

PROGRAM REVIEW
Fairmont State Board of Governors

Program with Special Accreditation Program without Special Accreditation

Date Submitted February 15, 2016

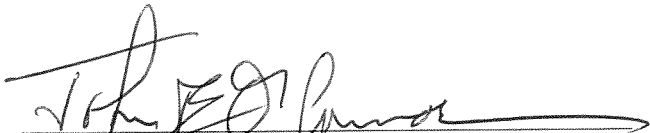
Program Bachelor of Arts – Theatre Arts
Degree and Title

INSTITUTIONAL RECOMMENDATION

The institution is obligated to recommend continuance or discontinuance of a program and to provide a brief rationale for its recommendation:

- 1. Continuation of the program at the current level of activity;
- 2. Continuation of program with corrective action (for example, reducing the range of optional tracks or merging programs); YEARLY
- 3. Identification of the program for further development (for example, providing additional institutional commitment);
- 4. Development of a cooperative program with another institution, or sharing courses, facilities, faculty, and the like;
- 5. Discontinuation of the Program

Rationale for Recommendation:



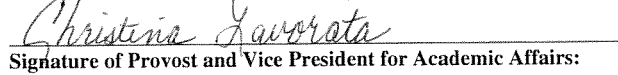
Signature of person preparing report:

3/23/2016
Date



Signature of Dean

3/23/16
Date



Signature of Provost and Vice President for Academic Affairs:

3-23-16
Date



Signature of President:

4-5-16
Date



Signature of Chair, Board of Governors:

4-14-16
Date

Executive Summary for Program Review

(not to be more than 2-3 pages)

Name and degree level of program

Bachelor of Arts in Theatre Arts

External reviewer

James Dylan Held, Professor Emeritus and Part-Time Lecturer of World Theatre & Drama
School of Theatre and Dance
West Virginia University
One Fine Arts Drive
PO Box 6111
Morgantown, WV 26506-6111

Synopses of significant findings, including findings of external reviewer

Mr. Held's complete review document is in Appendix A. His Overview, Summary Statement, and Recommendations for the Program follow, verbatim.

1. Strengths

A small but dedicated faculty with expertise in enough areas to serve the BA theater major and minor and theater education degree.

A good staff that adequately supports the fine arts area in essential functions.

Though a small program, still FSU's theater program is well supported by and needed in the community on and off campus, as is testified to by the loyal audiences that come to plays and even participate in the town & gown production program.

Strong BA programs that successfully produce graduates that easily make the transition to graduate programs in and out of state.

A very strong minor in theater.

2. Recommendations for Short-Term Improvement

Investments in the facility, specifically bringing the Wallman Hall Theater up to standard in terms of comfort, lighting, sound and general technical support. The stage and backstage areas need attention to insure the safety of faculty and students working in the spaces.

Improvements to the department's web site to enhance visibility, showcase productions by posting good production photos, information and pictures of each faculty member and their specialties, and complete information about each degree program and minor.

Consider a required minor in a field appropriate to accompany theater in order to insure that all

graduates have salable skills in two areas of expertise.

3. Primary Future Issues

Likely the most urgent issue is recruitment of more students. Without a significant increase in enrollment of theater majors, there seems little to no likelihood of adding needed faculty or technical staff positions, though these positions would go a long way in addressing deficiencies in being able to build professional-level costumes and scenery and provide sufficient expertise in lighting and sound while more equitably dividing the production design/tech duties that are now focused in two individuals.

Inadequate and outmoded facility [see below].

4. Suggestions for Long-Term Development

With significant enrollment of additional majors, new faculty lines would be important, but it seems to me that the most urgent need is for full-time staff support in the costume and scene

shops to materially help supervise students working in these areas and relieve the design/tech

faculty from doing too many jobs.

The chair's [coordinator's] load is much too heavy, but in a small department, he or she would be expected to teach more than in a large department. An additional faculty line taking about

half the load off the chair [coordinator] would be a significant benefit to the whole program,

allowing the chair [coordinator] more time to administer, to provide vision and to interact more with the community, fund-raising, etc.

Wallman Hall is an extremely awkwardly designed building for the arts and especially for theater, so a long-range goal would logically aim for a total replacement, if the program grows and attracts more students. The hard reality here is that it will be difficult to attract large numbers of new students without a fine facility! So, short-term improvements to the existing facility is all the more urgent.

Plans for program improvement, including timeline

We continue to focus our energies on improving our assessment work. The faculty have had several great conversations each semester during Faculty Development Week. These have helped us recognize weaknesses in student writing, and in their ability to synthesize what they learn in the classroom with their production work. We will continue these conversations, focusing on revising our program goals and working more diligently to connect student classroom learning to their production experiences. Additionally, we continue to collect data and artifacts and to file them in

Taskstream.

We continue to expand our recruiting efforts, as our teaching loads and production responsibilities allow. We have found that contact with recruits in their schools and at state theatre festivals yields

the greatest results. This effort does require time away from campus.

We have launched the "Raise the Curtain" fundraising campaign to enable urgently required improvements to the fly system and backstage areas of Wallman Hall Theatre. A timeline for the completion of these is difficult to determine due to economic uncertainties.

Identification of weaknesses or deficiencies from the previous review and the status of improvements implemented or accomplished

1. Development of a mission statement.

This has been accomplished.

2. Curriculum reform.

This is an ongoing problem for us as we juggle class load, production, assessment, recruitment, service, and professional development responsibilities. Additionally, the reviewer recommended that we "explore the possibility of securing the services of an external

facilitator to help guide [us] through this difficult process.” Time and budgetary constraints have prevented us from doing so.

3. Design/Tech faculty workload.

We did hire a full-time technical assistant to relieve Troy Snyder’s overwhelming work load.

When that individual left we were unable to hire another due to budget reductions.

4. Source of funding for productions.

The reviewer recommended that productions not be funded exclusively by student activity monies, but by a combination of these with institutional monies. This recommendation has not been implemented.

5. Expand professional development opportunities for the faculty.

The ongoing production schedule and limited staffing does not allow time for faculty professional development in the field, so this has not been accomplished.

6. Infrastructure improvements.

We have started a campaign to raise the necessary funds.

Six-year* trend data on graduates and majors enrolled

The number of students graduating with a BA in Theatre has doubled. The total number of graduates from 2010 through 2015 was 32; the number in the previous five year period was 14. The number of majors enrolled has increased from 7 in 2004-09 to 30 in 2010-15.

*The coordinator of the Department of Communication and Theatre Arts did not submit the program review in 2015, as was required.

Summary of assessment model and how results are used for program improvement

Our assessment of the Theatre Arts program relies on three direct measures: course-level assessments, a mid-program review, and THEA 4438, Senior Comprehensive Project. We meet several times a year to discuss the data collected from these measures, and have implemented several improvements in both course-level assessments and the assessment instrument for the senior project. Additionally, we are planning to implement a graduate portfolio review.

Data on student placement (for example, number of students employed in positions related to the field of study or pursuing advanced degrees)

Eight of our graduates are carving out a career in the field, most are in West Virginia, one is in Los Angeles and another in Minneapolis. Additionally, one has earned a graduate degree in Theatre, five are currently pursuing a graduate degree in Theatre or another field, and two are planning to enroll in a graduate program in the fall. The remainder of our graduates are working in business or service industries, utilizing the analytical, collaborative, and problem solving skills they have developed as Theatre Arts Majors.

Final recommendations approved by governing board

PROGRAM REVIEW

| FAIRMONT STATE UNIVERSITY | |
|---------------------------|--|
| Program: | Bachelor of Arts in Theatre Arts |
| School: | Department of Communication and Theatre Arts/School of Fine Arts |
| Date: | February 10, 2016 |

Program Catalog Description:

| |
|--|
| <p>COMMUNICATION AND THEATRE ARTS</p> <p>The Department of Communication and Theatre Arts faculty has designed a program to provide students with a variety of choices for developing their knowledge and skills through study and performance. By building a base of performance experience through classroom exercises, public performances, and competition, students can develop communication expertise which will prepare them to meet the challenges of the future.</p> <p>Students in the Department of Communication and Theatre Arts degree program have a graduation requirement of a 2.0 overall GPA and must earn a “C” or better in all their major courses.</p> <p>Students applying for admission to Teacher Education must also meet the requirements of the School of Education.</p> <p>Students may choose a degree program in:</p> <ol style="list-style-type: none"> 1) A Bachelor of Arts major in Theatre Arts; 2) A Bachelor of Arts major in Communication Arts; 3) Bachelor of Arts minors in either Communication Arts or Theatre Arts; 4) Bachelor of Arts in Education, single field, grades 5-12 in Oral Communication; 5) Bachelor of Arts in Education, single field, Pre-K-Adult in Theatre. <p>The co-curricular activities of this department are open to all students. For detailed information, see Forensics and Theatre under Student Services and Organizations in this catalog.</p> |
|--|

VIABILITY (§ 4.1.3.1)

