunt Consultant," Hammerhead Productions- Stunts Consultant, Charlotte, NC. (January 1, 2013 - December 31, 2015).
Stunt Coordination consultant (per assignment) for national commercial producer specializing in sports and athletes.

Theatre - TV/Film/Media

Heinlein, Kurt, "The Weight- Stunt Coordinator," The Weight, Inc, SAG-AFTRA, Los Angeles, Springfield. (September 2015 - November 2015).
SAG-AFTRA Feature Film

Theatre - TV/Film/Media

Heinlein, Kurt, "Farmers Insurance 4- Stunt Coordinator," SAG--AFTRA, Hammerhead Productions. (July 2015).
Stunt Coordinator- Farmers Insurance 4 National Commercial

Theatre - TV/Film/Media

Heinlein, Kurt, "Greene County- Stunt Coordinator," MSU MJF, MSU. (March 2015 - April 2015).
Stunt Coordinator for faculty directed film, Greene County.

Theatre - Write Play, Performance, Professional/University Company

Heinlein, Kurt (Performer), Resident Artist Ensemble, Springfield, MO. (July 2011 - Present).
Member of artistic team for developing AEA theatre company.

Theatre - Write Play, Performance, Professional/University Company

Heinlein, Kurt, "Evangeline Drowning- Reading," Drury University/MSU, Drury University/ MSU. (August 2015).
Reading of play Evangeline Drowning (author) in commemoration of the 10th anniversary of Hurricane Katrina.

Theatre - Write play

Heinlein, Kurt, "Tides of Evangeline," UCLA Film, UCLA, LA, CA. (August 2015).
Play, Evangeline Drowning (author), was the subject of a new documentary screening at UCLA in August 2015, commemorating the 10th anniversary of Hurricane Katrina.

Theatre - Write play

Heinlein, Kurt, "Los Angeles Industry Showcase- Camera Scene," MSU- BFA Acting Program, Theatre & Dance. (January 2014 - April 2015).
With this performance and sharing of this written scene, the BFA Acting Program at MSU became the first program in the nation to have their work shared among the nationwide professional casting network.

Little Mr., Robert W.*Theatre - Design scenery*

Little, Robert W. (Exhibitor), "Scenic Design for the musical Showboat," Utah Festival Opera, Logan, Utah. (September 1, 2015 - November 29, 2015).

Design of scenery for new production of Showboat - opens July 8, 2016. Designs submitted in November 2015

Theatre - Design scenery

Little, Robert W. (Exhibitor), "Scenic Design for A Midsummer Night's Dream," MSU Dept. of Theatre & Dance, MSU, Springfield, MO. (September 15, 2015 - November 20, 2015).

Scenic Design for TD Dept. production of Shakespeare's A Midsummer Night's Dream

Theatre - Design scenery

Little, Robert W. (Exhibitor), "Scenic Design for the new musical DOGFIGHT," MSU Musical Theatre Program, MSU, Springfield, MO. (August 10, 2015 - October 8, 2015).

Scenic Design for new musical DOGFIGHT directed by MSU alum Jessica Ryan

Theatre - Design scenery

Little, Robert, "La Traviata," Des Moines Metro Opera, Des Moines, IA. (October 1, 2014 - June 29, 2015).

Scenic Design for Verdi's classic opera, La Traviata. Directed by internationally known director Lillian Groag

Co-produced by Virginia Opera Association.

Will also be produced in Virginia in spring 2015

Theatre - Design scenery

Little, Robert W. (Exhibitor), "Scenic Design for TARTUFFE," MSU Dept. of Theatre & Dance, MSU. (January 15, 2015 - April 1, 2015).

Scenic Design for Moliere's comedy TARTUFFE directed by Sara Brummel

Theatre - Design scenery

Little, Robert W. (Exhibitor), "La Traviata," Virginia Opera Association, Norfolk, VA. (February 24, 2015 - March 29, 2015).

Scenic Designs and scenery for La Traviata. Produced by Virginia Opera Association. Production opened in Norfolk, toured to Richmond, VA and Fairfax, VA

Maples, Carol J.*Theatre - Direct play*

Maples, Carol, "Hairspray," Tent Theatre, Missouri State University, Springfield, MO, United States. (January 2015 - July 2015).