Enrollments

| Applicants, graduates | YEAR | MAJOR | APPLICATIONS | ACCEPTED | REGISTERED | TOTAL | |
|--------------------------|-------|---------|--------------|----------|------------|------------|-----------|
| | | | | | | ENROLLMENT | GRADUATES |
| | 2009- | | | | | | |
| | 2010 | Theatre | 43 | 20 | 16 | 32 | 4 |
| | 2010- | | | | | | |
| | 2011 | Theatre | 46 | 21 | 13 | 42 | 5 |
| | 2011- | | | | | | |
| | 2012 | Theatre | 36 | 17 | 12 | 42 | 8 |
| | 2012- | | | | | | |
| | 2013 | Theatre | 36 | 18 | 13 | 32 | 7 |
| | 2013- | | | | | | |
| | 2014 | Theatre | 34 | 15 | 14 | 32 | 6 |

| Program courses | SUBJECT | COURSE | 2009- | 2010- | 2011- | 2012- | 2013- | |
|--------------------|----------------|---------------|--------------|--------------|--------------|--------------|--------------|--|
| | | | 2010 | 2011 | 2012 | 2013 | 2014 | |
| | COMM | 1105 | 36 | 38 | 19 | 28 | 23 | |
| | THEA | 1110 | 17 | 22 | 23 | 21 | 15 | |
| | THEA | 1114 | 21 | 20 | 13 | 13 | | |
| | THEA | 1140 | 17 | 25 | 28 | 19 | 19 | |
| | THEA | 1148 | 38 | 49 | 48 | 43 | 31 | |
| | THEA | 1151 | 21 | 13 | 9 | 15 | 15 | |
| | THEA | 1160 | 1 | 1 | | 1 | 1 | |
| | THEA | 1162 | | | | 1 | | |
| | THEA | 1164 | | 1 | | 3 | | |
| | THEA | 1166 | 1 | | | | | |
| | THEA | 1168 | 1 | 1 | | 1 | | |
| | THEA | 1199 | 28 | 51 | 27 | 35 | 35 | |
| | THEA | 2212 | 11 | 14 | 15 | 11 | 11 | |
| | THEA | 2220 | 17 | 9 | 20 | 19 | 16 | |
| | THEA | 2228 | 2 | 1 | | | 1 | |
| | THEA | 2230 | 14 | 10 | 11 | 9 | 10 | |
| | THEA | 2238 | 18 | 15 | 13 | 15 | 19 | |
| | THEA | 2244 | 11 | 11 | 10 | 9 | 6 | |
| | THEA | 2251 | 5 | | | | 7 | |
| | THEA | 3305 | 14 | | | | | |
| | THEA | 3314 | | 12 | | | | |
| | THEA | 3320 | 2 | 5 | 7 | 6 | 4 | |
| | THEA | 3326 | 5 | 9 | 6 | | | |
| | THEA | 3330 | | 14 | | 6 | | |
| | THEA | 3336 | 6 | 14 | 3 | 7 | 6 | |
| | THEA | 3340 | | 17 | | 10 | 4 | |
| | THEA | 3341 | | 15 | 5 | 7 | 5 | |
| | THEA | 3344 | 5 | | 8 | | 2 | |
| | THEA | 3346 | 11 | | 12 | | 9 | |
| | THEA | 3348 | 10 | 11 | 6 | 6 | 2 | |
| | THEA | 3350 | 10 | 3 | 9 | | 7 | |
| | THEA | 3352 | | 3 | | 3 | | |
| | THEA | 3354 | 1 | 1 | 3 | 1 | | |
| | THEA | 3356 | | | 1 | | | |
| | THEA | 3360 | 1 | | 4 | | 1 | |
| | THEA | 3362 | | 2 | | | | |
| | THEA | 3364 | 1 | 2 | | 1 | 2 | |
| | THEA | 3366 | 3 | 1 | 1 | | 1 | |
| | THEA | 3368 | 2 | 1 | | | 2 | |
| | THEA | 3375 | 3 | 20 | 3 | 7 | 5 | |
| | THEA | 3392 | 2 | | | | 3 | |
| | | | 2009- | 2010- | 2011- | 2012- | 2013- | |
| | SUBJECT | COURSE | 2010 | 2011 | 2012 | 2013 | 2014 | |
| | THEA | 4428 | 1 | | | | | |
| | THEA | 4432 | 16 | 27 | 18 | 8 | 19 | |
| | THEA | 4438 | 3 | 5 | 10 | 6 | 7 | |
| | THEA | 4439 | 1 | 1 | 1 | 1 | 1 | |

| | Grand Total | 326 | 406 | 323 | 287 | 266 | |
|--------------------------|---|------------|------------|------------|------------|------------|-----|
| Service courses | THEA | 1120 | 628 | 624 | 615 | 581 | 380 |
| Success rates Serv Crs | THEA | 1120 | 67% | 63% | 66% | 69% | 83% |
| ext ed/off campus crses | THEA | 1120 | 60% | 61% | 60% | 69% | 79% |
| cost/student credit hour | The five year average cost per student credit hour for the BA in Theatre Arts was \$102.84. | | | | | | |

Liberal Studies Requirements Met

| | |
|--|-----------------|
| Required General Studies Courses..... | 36-37 SEM. HRS. |
| Attribute IA – Critical Analysis | |
| ENGL 1108..... | 3 |
| Attribute IB – Quantitative Literacy | |
| MATH 1107..... | 3 |
| Attribute IC – Written Communication | |
| ENGL 1104..... | 3 |
| Attribute ID - Teamwork | |
| COMM 2201..... | 3 |
| Attribute IE – Information Literacy | |
| ENGL 1108 IA..... | |
| Attribute IF – Technology Literacy | |
| BISM 1200 or TECH 1100..... | 3 |
| Attribute IG – Oral Communication | |
| COMM 2201 (met in Attribute ID)..... | X |
| Attribute III - Citizenship | |
| HIST 1107 or 1108 or POLI 1103..... | 3 |
| Attribute IV - Ethics | |
| ENGL 2231..... | 3 |
| Attribute V - Health | |
| CRIM 2212 or PHED 1100..... | 2-3 |
| Attribute VI - Interdisciplinary | |
| Any course in VI..... | 3 |
| Attribute VIIA - Arts | |
| Any course in VIIA..... | 3 |
| Attribute VIIB - Humanities | |
| THEA 3375 in major..... | X |
| Attribute VIIC – Social Sciences | |
| Any course in VIIC..... | 3 |
| Attribute VIID - Natural Science | |
| Any course in VIID..... | 4 |
| Attribute VIII – Cultural Awareness | |
| ENGL 2231 (met in Attribute IV)..... | X |
| Additional General Studies hours | |
| Major Course THEA 3375 Writing Intensive Course..... | X |

Assessment Requirements

Since our last program review, Fairmont State has fully committed to an outcomes-based curriculum, including a revision of the General Studies requirements.

The outcomes for the Theatre Arts program are:

A graduate of the program will be able to:

work collaboratively and responsibly with other theatre professionals (actors, directors, designers, technicians, playwrights, management) to create theatre according to professional standards and practices;

make, defend, and apply decisions about design and performance based on text, audience, research, social/political/cultural/historical perspectives, theatrical conventions and trends;

create work relative to the student's area of study that demonstrates a comprehensive knowledge of theatrical theory and practice;

write and speak coherently about theatre as theory and practice.

The goals of the Theatre Arts program are:

Raise awareness of and appreciation for theatre arts in the community.

Create meaningful theatre experiences for the campus and the community.

Encourage students' self- understanding of their place in the world of theatre and progression toward graduation.

Foster a level of scholarship that allows students to compete in their chosen vocation or academic path.

Foster students' use of their theatre knowledge outside of the world of theatre.

Course level assessments include quizzes, reflections, essays, tests, outlines, research papers, and presentations, as well as specific projects related to the process of making theatre. Every Theatre Arts major writes a fully researched and documented paper. Additionally, all majors are required to present research in a professional conference format. The Senior Comprehensive Project is another assessment tool. Students formulate a project goal and plan, which are reviewed and approved by the faculty. Upon completion of the project, which includes a significant writing component, students present their work to the faculty.

The Theatre Arts program has made and continues to make strides in mapping outcomes to assessments via Taskstream.

Adjunct use

| Course | 2009-10 | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 |
|--------------------|----------|----------|----------|----------|----------|----------|
| COMM 1105 | | 1 | 1 | 1 | 1 | 1 |
| THEA 1120 | 1 | 2 | 3 | 4 | 3 | 4 |
| Grand Total | 1 | 3 | 4 | 5 | 4 | 5 |

Graduation/Retention Rates

| FALL TERM | FIRST TIME FT STUDENTS | RETURNED NEXT FALL | RETENTION RATE | FIRST TIME GRADUATED ON TIME | FIRST TIME GRADUATED 150 TIME | FIRST TIME GRADUATED 200 TIME |
|-----------|------------------------|--------------------|----------------|------------------------------|-------------------------------|-------------------------------|
| 2009 | 4 | 4 | 100% | 1 | 1 | 1 |
| 2010 | 6 | 5 | 83% | 1 | 1 | 1 |
| 2011 | 5 | 1 | 20% | 0 | 0 | 0 |
| 2012 | 5 | 4 | 80% | 0 | 0 | 0 |
| 2013 | 4 | 4 | 100% | 0 | 0 | 0 |

Previous Program Review Results

The previous review of the BA in Theatre Arts was submitted in January 2010 and was accepted by the Board of Governors.

ADEQUACY (§ 4.2.4.2)

Program Requirements:

BACHELOR OF ARTS IN THEATRE ARTS... 120 SEM. HRS.