Director of Equity Tent Theatre production of the musical Hairspray, Book by Mark O'Donnell and Thomas Meehan, Music by Marc Saiman, Lyrics by Scott Wittman and Marc Shaiman. Collaboration with Heather Luellen, Musical Direction; Darryl Kent Clark, Choreography; Natalie Lape, Scenic Design; Katie McMahon, Costume Design; Micheal Foster, Lighting Design; Mark Putman, Sound Design

Theatre - Interdisciplinary work(s)

Maples, Carol, "Giving Voice Forums - 2015," Giving Voice Troupe, Office for Diversity and Inclusion, Faculty Center for Teaching and Learning, College of Arts and Letters, and Department of Theatre and Dance, Springfield, MO, United States. (January 1, 2015 - December 31, 2015).

Giving Voice constantly redevelops and creates presentations to accommodate the needs of various groups and requests. In addition to major presentations, Giving Voice also does training for numerous MSU classes and organizations such as Residence Life, IDS, GEP, Upward Bound, and various classes with education majors

Putman, Mark (Associate Professor)*Theatre - Design sound*

Putman, Mark A. (Performer), "A Midsummer Night's Dream," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (August 15, 2015 - November 16, 2015).

Worked with music faculty Michael A Murray for use of original music and sound design.

Theatre - Design sound

Putman, Mark A. (Performer), "Dogfight," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (August 1, 2015 - October 12, 2015).

Designed and mixed sound in challenging production

Theatre - Design sound

Putman, Mark A. (Performer), "Hairspray," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (March 1, 2015 - July 19, 2015).

Theatre - Design sound

Putman, Mark A. (Performer), "Sherlock Holmes, The Final Adventure," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (March 1, 2015 - July 3, 2015).

First use of MIDI recording to enhance and edit sound/music for production

Theatre - Design sound

Putman, Mark A. (Performer), "Leap Of Faith," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (March 1, 2015 - June 20, 2015).

Theatre - Manage play

Putman, Mark A. (Performer), "Spring Dance Concert," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (December 1, 2014 - May 4, 2015).

Supervised stage managers and stage crew.

Theatre - Manage play

Putman, Mark A. (Performer), "Tartuffe," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (November 1, 2014 - March 30, 2015).

Supervised student stage managers and sound designer.

Theatre - Manage play

Putman, Mark A. (Performer), "Runaways," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (October 1, 2014 - February 16, 2015).

Provided management of scheduling, scope of work and supervision of student workers

Theatre - Prepare sound (effects/equipment)

Putman, Mark A. (Performer), "Cucumbers," Department of Theatre & Dance, Missouri State University, Springfield, Missouri, USA. (May 1, 2015 - September 29, 2015).

Supervised new stage management student as well as sound designer

Theatre - TV/Film/Media

Witt, Harrison (Exhibitor), Putman, Mark (Exhibitor), "Dogfight," Missouri State Dept of Theater and Dance, Missouri State Dept of Theater and Dance, Springfield. (October 8, 2015 - October 11, 2015).

I was video designer for MSU Dept of Theater & Dance's main stage production of Dogfight. This includes designing video content and shooting video for rear screen projections during the production.

Wiggin, Sarah (Associate Professor)*Theatre - Direct play*

Wiggin, Sarah, "St. Joan," Watership Theatre Company, New York, New York. (October 22, 2015 - December 9, 2015).

Starring a cast of 16 New York based professional actors, St. Joan was performed as a benefit reading for The Dwelling Place.

Theatre - Direct play

Wiggin, Sarah, "A Midsummer Night's Dream," Department of Theatre and Dance, Missouri State University, Springfield, MO. (September 28, 2015 - November 12, 2015).
Directed Shakespeare's, A Midsummer Night's Dream as part of the MSU Mainstage season.

Theatre - Direct play

Wiggin, Sarah, "Sherlock Holmes: The Final Adventure," Tent Theatre, Springfield, MO, USA. (June 8, 2015 - June 25, 2015).
Directed Sherlock Holmes: The Final Adventure for Tent Theatre's (AEA) Summer Season.

Interim Artistic Director

Wiggin, Sarah, "Interim Artistic Director, Tent Theatre," Tent Theatre, Springfield, MO, USA. (September 22, 2015 - July 31, 2017).
I have been hired to serve as Interim Artistic Director for Tent Theatre and will serve as such for two years.

Theatre - Perform

Wiggin, Sarah, "Paulina in The Winter's Tale," Shakespeare & Company, Lenox, MA, USA. (December 29, 2014 - January 25, 2015).
Performed the role of Paulina in The Winter's Tale at the end of Shakespeare & Company's Winter Intensive.

Winstead, Cynthia J.

Theatre - Design costumes

Winstead, Cynthia, "Leap of Faith," Tent Theatre, Missouri State University Theatre & Dance, Springfield, MO. (March 2015 - June 2015).
Costume design & construction for production of Leap of Faith

Theatre - Draper/Tailor

Winstead, Cynthia, "Runaways, Tartuffe, Spring Dance Concert, Hairspray, Cucumbers, Dogfight, A Midsummer Night's Dream," Dept. of Theatre & Dance & Tent Theatre, Missouri State University, Springfield, MO. (January 2015 - December 2015).
Costume construction for above named titles

Theatre - Draper/Tailor

Winstead, Cynthia, "You Can't Take It with You, columbinus, City of Angels, OurTown, Runaways, Tartuffe, Spring Dance Concert," Dept of Theatre & Dance, Missouri State University, Springfield, MO. (June 2014 - May 2015).
Advise ment & construction of costumes for all productions listed above

Robinson, Melinda (Instructor)

Theatre - Design costumes

robinson, melinda, "'Sherlock Holmes; The Final Adventure'," TENT Theatre, TENT theatre, Springfield, MO, USA. (March 2015 - July 3, 2015).
I was hired to design costumes for the production "Sherlock Holmes; The final Adventure". I attended production meetings starting in March, attended fittings, made patterns and sewed costumes, oversaw all costume work culminating with the performances 6/24/2015-7/03/2015.

Editorial and Review Activities

Arendell, Telory D.

Invited Manuscript Reviewer, "Disability Studies Quarterly," Society for Disability Studies, International, Papers, Appointed. (January 8, 2014 - Present).

I reviewed the article, "Unsmoothing the Cyborg: Technology and the Body in Integrated Dance" for Disability Studies Quarterly upon request by editor Bruce Henderson, Ithaca College. I am on call at this press currently.

Invited Manuscript Reviewer, "Theatre Topics," National theatre publication, National, Papers, Appointed. (September 1, 1998 - Present).

I edit and offer suggestions on blind-reviewed peer articles, either accepting or rejecting submissions for publication in the journal.

Dreyer-Lude, Melanie

Associate Editor, "EXPLORING PRAXIS: THE PERFORMANCE AS RESEARCH GROUP OF THE INTERNATIONAL FEDERATION FOR THEATRE RESEARCH," Experiments and Intensities, International, Papers, Appointed. (January 2013 - Present).

Select, edit, manage all submissions for Performance as Research volumes published in Experiments and Intensities.

Heinlein, Gerard

Editor, "ATME Journal," Association of Theatre Movement Educators, International, Papers, Appointed. (2015).

Associate Editor, "Human Ecology- An Interdisciplinary Journal," Human Ecology, International, Papers, Appointed. (2015).

Presentations

Arendell, Telory D.

Davies Arendell, Telory, Second City Disability Studies in Education Conference, "'Disney Dialogues: No Sidekick Left Behind'," National Louis University, Chicago. (April 14, 2015).

Brummel, Sara (Associate Professor)

Brummel, Sara (Presenter & Author), Fall Conference, "Finding Character Through Physicality," Speech and Theatre Association of Missouri, Lake of the Ozarks. (September 26, 2015).

Clark, Darryl K. (Assistant Professor)

Clark, Darryl K, 2015 Popular Culture Association, "Nijinsky Reimagined," PCA/ACA, New Orleans, LA. (April 2015).

Dreyer-Lude, Melanie

Dreyer-Lude, Melanie, Finding Your Scientific Voice, "Finding Your Scientific Voice Workshop," BEST - Cornell University, Ithaca, NY. (December 2015).

Dreyer-Lude, Melanie, Art and Science, Engineering and Medicine Frontier Collaborations, "Invited attendee," National Academies Keck Future Initiative, Irvine, California. (November 2015).

Dreyer-Lude, Melanie, Finding Your Scientific Voice, "Finding Your Scientific Voice Workshop," Cornell University, Ithaca, NY. (November 2015).

Dreyer-Lude, Melanie, Finding Your Scientific Voice, "Finding Your Scientific Voice Workshop," Janelia Research Center, Ashburn, Virginia. (September 2015).