Theatre Arts Curriculum (see below)..... 48 SEM. HRS.

General Studies Requirements.....36-37 SEM. HRS.

Free Electives.....35-36 SEM. HRS.

Theatre Arts Curriculum

Required Courses (39 hrs.)

| | |
|--|---|
| COMM 1105 VOICE & DICTION..... | 3 |
| THEA 1110 INTRODUCTION TO THEATRE..... | 3 |
| THEA 1114 BODY TRAINING AND STAGE MOVEMENT..... | 3 |
| THEA 1140 THEATRICAL PRODUCTION..... | 2 |
| THEA 1148 THEATRE WORKSHOP..... | 1 |
| THEA 1151 TEXT ANALYSIS..... | 3 |
| THEA 2212 THEATRICAL MAKEUP..... | 1 |
| THEA 2230 ACTING..... | 3 |
| THEA 2238/4432 ACTING WORKSHOP..... | 1 |
| THEA 2244 INTRODUCTION TO THEATRICAL DESIGN..... | 3 |
| THEA 2262/4462 PRODUCTION PRACTICUM..... | 1 |
| THEA 3336 DIRECTING..... | 3 |
| THEA 3340/41 THEATRE HISTORY I, II..... | 6 |
| THEA 3375 DEVELOPMENT OF DRAMATIC ART..... | 3 |
| THEA 4438 SENIOR COMPREHENSIVE PROJECT..... | 3 |

*One hour of THEA 1148 (Theatre Workshop) must be taken concurrently with THEA 1140 (Theatrical Production). THEA 1148 or 3348 taken separately from THEA 1140 will not fulfill the requirement.

Theatre Electives (9 hrs.)

(At least 6 hours must be upper-division.)

| | |
|---|-----|
| THEA 1199 SPECIAL TOPICS IN THEATRE..... | 1-3 |
| THEA 2220 ORAL INTERPRETATION..... | 3 |
| THEA 2251 PLAYWRITING..... | 3 |
| THEA 3305 VOICE FOR THE STAGE..... | 3 |
| THEA 3314 ADVANCED THEATRICAL MAKEUP..... | 1 |
| THEA 3320 THE ART OF STORYTELLING IN THEORY AND PRACTICE..... | 3 |
| THEA 3326 PERFORMANCE STUDIES..... | 3 |
| THEA 3330 ADVANCED ACTING..... | 3 |
| THEA 3344 ADVANCED THEATRICAL DESIGN..... | 3 |
| THEA 3346 CREATIVE PUPPETRY..... | 3 |
| THEA 3350 CHILDREN'S DRAMA..... | 3 |
| THEA 3352 CREATIVE DRAMA..... | 3 |
| THEA 3392 COSTUME HISTORY AND DESIGN..... | 3 |
| THEA 4480 THEATRE BUS. MANAGEMENT AND PROMOTION..... | 3 |
| THEA 4490 DIRECTED STUDY IN THEATRE..... | 1-3 |

Recommended Related Courses for Theatre Arts Majors:

| | |
|---|-----|
| ART 1120 ART APPRECIATION..... | 3 |
| ART 1142 DRAWING I: FOUNDATIONS OF DRAWING..... | 3 |
| ENGL 3374 SHAKESPEARE..... | 3 |
| ENGL 3390 MODERN DRAMA..... | 3 |
| MUSI 1120 MUSIC APPRECIATION..... | 3 |
| MUSI 1139 VOICE CLASS..... | 1 |
| MUSI 1141 VOICE I-IV..... | 1-2 |

• Required General Studies Courses.....36-37 SEM. HRS.

Attribute IA – Critical Analysis

| | |
|----------------|---|
| ENGL 1108..... | 3 |
|----------------|---|

Attribute IB – Quantitative Literacy

| | |
|----------------|---|
| MATH 1107..... | 3 |
|----------------|---|

Attribute IC – Written Communication

| | |
|----------------|---|
| ENGL 1104..... | 3 |
|----------------|---|

Attribute ID - Teamwork

| | |
|----------------|---|
| COMM 2201..... | 3 |
|----------------|---|

Attribute IE – Information Literacy

| | |
|-------------------|--|
| ENGL 1108 IA..... | |
|-------------------|--|

Attribute IF – Technology Literacy

| | |
|-----------------------------|---|
| BISM 1200 or TECH 1100..... | 3 |
|-----------------------------|---|

Attribute IG – Oral Communication

| | |
|--------------------------------------|---|
| COMM 2201 (met in Attribute ID)..... | X |
|--------------------------------------|---|

Attribute III - Citizenship

| | |
|-------------------------------------|---|
| HIST 1107 or 1108 or POLI 1103..... | 3 |
|-------------------------------------|---|

Attribute IV - Ethics

| | |
|----------------|---|
| ENGL 2231..... | 3 |
|----------------|---|

Attribute V - Health

| | |
|--|-----|
| CRIM 2212 or PHED 1100..... | 2-3 |
| Attribute VI - Interdisciplinary | |
| Any course in VI..... | 3 |
| Attribute VIIA - Arts | |
| Any course in VIIA..... | 3 |
| Attribute VIIB - Humanities | |
| THEA 3375 in major..... | X |
| Attribute VIIC – Social Sciences | |
| Any course in VIIC..... | 3 |
| Attribute VIID - Natural Science | |
| Any course in VIID..... | 4 |
| Attribute VIII – Cultural Awareness | |
| ENGL 2231 (met in Attribute IV)..... | X |
| Additional General Studies hours | |
| Major Course THEA 3375 Writing Intensive Course..... | X |

Faculty Data

| |
|----------------------------------|
| Faculty vitae are in Appendix B. |
|----------------------------------|

Accreditation/national standards

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|---|
| <p>The Theatre program is not accredited at this time; the accrediting body is the National Association of Schools of Theatre (NAST). Our curriculum, program goals and outcomes, and current faculty qualifications meet or exceed NAST standards. In order to obtain accreditation, we would need to implement the following changes:</p> |
|---|

- | |
|--|
| <ul style="list-style-type: none"> continue to develop and refine our assessment strategy; significantly change the way our productions are funded; hire full-time staff for the scene shop and the costume shop; hire a faculty member in the design/tech area; significantly improve the production facilities. |
|--|

| |
|--|
| <p>Elaborating on the last item in the above list, our outside reviewer Jim Held states in his review, “these facilities must be improved in the long run, and state-of-the-art lighting, sound, projection, scenic and costume facilities must be brought up to a national standard.” We have begun a fund raising campaign to support facility improvements.</p> |
|--|

| |
|--|
| <p>The faculty wants to pursue NAST accreditation. However, it is likely that the current financial environment will militate against our efforts, given the necessity for institutional support for additional staff and faculty. Additionally, prevailing faculty class load, production, assessment, recruitment, service, and professional development responsibilities are not conducive to committing to the amount of effort required to engage in the self-review process.</p> |
|--|

NECESSITY (§ 4.1.3.3)

Eight of our recent graduates are carving out a career in the field, most are in West Virginia, one is in Los Angeles and another in Minneapolis. Additionally, one has earned a graduate degree in Theatre, five are currently pursuing a graduate degree in Theatre or another field, and two are planning to enroll in a graduate program in the fall. We are also very proud of a recent graduate who is in the Peace Corps, teaching English in Rwanda. The remainder of our graduates are working in business or service industries, utilizing the analytical, collaborative, and problem solving skills they have developed as Theatre Arts Majors.

While there are similar programs in West Virginia, ours remains a necessity for the institution's service region by providing a quality education at relatively low cost. The small size of both the program and the institution are attractive to many students who felt lost in the larger program at WVU. Additionally, our longstanding mission of preparing teachers is a draw for many of our majors.

Finally, OnStage, the popular online theatre resource, recently recognized Fairmont State's theatre program as the best theatre school in West Virginia.

CONSISTENCY WITH MISSION (§ 4.1.3.4)

Fairmont State University MISSION STATEMENT

The Mission of Fairmont State University is to provide opportunities for individuals to achieve their professional and personal goals and discover roles for responsible citizenship that promote the common good.

Fairmont State University VISION STATEMENT

Fairmont State University aspires to be nationally recognized as a model for accessible learner-centered institutions that promote student success by providing comprehensive education and excellent teaching, flexible learning environments, and superior services. Graduates will have the knowledge, skills, and habits of mind necessary for intellectual growth, full and participatory citizenship, employability, and entrepreneurship in a changing environment.

Fairmont State University PHILOSOPHY AND OBJECTIVES

Fairmont State University considers its broad objective to be the education of its students as intelligent and productive persons, capable of participating in and understanding the world of the twenty-first century. Accordingly, the University seeks to provide a suitable environment for free and responsible inquiry into the nature, sources and implications of human knowledge and culture, and it challenges students to promote their own intellectual, social, and personal development.

The University faculty serves this objective by guiding students in acquiring knowledge and by maintaining a dialogue with them. The University fully supports the ideal of a well-educated society and upholds the academic freedom of its faculty and students, confident that the best interests of the community are served when the search for truth is imaginative and vigorous.

The University follows a liberal policy of student admissions and believes that it can help highly-motivated students to overcome many challenges in their academic preparation. Because its academic standards are high, the Fairmont State University degree represents a level of achievement respected throughout the nation.