Dreyer-Lude, Melanie, ATHE Conference 2015, "'Re-remembering: Opportunities and Challenges in Contemporary Adaptation.," Association for Theatre in Higher Education, Montreal, Canada. (August 2015).

Maples, Carol J.

Maples, Carol, Missouri State University's Men's Basketball Team, "Giving Voice-Title IX," Title IX Coordinator, President's Office, Springfield, MO. (September 2015).

Maples, Carol, Missouri University of Science and Technology Faculty, Staff, Student, and Athletes, "Giving Voice-Title IX," Leadership and Cultural Programs, Rolla, Mo. (September 2015).

Maples, Carol, Faculty and Per-Course Instructors' Orientations, "Giving Voice-Title IX," Missouri State University, Springfield, MO. (August 2015).

Maples, Carol, National Conference on Race and Ethnicity in American Higher Education, "Giving Voice-Ferguson," Southwest Center for Human Relations Studies, Washington, DC. (May 2015).

Maples, Carol, 7th Annual Criminology & Criminal Justice Conference, "Giving Voice-Title IX," Missouri State University, Springfield, MO. (April 2015).

Maples, Carol, Central States Communication Association Conference, "Giving Voice-Ferguson,," Central States Communication Association, Madison, WI. (April 2015).

Maples, Carol, Diversity Conference: Diversity Revealed, "Giving Voice-Ferguson," Missouri Department of Natural Resources, Jefferson City, MO. (April 2015).

Maples, Carol, Public Affairs Preconference, "Giving Voice-Title IX," Missouri State University, Springfield, MO. (April 2015).

Daugherty, Timothy K, Rowsey, Hannah, Lynch, Nicole, Maples, Carol, Julian, Hannah, SWPA Annual Convention, "Adolescent Peer Victimization: Perspectives on Self, Future, and Education," SWPA, Wichita, KS. (April 10, 2015).

Rowsey, Hannah, Daugherty, Timothy K, Maples, Carol, Nicole, Lynch, SWPA Annual Convention, "Bullying: Psychiatric Sequelae and Response to Theatrical Intervention," SWPA, Wichita, KS. (April 10, 2015).

Maples, Carol, Diversity Professional Development, "Giving Voice-Ferguson," Ozark Technical College Institutional Effectiveness, Springfield, MO. (March 2015).

Maples, Carol, 27th Annual Ethnographic and Qualitative Research Conference, "Reducing Microaggressions: From Awareness to Empowerment Through Giving Voice to the Marginalized," University of Nevada at Las Vegas' College of Education, Las Vegas, NV. (February 2015).

Maples, Carol, American Association of Behavioral and Social Sciences Conference, "Reducing Microaggressions: From Awareness to Empowerment Through Giving Voice to the Marginalized," University of Nevada at Las Vegas' College of Education, Las Vegas, NV. (February 2015).

C. STUDENT ACCOMPLISHMENTS

- It's impossible to list all of the accomplishments of our students and alumni, but 2015 was an incredibly productive year, increasing the profile of the department across the country and building on our prior successes.
- BFA DANCE
 - Current Students and Class of 2016:
 - Melanie Sikyta, Sarah Fiedler and Sarah Gericke (minor in dance) presented work at the ACDA 2016 Central Region conference, at Anderson University.
 - Caitlin Shukwit (2016 Presidential Scholar, recipient of the 2016 Inertia Dance Award) will be working for the American College Dance Association's National Dance Festival in June. Caitlin also received a scholarship to attend Diavolo Dance Company's summer intensive in LA this summer
 - Emily Mae Rankin has moved to Houston, TX, where she is an educator with lululemon.
 - Alexandria Grossman completed the BFA in Dance (I believe with Distinction – have to check with the Honors College) and is continuing at MSU in the Nursing program – anticipated graduation date is 2018).
 - Previous years:
 - Carla Pellman Williams (2005) graduated in May 2016 from the Missouri State University Doctor of Physical Therapy program. Carla is also Executive Director of Springfield Dance Alliance.
 - Nicole Reuther Whitesell (2005) is rehearsal director/dancer with Modern American Dance Company (MADCO) in St. Louis, MO. She has taught master classes and performed around the country; is adjunct faculty member at Webster University.
 - Spencer Ernst (2014) is a second lieutenant in the US Marine Corps, currently stationed in Corpus Christi, TX, where he is attending Primary Flight School.
 - Sarah Greenbaum (2014)
 - Venue Manager, Capital Fringe, Summer 2015
 - Artistic and Community Programming Associate at Dance Place
 - Performer with darlingdance co., DC Dance company
 - Fieldwork facilitator-in-training with The Field/ DC
 - Choreography selected for New Releases Choreographers' Showcase (to be presented June 2016)
 - James Samson is a member of the Paul Taylor Dance Company

- Darrell Hyché is a dancer in MADCO
 - Victoria Billington teaches at Point Performing Arts (Springfield)
 - Melissa Huebner completed her first year in the Community Counseling program at University of Central Florida, where she is also Practicum Coordinator.
 - Sandra Lopez, among other things, just completed a new project, *redmoonwhitemoonblueroom, an experimental dance in two parts*. This summer, she will participate in an international multidisciplinary performance/activism workshop with Guillermo Gomez-Peña and La Pocha Nostra.
- BFA MUSICAL THEATRE (current students and alumni):
 - Nathan Tysen, the first graduate from the BFA Musical Theatre program, opened his Broadway show, TUCK EVERLASTING.
 - Kyle Dean Massey will star as Frederic in PIRATES OF PENZANCE at Barrington Stage Company this summer.
 - Nicole Van Giesen is currently in FUN HOME on Broadway.
 - Matt Stokes has been touring with THE BRIDGES OF MADISON COUNTY
 - Dana Nicholson just concluded a 3-year stint with the BOOK OF MORMON tour.
 - Dale Hensley & Paul Blankenship, both MSU Theatre alumni, are currently in THE FANTASTICKS in NYC.
 - Tyler Whiteman (MT 2014) – currently working as the lead male singer on Norwegian Cruise Lines’ European/Mediterranean routes this spring and summer.
 - Paula Landry (MT 2016) will perform in Tent Theatre this summer then relocate to St. Louis to perform in the STAGES production of SISTER ACT. Tyler Whiteman will also be in that production!
 - Jessica Ryan is the founder and producer of BROADWAY UNLOCKED, creating digital content and producing the GIVEBACK concert. This spring, the GIVEBACK concert raised over \$50,000 for charity.
 - Jess is also the producer of LIVING THE DREAM WITH KYLE AND CARL, a webseries featuring Carl Glenn, Kyle O’Brien, and Mattie Jo Cowsert (all MSU alumni).
 - Alana St. John (MT 2015) will perform this summer at Theatre Under the Stars in Chelan, Washington.
 - Gavin Juckette (MT 2014) booked THE WIZARD OF OZ at Broadway Palm Theatre in Florida.
 - Samantha Barboza (MT 2009) is employed for the entire year at Dollywood.
 - Matt (Dumke) Cardenas (MT 2014) – Completed LEGALLY BLONDE at Derby Playhouse (Kentucky) and is just beginning a contract for IN THE HEIGHTS in California.
 - Travis Burbee (MT 2015) is working for Missoula Children’s Theatre.
 - Carl Glenn (MT 2014) and Alec Brown (MT 2016) are working at Round Barn Theatre in Indiana.
 - Samantha Hayes (MT 2016) will be working for Prairie Fire Children’s Theatre.
 - Katie Barnes (MT 2013) is also working for Prairie Fire.
 - Camille Clossum (MT 2016) has booked a one-year contract with Charleston Stage Company in South Carolina.
 - Tori Citro (MT 2016) is contracted at Worlds of Fun for the summer as a singer.
 - Courtney Bollig (MT 2016) has been accepted to George Washington University to begin her master’s studies in higher education administration.
 - Maria Schroeder (MT 2017) will work for Western Playhouse this summer.
 - BSED Student/recent alumni accomplishments
 - Molly Beck was named Outstanding New Teacher for the state of Missouri in 2014. She teaches at Ladue Horton Watkins High School. This goes through a rigorous process of nominations, references, and review, along with other nominees throughout the state.
 - Brad Rackers will serve as President of the STAM Board of Governors. He teaches at Lee Summit High School.