The University has a traditional interest in preparing teachers for public schools in West Virginia, as well as in other states. Recognizing the importance of able teachers to a progressive society, it requires outstanding academic performance of its teacher candidates and offers them sound professional training for elementary and secondary teaching.

Drawing many students from its immediate vicinity, the University welcomes the enthusiastic support it receives from Fairmont and surrounding areas. In return it participates actively in community projects, shares its programs and facilities with the public and serves the community as a center of information and culture.

Specifically, the mission of Fairmont State University is to provide programs needed by those in its geographic service area, to the extent permitted by its financial and human resources and its assigned role in the state's system of public higher education. This mission is accomplished by meeting these objectives:

- Offering a broad range of traditional baccalaureate degree programs in the arts and sciences, teacher education, and business administration;
- Providing opportunities for occupationally-oriented baccalaureate study through expansion of existing industrial technology programs and the development of additional career-related curricula;
- Bringing selected study opportunities into communities in the University's service region through the use of the mass media, regional educational centers, external degree programs, and other forms of nontraditional study;
- Encouraging a broad segment of the populace, including various age groups and the economically deprived, to avail themselves of educational opportunities;
- Serving the greatest number of students by holding University costs at the lowest possible level and providing financial support to those who need it to gain equal access to higher education;
- Relating the breadth of the curriculum to the availability of appropriate employment opportunities and the needs of business, industrial and public service agencies in the

APPENDIX A
REPORT OF THE OUTSIDE REVIEWER

Fairmont State University

Fairmont, WV
Dr. John O'Connor, Chair
Dept. of Communication & Theater Arts
17 November 2015

James Dylan Held, Prof. Emeritus, West Virginia University



Bachelor of Arts major in Theater Arts
Bachelor of Arts minor in Theater Arts
Bachelor of Arts in Education, single field, Pre-K to Adult in Theater

DISCLAIMER

The following report and any statements therein regarding the theater program, degree programs and activities reflect the considered opinion of the reviewer, using the basic outline of a Visitor's Report from the National Association of Schools of Theater. This report, however, has no association with NAST accreditation that must be sought independently.

ACKNOWLEDGMENTS

I would like to thank Dr. John O'Conner, chair, Prof. Troy Snyder, Dr. Francene Kirk, Prof. Susan Cato-Chapman, and the staff and students of the Dept. of Theater Arts for their openness and honesty in portraying the many positive aspects as well as the challenges facing the department. In addition, Interim Dean Dr. Robert Mild, was very candid in his support for the unit as well as his acknowledgement of the realities of budgeting, recruitment needs, and fund-raising.

A. Purposes: The department has a well-written mission statement that makes clear that the unit's purpose is to serve the community with a solid undergraduate bachelor's degree program and minor option, as well as a bachelor's program in education with a theater emphasis.

B. Size and Scope: Fairmont State University (FSU) has about 4200 students on a campus shared with Pierpont Community College. The theater department enrolls about 25 majors and another 15 or so students that take classes, work on shows and just enjoy the department regardless of major. There are 4 full-time faculty members, a half-time costume shop manager and some support staff that also serve the School of Fine Arts, making this a small department that puts intense pressure on all of its faculty and staff and students to manage classes, production duties, recruitment, and any fund-raising required. The really difficult challenge for everyone is realistically balancing the needs of the curriculum and production program with the

very limited faculty and staff and small pool of student majors and/or minors willing to take on essential production assignments while working toward graduation requirements.

C. Finances: The budget figures showed to me appear to be adequate to meet the day-to-day functions of the unit, though, as noted in previous reviews, the funding of productions through student fees is still problematic. FSU students get free admission to productions, so any actual ticket income is generated by faculty and community members, of which there have always been a good mix. That income is able to be kept for the needs of the unit. The State of West Virginia has imposed a 4% budget reversion and, as this visit was in progress, an additional 2% cut was announced for the spring. There is no question that this kind of budget reversion has a negative impact on the unit. In this case, the half time scene shop staffer that had resigned earlier, is not being replaced and that budget line has been eliminated. I feel strongly that this position is very important, as is the costume shop manager...more on this topic under item E.

D. Governance and Administration

1. **Overall Effectiveness:** For a small liberal arts campus, FSU has a very good governance structure with a president, provost, deans, and chairs. In this case, the School of Fine Arts is led by a Dean with unit chairs serving under him. It appears to me that this is a very workable system, though I was told that the Dean, Provost and President are all nearing retirement, which, if they all retired at once, would put a terrific strain on FSU to replace them and enunciate a vision for the future, so I selfishly hope they can decide to retire one at a time and even plan the inevitable transition to the benefit of the whole institution.
2. **Policy-Making:** The theater faculty tends to function as a committee of the whole to make decisions about policy, curriculum, production choices, staffing, etc. The chair is responsible for calling meetings and setting the tone of discourse but it seems clear that the faculty as a whole does feel invested in and responsible for working together for the benefit of the whole unit.
3. **Theatre Executive's Load and Responsibilities:** As of this writing, Dr. O'Connor teaches 15 hours for the semester in order to increase his salary but also in order to fill gaps in classes that students require to graduate. The only way a faculty of four can cover the entire curriculum is by offering classes every other year or more, so if students fail to take, for example, the theater history sequence, it may not be offered again before they graduate, so it must be fit in if possible. Having chaired my own department for six years, I am well aware of the requirements imposed upon administrators, at least in a large department. FSU would reflect many of the same administrative functions common to every academic unit: reports, advising, management of budgets and personnel, annual evaluation of faculty and staff, production support, etc. I think this load is too heavy but I don't see a solution apart from added staff.
4. **Communication:** What academic unit does not have communication issues? This one is no different. I heard from students and faculty that everyone needs to do a better job. It's easy to say you have a problem but the devil is in the details! We want to go all electronic but not everyone will read their email messages, look at a bulletin board where

communiques are posted, read paper mail, listen during faculty/staff meetings, etc. The students are keenly aware of how pressed the faculty are to do all they are required to do, but they also wish their faculty were more responsive and that essential information was being disseminated more efficiently. Try harder, folks!

E. Faculty and Staff: Each faculty member has education and training equal to their assignment. The faculty vitae certainly reflect a fine level of accomplishment in terms of scholarship, creative output, classes qualified to teach, committee and recruitment work, etc. As above, the only way four faculty members can teach the entire curriculum is by staggering the courses so that many are taught only every other year, once a year or the like. Clearly, more faculty would be of great help to this faculty. The catch-22 is that there will be no new faculty lines without significantly more theater majors. There will be no new staffing for the costume and scene shop without significant recruitment. The urgent needs are for a full-time costume shop manager/stitcher and, I would submit, a full-time scene shop manager/technical director that could take some of the load off the designer that must handle scenery, lighting, properties, sound, and special effects—too much for one person, especially as that one person is in middle age! The same could certainly be said for the costume shop. Costumes, like scenery, is a very labor-intensive art form. It amazes me how healthy the overall morale is among this very over-worked group!

F. Facilities, Equipment, Technology, Health, and Safety: Theater education and production is housed in Wallman Hall, an aging facility in an awkward round configuration. Classrooms are arrayed around the perimeter, with the theater and shops in the center. Facilities are spread over 2-3 levels of the building. Renovations have been carried out in classrooms and some public areas. That said, the theater is probably in the most need of major attention. There is a fund-raising effort under way to do some simple painting and purchasing of new equipment. New seating was recently added and the whole building has had all new HVAC installed.

For a BA program, I would judge the facilities to be adequate, not lavish, but in serious need of renovation. The most depressing room I saw was a black-painted large room used for nearly all acting related classes. It may get some new draperies around the perimeter that would certainly make it more appealing, but the lighting is awful, the ceiling is kind of low and furnishings are scarce. The other classrooms I saw look just fine. Some have built-in projection and screens and if they do not, there are portable projector/PC units available. I really liked the roll-around student seating/desks that can easily be reconfigured if a class wishes to divide students into discussion groups.

Faculty offices seem fine and there are separate department offices for staff. Of the production shops, I thought the best was the costume shop. Though smallish, it is very well organized and has work tables and equipment sufficient for the program. The scene shop is pretty cramped but Prof. Snyder assures me that scenic designs can be completed effectively. There is good basic carpentry equipment and, based on productions I have seen over many years in this theater, I would have to agree that though the production facilities are marginal, they do work. That being said, if FSU really wants to improve and upgrade its theater program, these facilities must be improved in the long run, and state-of-the-art lighting, sound, projection, scenic and costume facilities must be brought up to a national standard (review NAST Standards in the NAST Handbook). Theater is, admittedly, a very expensive art form, requiring a working theater, production shops, classroom spaces, support equipment, and faculty and staff with professional caliber expertise to guide students. The institution must simply decide if the arts generally are worth the investment. They must understand what the arts return to the community on and off campus, what the

educational benefits are to the general university student, and how the arts impact the quality of life on campus and in the greater community. Any study done over the last many years by the National Endowment for the Arts details the powerful and pervasive influence the arts has on any community and on a wide variety of university curriculums, apart from those who choose to major in an arts field.

Knowing some of the faculty here for years, I have no doubt that every precaution is taken to keep students safe and to educate them in the safe operation of all equipment and substances used in theater production.

G. Library and Learning Resources: The FSU Library is located across the walk from Wallman Hall. A walk-through revealed a light and airy building that has received good renovation in recent years, and has a multitude of computer stations for student work, most in full use during my visit. Prof. Snyder showed me the collection, which is certainly satisfactory for BA level curricular offerings. The budget seems adequate and the library is willing to purchase any materials the faculty deem important in support of coursework.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

1. Recruitment, Admission and Retention: Faculty members identify recruitment as being an essential priority since, without significantly more majors enrolled in the theater program, there can be no additional faculty or staff hires and major renovations and equipment purchases would be unlikely. The reality here is that attracting new students to this program will be difficult given the condition of the facility and the small faculty. 15 miles north is the much larger and more lavishly supported School of Theater and Dance at WVU. FSU's best advertisement is its modest size and scope, and its guarantee of a program attractive to those many students who have no interest in a large program, big facilities and the like. However, large or small still costs what it costs to provide facilities, faculty, staff, equipment, etc.

Once recruited, students tend to stay and graduate from FSU. Over the years, quite a few of these grads have gone on to graduate school at WVU and other quality programs.

2. Record Keeping: The standard is electronic records. FSU seems to be in good shape in this regard. No concerns.

3. Advisement: Faculty advise students and it appears that students are happy with the advice they get, though they worry about the faculty being over-burdened with too many assignments over more than one discipline.

I. Published Materials and Websites: Posters, programs, recruitment materials—all look fine. There is an in-house staff member that takes care of these publications, including the web site. I reviewed the FSU web site and the section on theater. That it is adequate is about the best I can say for it, at this time. Apparently there are stringent rules for how materials are posted and in what style. This “branding” effort by FSU is not at all unusual, but it would be helpful if it were easier to manage postings and for the institution to realize that a university's website is a

prime recruitment tool in today's world. So, the theater and arts pages should be colorful, contain very good visual material of productions, facilities, posters, curricular offerings, information about each faculty member, etc. These things are really essential and would go a long way in assisting the faculty with their recruitment program.

N. Programs, Degrees, and Curricula

1. Specific Curricula

Degree Title: Bachelor of Arts in Theater Arts

- (1) **Status** – This is the signature program for the theater unit.
- (2) **Curriculum** – In examining the catalog requirements for the BA degree, and reviewing an example of a 4-year model schedule, it appears that student majors can complete the program by taking 15 credit hours per semester while spreading out the general studies requirements (36-37 cr.), the theater major requirements (39 cr.), theater electives (9 cr.) and free electives (35-36 cr.) over four years. I think this curriculum can give students a good foundation in the art of theater. That said, I think it would help to review the 4-year model and discuss what students should be learning at each level. Surely, the basics of acting, design, technology and the like belong in the first year, but the story of the theater—the history, might better belong in the second year, with the literature of the theater sprinkled throughout. The senior year seems full of electives...too full, perhaps? Time to focus and specialize?
- (3) **Student Work** – Students learn theater arts by a combination of classroom studies and production participation (acting, designing, crewing all technical areas). In this way, they build mastery in a step-by-step approach that requires increasing levels of sophistication via the classroom and more responsible assignments on productions.
- (4) **Development of Competencies** – If the curriculum is followed as published, I think students would be able to master the various disciplines of theater at the BA level. From the point-of-view of national standards, I would suggest that the balance of general studies, theater studies/elective, and free electives, though apparently in balance, is not. 35-36 hours of free electives is extremely generous. I would strongly urge the department to consider a required minor in a discipline that would enhance theater studies by pairing, say, English, Art, Business Administration, Marketing, Journalism, and the like. I have not reviewed all available minors on campus, so a complete review of the possibilities should be considered. In addition, I think the minor in theater, at 31 hours, is just a few credits shy of the major requirements. Most minors tend to be around 18-20 credits. In short, there are plenty of credits available for completion of a minor (say 20 credits) and then take the remaining 11 credits and add some or all to theater electives that would give students more flexibility for specialization within theater disciplines. National standards suggest about 10% of the total curriculum in electives.

- (5) **Overall Effectiveness** – For the purposes of this periodic review, I see no compelling weaknesses. Students seem happy with their courses of study, faculty are able to teach needed courses on a more or less regular schedule, and play production is completed in spite of woefully inadequate production facilities.

Degree Title: Bachelor of Arts minor in Theater Arts

- (1) **Status** – The department offers minors in theater and communications.
- (2) **Curriculum** – The curriculum requires 35-36 credit hours, spread over a series of course that require students to gain a basic knowledge of all essential disciplines within theater. Indeed, as above, this minor is only 3-4 credits short of a major, not counting theater electives. That does make it a strong minor, since most minors tend to require 18-20 credits.
- (3) **Student Work** – Work required of minor students will be about the same as majors, though it would be my assumption that minors would be more likely to serve on crews and act in supporting roles, rather than being crew heads and leads in plays.
- (4) **Development of Competencies** – Pretty much the same as the BA. In a minor, student are expected to gain a basic knowledge of an art form and it would certainly appear that this minor successfully accomplishes that goal.
- (5) **Overall Effectiveness** – As discussed above, I would strongly suggest a review of the minor to reduce its requirements to around 20 credits, and then shift those extra credit hours to electives...or, keep the 31 hours but insure that 9-10 of those hours are in theater electives. *Ask yourself, does the 31 hour requirement attract the number of minors you would like in the program? What are other minors on campus requiring? Review minors at other peer institutions.*

Degree Title: Bachelor of Arts in Education / Theater Arts

- (1) **Status** – This is a well-balanced program for training (I assume) secondary teachers with an emphasis in theater arts.
- (2) **Curriculum** – The curriculum is a good balance of theater studies (43 cr.), Professional Education (39 cr.) and General Studies (39-41 cr.). I could identify NO electives in this program that would get a strong comment from any accreditation organization. Again, about 10% of any program should consist of free electives. On the other hand, I see why there is not room for electives...it looks like a theater major with a strong education minor.
- (3) **Student Work** – To meet state certification requirements, students must complete coursework, student teaching and other requirements mandated by the state.

(6) Overall Effectiveness – A very effective and experienced faculty member heads this program, so I have no doubt that all state requirements are incorporated into the curriculum and are receiving due diligence in the classroom and laboratory.

4. Performance: Generally speaking, two productions are mounted each semester, with a separate town and gown summer season for most years, some mounted at the nearby historic Pricket's Fort amphitheater. In past years, I have seen 2-3 of the shows at the fort that have always been well mounted and cast and entertaining for the community. I have also seen several shows at Wallman Hall Theater over the years and have never been disappointed. In fact, given the limitations of the facility for play production, I have been double impressed with the high level of production values (sets, costume, lighting and sound). It appears to this reviewer that the faculty, staff and students manage well on limited facilities and resources to produce fine work that the campus and community can be proud of.

5. Theatre Studies in General Education: Theater faculty do offer general education courses in the appreciation of theater for all FSU students. Courses enroll about 50 students each term. This course seems to be meeting the need on campus for an arts related option. The minor in theater also provides an opportunity for majors in other disciplines to gain basic expertise in theater arts.

O. Theatre Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development: As noted above, the theater faculty operates as a committee-of-the-whole for much of their work in this area. It seems to me that this is a workable option for a small faculty. All are committed to the department, three of the four are tenured, senior level faculty that tend to work well together. When disagreements arise, the majority vote is respected by all.

Q. Overview, Summary Assessment, and Recommendations for the Program

Note: This is the most important section of this report because it attempts to synthesize the whole report and then make recommendations based on the evidence presented above. This reviewer is offering these comments based on 33 years as a faculty colleague at WVU, on 27 years as a NAST site visitor/consultant to 26 colleges and universities, all but one as team chair, 5 years as a member of the NAST Commission on Accreditation, and 5 years' service to the WV Board of Trustees Program Review Committee (both undergraduate and graduate sections). I chaired WVU Theater's Curriculum Committee's School and College committees for a total of about ten years and served three years each on the Faculty Senate Curriculum and General Education Committees.

1. Strengths

- A small but dedicated faculty with expertise in enough areas to serve the BA theater major and minor and theater education degree.
- A good staff that adequately supports the fine arts area in essential functions.

- Though a small program, still FSU's theater program is well supported by and needed in the community on and off campus, as is testified to by the loyal audiences that come to plays and even participate in the town & gown production program.
- Strong BA programs that successfully produce graduates that easily make the transition to graduate programs in and out of state.
- A very strong minor in theater.

2. Recommendations for Short-Term Improvement

- Investments in the facility, specifically bringing the Wallman Hall Theater up to standard in terms of comfort, lighting, sound and general technical support. The stage and backstage areas need attention to insure the safety of faculty and students working in the spaces.
- Improvements to the department's web site to enhance visibility, showcase productions by posting good production photos, information and pictures of each faculty member and their specialties, and complete information about each degree program and minor.
- Consider a required minor in a field appropriate to accompany theater in order to insure that all graduates have salable skills in two areas of expertise.

3. Primary Futures Issues

- Likely the most urgent issue is recruitment of more students. Without a significant increase in enrollment of theater majors, there seems little to no likelihood of adding needed faculty or technical staff positions, though these positions would go a long way in addressing deficiencies in being able to build professional-level costumes and scenery and provide sufficient expertise in lighting and sound while more equitably dividing the production design/tech duties that are now focused in two individuals.
- Inadequate and outmoded facility [see below].