- Recent Graduates found teaching jobs:
 - Daniels, Susan Communication at Smith-Hale Middle School/Hickman Mills
 - Dillinger, Carlie Speech/Theatre at Hollister
 - Hutsell, Vickie English Language Arts-Middle School/New Covenant Academy
 - Shelton, Jordan Theatre Teacher/Director at Wentzville School District
 - Talty, Karissa English at Greenfield High School
 - Volz, Cramista Speech and Theatre at Savannah High School
 - Wheeler, Amanda Logan-Rogersville High School
 - Compton, Brandon Willard Theatre

- Design/Tech students and recent graduates worked all over the country:
 - Steve Milosevich, a 2012 graduate, worked on Broadway on Fun Home! and is now working on Broadway's *Long Day's Journey into Night*.
 - Samantha Morrow – MSU Cosutme Shop Supervisor
 - Current students, Summer 2015
 - Shelbi Arndt – BFA Spring 2016 – Lighting Technician – Utah Shakespeare Festival
 - Jantzen Bates – Stage Management Intern – Westport Country Playhouse
 - Chris Compton – Hair/Wig Intern – Des Moines Opera
 - Maria Doutey – Production Intern – American Dance Festival – Durham, NC
 - Adelynn Hubbard – Stage Manager – Tent Theatre
 - Jennifer Lippert – Stitcher/Wardrobe – Tent Theatre
 - Victoria McWilliams – Lighting Intern – Seattle Children's Theatre
 - Blaine O'Donnell – BFA Spring 2016 – Lighting Technician – Royal Caribbean Cruise Lines
 - Abby Teel – Asst. Stage Manager –Tent Theatre

- BFA Acting current student and recent graduates worked all over the country:
- Current Students
 - Mel McCray, Colton Williams, Jessica Dahlheimer, Terra Ashe: all selected as performer/National ATME Conference, working with Broadway Choreographer Andrew Palermo on a devised work to be performed at the 2016 conference.
 - Alex Tolar: Passed Basic and Intermediate Certification, Fight Directors Canada
 - Emma Rathe: Passed Basic, Fight Directors Canada
 - Lora Hakanson: Passed Basic, Fight Directors Canada
 - Reagan Drake: cast in supporting lead, *The Weight* (SAG-AFTRA feature film)
 - Kat McCaula: Internship at Ensemble Theatre of Cincinnati (AEA)
 - Leah Hawkins: Disney
 - Sean Simpson: Bread and Puppet Theatre Company
 - Annie Lay: Ndere Theatre (Uganda)
 - Alex Stompoly: Coterie Theatre, Spinning Tree Theatre
 - Andrew Gordon: Disney

- Recent Alumni
 - Michael Reiser: Passed Basic and Intermediate Certification, Fight Directors Canada
 - [Lauren Sweetser](#) starred in the film *Pali Road*.
 - Michael Reiser played the role of Mozart in *Amadeus* at Spinning Tree Theatre in KC. He has also shot commercials for Commerce Bank and Quick Trip.
 - We had three current students (Andrew Gordon, Tori, and Carly Hayes) and alumnus Justin DeFreece get contacted by an agent from showcase and Kat McCaula had a meet and greet from her mailing.
 - Alex Grelle: one-man show for Steppenwolf's Salonathon this July.
 - Fee Basanavicius: produced a play she wrote, *Jensen and Wit*, through her own theatre company, Reutan Collective. They are producing *Two Gentlemen of Verona* soon. Artistic Associates include alumni: Jimmy Wilson and Josiah Kumpost. They are also producing a Web Series
 - Emali Price continues to teach with the Coterie in KC

- Rachel Edlow has booked some commercials in LA.
- Jill Kamler has booked commercials in LA.
- Ben Huestess is performing in a production of *A Chorus Line* in LA.
- Matthew Emerick finished a web series, *Ben & Betsy*, in LA. He also performed in a new play, *Wanting Miss Julie*, for the Loft Ensemble.
- Rachel Schmeling is finishing her Master's at the Royal Conservatoire of Scotland.
- Cecilia (Dorhauer) Tripp helped launch Tammin Sursok's (of *Pretty Little Liars*) new blog *Bottle & Heels*.

- Other Alumni performances on the following:
 - *The Middle* (tv)
 - *Modern Family* (tv)
 - *Trojan* (natl commercial)
 - *Bigger Than the Beatles* (film)
 - *Addicted* (film)
 - *Trumbo* (film)
 - *10 Cloverfield Lane* (film)
 - *Going Under* (film)
 - *The Coldest City* (film)
 - *King: Skull Island* (film)
 - *Enterprise* (natl commercial)
 - *The Bunny Hole* (tv movie)
 - *The List* (film)
 - *Salem* (tv)