4. Suggestions for Long-Term Development

- With significant enrollment of additional majors, new faculty lines would be important, but it seems to me that the most urgent need is for full-time staff support in the costume and scene shops to materially help supervise students working in these areas and relieve the design/tech faculty from doing too many jobs.
- The chair's load is much too heavy, but in a small department, he or she would be expected to teach more than in a large department. An additional faculty line taking about half the load off the chair would be a significant benefit to the whole program, allowing the chair more time to administer, to provide vision and to interact more with the community, fund-raising, etc.
- Wallman Hall is an extremely awkwardly designed building for the arts and especially for theater, so a long-range goal would logically aim for a total replacement, if the program grows and attracts more students. The hard reality here is that it will be difficult to attract large numbers of new students without a fine facility! So, short-term improvements to the existing facility is all the more urgent.

APPENDIX B
FACULTY VITAE

SUSAN CATO-CHAPMAN

Curriculum Vitae

1715 ½ Locust Ave, Apt 1A

Fairmont, WV 26554

561.221.8206

susancatochapman@gmail.com

Master of Fine Arts- *Florida Atlantic University*

Bachelor of Arts- *University of North Carolina at Asheville*

Certified Michael Chekhov Associate Teacher and Board Member- *Great Lakes Michael Chekhov Consortium*

Chesapeake Bay Alexander Studies- *Trainee, Year One*

Alba Emoting (CL1)

Member Actor's Equity

Areas of Expertise:

- Acting for Majors and Non-Majors (All Levels);
- Movement for Majors and Non-Majors (All Levels);
- Michael Chekhov Technique;
- Alexander Technique;
- Viewpoints;
- Auditioning;
- Acting for the Camera;
- Voice and Speech;
- International Phonetic Alphabet and Dialects;
- Voiceovers; and
- Sound Design.

Professional Membership/ Affiliation:

- The Association of Theatre Movement Educators;
- Actor's Equity Association;
- Michael Chekhov Teaching Certification
- Southeastern Theatre Conference (Co-Vice Chair, Movement Committee);
- Florida Theatre Conference;
- Stage Source of Boston; and
- Alpha Psi Omega Theatre Fraternity.

Education

Florida Atlantic University

Master of Fine Arts

2006-2009

- **Full academic and performance scholarship** as well as a bi-weekly stipend;
- **Graduated with academic honors;**

- In addition to all coursework, performed in several productions including Equity productions during summer repertory festivals;
- Student Ambassador (Provided a live performance of a production to show the quality of programs at the university and to advertise the wide array of events in the School of the Arts & College of Arts & Letters. Spoke on behalf of the College of Arts & Letters to potential donors); and
- Course highlights include: MFA Acting; Voice and Movement; Acting for Shakespeare; Dramatic Theory & Genre; Acting for the Camera; Dramaturgy of Literature.

University of North Carolina at Asheville
Bachelor of Arts: Theatre Performance

2001-2005
 Asheville, NC

- Liberal arts institution with conservatory theatre program;
- Worked behind and on stage in both proscenium and arena stages; and
- Course highlights include: Evolution, Revolution and Social Change; Humanities; Arts & Ideas.

Great Lakes Michael Chekhov Consortium
Kent State University
Teacher Certification Program

2011-2013
 Kent, OH

- Certified Teacher in the Michael Chekhov acting technique; and
- Sponsored by an institution of higher learning.

Chesapeake Bay Alexander Studies (CBAS)
 2015-present
Alexander Certification Program,

- Trainee in the Alexander Technique teacher training program

Training

Great Lakes Michael Chekhov Consortium:

Mark Monday
 Catherine Albers (Professor Emeritus, Case Western Reserve University)
 Lionel Walsh (Windsor College), and
 Lavinia Hart (Wayne State University)

Acting Instructors:

Jean-Louis Baldet
 Desmond Gallant
 Sheldon Deckelbaum,
 Laura Facciponti Bond, and
 Kristen Kundert

Movement Instructors:

Meade Andrews (Alexander, Viewpoints, Laban), and

Clarence Brooks (Modern Dance, Laban)

Voice Instructors:

Mariah Johnson (Fitzmaurice, Voiceovers)
Bridget Connors (Linklater, Skinner), and
Laura Facciponti Bond (Linklater)

Teaching Experience

Fairmont State University
Fairmont, WV

2014-Present

Acting 1

This course begins to define the highly disciplined process for the future professional theatre practitioner. There were explorations in three basic areas of human involvement; relationship to objects, environment and people. This is a Stanislavski-based class that incorporates the work of many master acting teachers (Meisner, Hagen, Chekhov, Shurtleff, etc.).

Advanced Acting

Advanced acting course for majors. This class focused cultivating character through the use of method. Basic exercises employed in the Michael Chekhov Technique, Sanford Meisner, Viewpoints, and Laban were used as a means of cultivating a psycho-physical and stimulus and response approach to acting. The class focused on exploring different characterizations as a means of finding the range of expression.

Theatre Appreciation

A class to help students become intelligent theatregoers whose enjoyment of theatrical events is enhanced by a critical perspective, an understanding of the various elements that constitute the art of theatre, and an appreciation of the value of theatre in life. Emphasis will be placed on the relationship between production elements (playwright, script, director, designer, performer, etc.); on the styles of theatrical expression; on the genres, which make up the body of dramatic literature; on the historical development of theatre art; and on your role as an informed, attentive, and critical theatregoer.

Directing

This course is an introduction to the basic tenets of directing for the stage. Attention will be paid to developing skills required of any stage director, including visual composition, script analysis, working with actors and designers, casting, blocking, and rehearsal techniques. This course will not only look at the product of your directing but, more importantly, the directorial process. To do so, this course will include a variety of learning activities from class discussions and readings to in-class exercises, presentations, and performance projects.

Body Movement

A course in developing awareness, freedom, and ease of movement. Students study a variety of movement disciplines including Viewpoints, Laban, Alexander Technique, and Suzuki in order to develop a vocabulary for use in warm-up, rehearsal, and performance.

Voice and Diction

This course covers the theory and practice of speech science, provides the basic information necessary for further speech and drama study and helps students improve their speaking skills. Open to communication and theatre arts and music students only.

Performances Studies

This course explores the theories and practices of approaching performance as a way of knowing. Through theatre exercises and personal discovery, students research, create, and perform a piece for the stage. As part of your ongoing commitment to growing as a working artist, you will be required to attend the screening auditions for the Southeastern Theatre Conference.

Florida Atlantic University
Boca Raton, FL

2006-2014

Movement for Actors

A course in developing awareness, freedom, and ease of movement. Students study a variety of movement disciplines including Viewpoints, Laban, Alexander Technique, and Suzuki in order to develop a vocabulary for use in warm-up, rehearsal, and performance.

Acting I

This course begins to define the highly disciplined process for the future professional theatre practitioner. There were explorations in three basic areas of human involvement; relationship to objects, environment and people. This is a Stanislavski-based class that incorporates the work of many master acting teachers (Meisner, Hagen, Chekhov, Shurtleff, etc.).

Acting II

This was a second level acting course for majors and select non-majors. This class primarily focused cultivating character through imagination. Basic exercises employed in the Michael Chekhov Technique and Sanford Meisner was used as a means of cultivating a psycho-physical and stimulus and response approach to acting. The class further explored the idea and cultivation of using method to create a character.

Acting III

This was a third level, advanced acting course for majors. This class focused cultivating character through the use of method. Basic exercises employed in the Michael Chekhov Technique, Sanford Meisner, Viewpoints, and Laban were used as a means of cultivating a psycho-physical and stimulus and response approach to acting. The class focused on exploring different characterizations as a means of finding the range of expression.

Professional Development Seminar for BFA/MFA Students

This is a professionally based seminar on developing strategies of entering the professional world. It will assist students in learning about the professional and monetary demands of becoming a professional actor. It encompasses various aspects of the profession, including

information about professional audition techniques. It also instructs students about union membership, promotional materials and using new media to fully market their product (web sites, demos, etc.). The seminar also introduces graduate school options for the student desiring further training. It also provides guidance for teaching incoming MFA students development of syllabi.

Script Analysis

Lecture/discussion course designed to aid the student in reading drama as a performance art and imagining the transition from page to stage. Students interact with theatre practitioners to discover the script as realized theatre. A variety of classical and modern scripts are used.

Graduate Movement for Actors

A private internship, working with Meade Andrews. Assisted Ms. Andrews in teaching MFA students and planned and executed two solo classes during our tenure. The classes fit within her overall lesson plan and also were an expression of my own teaching methods.

Movement Consultant

Cloud 9, How I Learned to Drive, Dog Sees God, Sweeney Todd, Down The Road Designed a rehearsal that centered on the use of movement techniques including, but not limited to Viewpoints, Laban, and Michael Chekhov's Life Body.

Audition Coach/Voice Coach

Coached actors for the Southeastern Theatre Conference (SETC) screening auditions in addition to the Florida Theatre Conference (FTC).

Digital Media Arts College
Boca Raton, FL

2011

Expressive Theatre

A class built as a general introduction to theatre and movement for BFA Graphic Artists. Basic exercises from the MC Technique and Bogart and Overlie's Viewpoints help the students develop a better understanding of the psycho-physical and stimulus and response approach to acting. Students will implement a practical application of using the complete body as a tool for expression.

Professional Performance Experience (Selected)

Arts Garage (Equity SPT), Delray Beach, FL
Cat's Paw

Florida Stage (Equity LORT C), Manalapan, FL
The Bridegroom of Blowing Rock
Young Playwrights' Festival
First Stage New Works Festival
The Storytelling Ability of a Boy

Bloodrustmudbones

Florida Atlantic University Repertory (Equity URTA), Boca Raton, FL

Noises Off

Carousel

A Thurber Carnival

Evita

Bye Bye Birdie

Commercials/Voiceover (Selected)

Independent Voice Over Services (*Demo Available Upon Request*)

Sam Adams Commercial (*demo*)

University/Other Performance Experience (Selected)

Florida Atlantic University Graduate Acting Program

*Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*¹

Titus Andronicus

The Three Sisters

*The Lady from Dubuque*²

*Hunting the Basilisk**

University of North Carolina at Asheville

*Equus*³

Vinegar Tom

Tales of Ovid

Other:

Agnes of God **Western Piedmont Players**

Fried Green Tomatoes **Western Piedmont Players**

The Laramie Project **Asheville on Broadway**

*Dearly Beloved** **Asheville Community Theatre**

Godspell **Parkway Playhouse**

Faith By Fire: The Spiritual Journey of Joan of Arc **Jericho Productions**

*Sylvia*** **Hickory Community Theatre**

Look Homeward Angel **Hickory Community Theatre**

Vagina Monologues **Consider the Following**

Directing Experience

Fairmont State University

- *The Boy Friend*, by Sandy Wilson
- *Far Away*, by Caryl Churchill
- *Upon the Fragile Shore*, by Caridad Svich
- *A History of FSU Theatre* (co-directed)
- *The Importance of Being Earnest*, by Oscar Wilde (Spring 2016)

Florida Atlantic University

- *The Blind*, by Maurice Maeterlinck
A conceptual piece created by using the Michael Chekhov Technique, namely, Atmosphere, Imaginary Body, and Sensations
- *4.48 Psychosis*, by Sarah Kane
Conceptual movement-based piece driven by the work of Anne Bogart's Viewpoints and Rudolf Laban's Eight Basic Efforts; and Encore performance due to overwhelming response.
- *Sweeney Todd, The Demon Barber of Fleet Street*
Assistant Director, Sound Designer, Movement Consultant
- *With Their Voices Raised*, by Katy Morris
Documentary theatre highlighting the survival stories of Hiroshima and Pearl Harbor Survivors.
- *Home For Christmas*
Dances We Dance
Director, Choreographer, Sound Designer
Original Viewpoints piece highlighting the journey of travelers going home for Christmas
- *Echo and Narcissus*
Dances We Dance
Director, Choreographer, Sound Designer

Technical Theatre

Eurydice by Sarah Ruhl

Sound Designer and Sound Engineer

- Highly recommended for 2009 KC/ACTF Region 4 Festival;
- Barbizon sound design nominated for 2009 KC/ACTF Region 4 Festival;
- Participating Entry in Kennedy Center/American College Theatre Festival featuring performance candidates in the MFA professional training program and BFA pre-professional training program; and
- Design included original pieces of music (samples upon request).

Bus Stop by William Inge

Sound Designer and Sound Engineer

- Design included classic hits from the 1940's and 1950's;
- Able to design sounds from a localized juke box; and

- Utilized Magix and Cool Edit design programs (samples upon request).

A Thurber Carnival by James Thurber

Sound Designer and Sound Engineer

- Design included a montage of pieces from the Jazz genre; and
- Utilized Magix and Cool Edit design programs (samples upon request).

4.48 *Psychosis* by Sarah Kane

Sound Designer and Sound Engineer

- Included contemporary pieces of music under the genres of Jazz, Electronica, and Acoustic Guitar; and
- Implemented Magix design programs.

Charlotte's Web by E.B White

Sound Designer and Sound Engineer

- Design centered on the music of local bluegrass musicians.

Wonder of the World by David Lindsay-Abaire

How I Learned to Drive by Paula Vogel

Sweeney Todd, The Demon Barber of Fleet Street

Down the Road by Lee Blessing

Choreography

- ***A Funny Thing Happened on the Way to the Forum***, FAU Repertory Theatre
- ***Evita***, FAU Repertory Theatre
- ***Sleepy Hollow, the Musical***, Fairmont State Theatre
- ***The Boy Friend***, Fairmont State Theatre
- ***Home for Christmas***, Dances We Dance, Florida Atlantic University
- ***Echo and Narcissus***, Dances We Dance, Florida Atlantic University

Stage Management

To Kill a Mockingbird Burning Coal Theatre, Raleigh, NC

Dances We Dance Florida Atlantic University, Boca Raton, FL

E. Francene Davis Kirk

EDUCATION

Ed.D. Curriculum and Instruction

Concentrations: Theatre and English

West Virginia University, 1998

Dissertation: Take Center Stage: The Perceived Effect of Performance-based Teaching Methodology on Students' Understanding of Shakespeare's *A Midsummer Night's Dream*

Additional Coursework in Organizational Communication

West Virginia University, 2002-2003

Recent Professional Development

Documentary Filmmaking. The Digital Media Academy, Palo Alto, CA.

Meisner Certificate Training with Larry Silverberg 2012 - 13. (Four weeks over two summers. Part I was funded by a Fairmont State University Instructional Improvement Grant.)

National Puppet Festival, Georgia Tech University, Atlanta, GA. 2009

"Devising for the High School Audience" – Paul Kaplan School for Educational Drama, City University of New York, Instructor Gwen Hardwick. 2008

"Theatre of the Oppressed" – Paul Kaplan School for Educational Drama, City University of New York, Instructor Chris Vine. 2007

"The World of the Teaching Artist" – Paul Kaplan School for Educational Drama, City University of New York. 2006

"Turning Personal Stories into Tellable Tales" – East Tennessee State University Summer Institute 2006 (This training was funded by a Faculty Development Grant.)

M.A. Counseling

West Virginia University, 1987

B.A. Education

Glennville State College, 1982

Teaching Certificates: English and Oral Communication 7-12

PROFESSIONAL EXPERIENCE

August 2000- present

Professor of Communication and Theatre

School of Fine Arts, Fairmont State University

- Teach Introduction to Communication, Group Communication, Children's Drama, Creative Drama, Puppetry, Storytelling, and Methods and Materials in the Teaching of Theatre and Communication

- Coordinated revision of communication curriculum
- Direct one play or musical each academic season
- Advise the Masquers student theatre organization
- Supervise student teachers and direct the theatre education practicum
- Direct student projects including senior projects and undergraduate research
- Recruit new students
- Advise K-12 teachers and various non-profit arts organizations
- Coordinate Department of Communication and Theatre Arts outreach to schools
- Produce Academy for the Arts Youth Company
- Served on committees including Faculty Senate (secretary), Strategic Plan Steering Council, Strategic Plan Draft Committee, and Curriculum Committee
- Developed Theatre Education PreK-adult certificate program
- Prepared NCATE reports for Theater Education and Oral Communication teaching certificate programs

1998 - August 2000

Coordinator for the Arts
Office of Instructional Services
West Virginia Department of Education
Charleston WV

- Acted as liaison for fine arts teachers (dance, music, theatre and visual art) to the West Virginia State Board of Education
- Wrote and administered grants
- Conducted surveys, interpreted data and provided information related to WV State Board of Education policies to parents, teachers and administrators
- Provided technical assistance to county school systems
- Coordinated and conducted professional development activities for educators

1982 - 1998

Teacher: theatre, speech, and English
Theatre director, Thespian sponsor, forensic team coach
Preston High School, Kingwood WV

Teacher: English, theatre, speech, yearbook, and mass media
 Forensic team coach, theatre director, Thespian sponsor, yearbook advisor
 Central Preston High School, Kingwood WV

Teacher: English and creative drama
 Aurora Junior High School, Aurora WV

Teacher: English, theatre, and speech
 Theatre director and forensic team coach
 Hundred High School, Hundred WV

CONFERENCE PRESENTATIONS

Kirk, Francene, "Creative Drama in the Reading Classroom." West Virginia Reading Association [Conference]. White Sulphur Springs. 2014.

Kirk, Francene, "Whispers in the Wind: Historically Plausible Monologues as Art and Education." American Alliance for Theatre and Education [Conference]. Denver. 2014

Arrick, Lakyn, Kirk, Francene, Lejeune, Charles. "Connecting with classrooms and communities: the Virtual Stage as access, education, and outreach." American Alliance for Theatre and Education [Conference]. Denver. 2014

Kirk, Francene, Matthews, James, Sayre, Dana. "Mommy, Why are the Stepsisters Boys? Gender Identity and Non-Traditional Casting in Theatre for Young Audiences." American Alliance for Theatre and Education [Conference]. Chicago. 2011.

Huffman, Samantha, Kirk, Francene, O'Connor, John, O'Connor, Linda, Oliveto, Celi. "Stories in Your Own Backyard: Devising an Original Play about the 1968 Farmington Mine Disaster." American Alliance for Theatre and Education [Conference]. San Francisco. 2010.

Kirk, Francene, Oliveto, Celi. "Stories in Your Own Backyard: Devising an Original Play about the 1968 Farmington Mine Disaster." Southeastern Theatre Conference. Lexington. 2010.

Huffman, Samantha, Kirk, Francene, Oliveto, Celi. "Reflections on the use of ASL in a University Production of *Wiley and the Hairy Man*." American Alliance for Theatre and Education [Conference]. New York. 2009.

Kirk, Francene. "Old Time Radio Brings Local History to Life: Using Images to Create Story for Old Time Radio Style Readers Theatre." Southeastern Theatre Conference, Chattanooga. 2008

Kirk, Francene. "Old Time Radio Brings Local History to Life: Using Images to Create Story for Old Time Radio Style Readers Theatre" American Alliance for Theatre and Education [Conference]. Atlanta. 2008

"Communication in Action: A Roundtable Discussion on the Use of Storytelling and Narrative in Higher Education." National Communication Association [Conference]. New Orleans. 2002

Shookoff, David, Kirk, Francene. "Theatrelink: Playwriting in the English Classroom." National Council of Teachers of English [Conference]. Nashville. 1998.

Kirk, Francene, Maharajah-Boggs, and others. "Young Adult Literature/Adult Literature: What's the Difference? Themes, Characters, Issues in Young Adult Literature." (Asian American Literature) National Council of Teachers of English [Conference]. Chicago. 1996.

Kirk, Francene. "Creative Drama in the Secondary Classroom." National Council of Teachers of English [Conference]. Portland. 1994.

GRANTS

Funding sources for Fairmont State University projects

| | | |
|-----------|--|---------------|
| 2010-11 | West Virginia Humanities Council Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild | \$7000 |
| 2009-10 | West Virginia Humanities Council Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild | \$8000 |
| 2008-2009 | West Virginia Commission on the Arts Artist performance fee for the Mountain State Storytelling Institute | \$1000 |
| 2008-2009 | West Virginia Humanities Council Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild | \$2800 |
| 2007-2008 | West Virginia Humanities Council Mountain State Storytelling Institute, a professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild | \$5000 |

Funding sources for outside projects

| | | |
|-----------|--|-----------------|
| 2001-2002 | West Virginia Commission on the Arts, The Claude Worthington Benedum Foundation and the Secretary for Education and the Arts This project included the writing, printing, and disturbing of the Arts Action! Resource Kit, an arts advocacy resource | \$18,000 |
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| 2000-2001 | National Endowment for the Arts | \$10,000 |
| | Statewide K-12 Arts Assessment Feasibility Study for the West Virginia Department of Education | |
| 1999-2000 | National Endowment for the Arts | \$10,000 |
| | WV AIM: Arts Initiative for the Millennium - This project assessed fine arts teachers' professional development needs in K-12 public schools in West Virginia. Project partners were the West Virginia Department of Education, West Virginia Commission on the Arts, the Clay Center, and Arts Advocacy West Virginia | |
| July 1998 | West Virginia Humanities Council and the Eberly College of Arts and Sciences | \$20,000 |
| | Get into the Act: Teaching Shakespeare through Performance. This project was a two-week institute for practicing teachers for graduate credit with Dr. William French, West Virginia University English Department | |

SCHOLARLY AND CREATIVE ACTIVITY

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| 2013 | <i>Senior project mentor</i> | Mentored two senior projects; one was an original one-person show based on the spiritual journey of the performer. This project included original monologues, poems, and transitions. The second project was an educational outreach project that included a teacher resource packet for <i>Rocket Boys the Musical</i> . |
| 2012 | <i>Script facilitator</i> | Developed storyline, dialogue, and staging for <i>Mountain Mother Goose</i> , an original music theatre piece. Presented workshops for area elementary schools on story building as part of the project in cooperation with the Frank and Jane Gabor West Virginia Folklife Center. This project was funded by a Fairmont State University Strategic Plan Implementation Grant. |
| 2004-2012 | <i>Resource facilitator</i> | Facilitated the creation of teacher resources packets for touring plays for young audiences, <i>Kindertransport</i> , and <i>Our Town</i> . Coordinated invitations and facilitated workshops for high school students attending <i>Kindertransport</i> , <i>The Elephant Man</i> , and <i>Cabaret</i> |
| 2010 | <i>SURE Fellowship Mentor</i> | Mentored student Fairmont State University SURE Fellowship |
| 2009 | <i>Undergraduate Research Mentor</i> | Mentored students working on a readers theatre about Arthurdale, WV, the first New Deal Homestead Community. Coordinated student travel to Roosevelt Presidential Library in Hyde Park, New York for research. The readers theatre was performed for the 75th Anniversary of Arthurdale and for Family Day of Mountaineer Week at West Virginia University. This project was supported by an undergraduate research |

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| | | grant. |
| 2009 | <i>Facilitator and script supervisor</i> | Facilitated the devising work, wrote dialogue, and edited the original theatre piece <i>Remembering No. 9: Stories from the Farmington Mine Disaster</i> |
| 2007-2009 | <i>Undergraduate Research Mentor</i> | Mentored students working on <i>From Memory to Mouth: Stories from the Farmington Mine Disaster</i> , an ethnographic story theatre project supported by an undergraduate research grant from Fairmont State. The project resulted in a full-length theatre production. |
| 2007 | <i>Facilitator</i> | Facilitated the devising work for <i>A Sense of Place</i> , an original theatre piece in the style of an old time radio show |
| 2006 | <i>Undergraduate Research Mentor</i> | Mentored students working on Old Time Radio Show Project supported by an undergraduate research grant from Fairmont State. Students worked with 10-13 year-olds in an after school creative drama class to create and perform a readers theatre from collected materials. |
| 2006 | <i>Undergraduate Research Mentor</i> | Mentored student working on Landmark Youth Theatre Project supported by an undergraduate research grant from Fairmont State. A student studied the effectiveness of a theatre for development model with students in an after school program in a rural WV community. |
| 1996-1998 | <i>Facilitator</i> | Facilitated student work in "Theatrelink" a pilot project with the Manhattan Theatre Club and IBM connecting rural schools to theatre professionals via the Internet. |

WRITING

2002 - Principal writer for the *Arts Action!* Resource Kit, an advocacy tool for parents, teachers and community leaders sponsored by Arts Advocacy West Virginia.

2000-2002. Regular contributor to *ArtWorks*, the quarterly publication of the West Virginia Commission on the Art and the Division of Culture and History.

Kirk, Francene. "Professional Development for Arts Teachers." *Basic Education: A Monthly Forum for Analysis and Comment*, 45 (2000). 4, 12-14.

Coordinator's Column for *Notes a Tempo*, the WV Music Educators Association journal 1998-99.

Kirk, Francene. "Writing from a sense of place: Transitions through folklore." *Traditions*, 4 (1996).

Kirk, Francene. "Take center stage: A call for the revival of creative drama in the English language arts." *West Virginia English Journal*, (1993).

Kirk, Francene. TEACHING ENGLISH THROUGH THE ARTS: Practical Activities to Makes Classes More Fun. Book Review, *West Virginia English Journal*, (1993).

ORGANIZATIONS

| | |
|----------------|--|
| 2009 – Present | Puppeteers of America |
| 2006 - Present | National Storytelling Network |
| 2002 - Present | American Alliance for Theatre and Education |
| 2001 - 2006 | National Communication Association |
| 1996 - 2006 | Educational Theatre Association |
| 1992 - 1998 | National Council of Teachers of English |
| 1992 - 1994 | Doctoral Student Assembly of NCTE, Co - president, newsletter editor |

SERVICE

| | |
|---------------|--|
| 2015 | Facilitated the development of “The King of Little Things” for the FSU Academy for the Arts Youth Acting Company |
| 2013-present | President of Board of Director Voices from the Earth, a nonprofit arts education performing company in Thomas, WV |
| 2011 -present | Prickett’s Fort Education Committee |
| 2012-2013 | In cooperation with the Prickett’s Fort Foundation, mentored student writers, edited, and coordinated performance of <i>Whispers on the Wind</i> , an original performance of monologues based on the lives of people buried in the Prickett Family Cemetery |
| 2005-present | Curriculum and grant-writing consultant to Voices from the Earth, a nonprofit arts education performing company in Thomas, WV |
| 2011, 2012 | Grant reader for the West Virginia Commission on the Arts |
| 2012, 2015 | Adjudicator for West Virginia Thespian Conference (puppetry and scenes) |
| 2011 | Judge for the WVIFL State Speech Tournament |
| 2004-2009 | Appalachian Education Initiative Board of Directors |
| 2006 | WV Department of Education Revision Team for K-12 Theatre Content Standards |
| 2006 | Prickett’s Fort History through the Arts Curriculum Development Team |
| 2005-2006 | Developed curriculum materials with Ilene Evans for the Old Time Radio Show Artist Residency Project for Voices from the Earth, a non-profit a arts organization |

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| 2004-2006 | WV Theatre Conference Board of Directors, College/University Representative |
| 2005, 2006 | Adjudicator for Region VI Thespian Conference |
| 2004 | Host for Region II Thespian Conference |
| 2003 | Grant reader for National Endowment for the Arts, Arts in Education, Washington, DC |
| 2002 | Adjudicator for West Virginia Theatre Conference Secondary School Play Festival |
| 2000-2002 | Arts Action! Project Director. Grant writer and principal writer for the Arts Action! Resource Kit and Arts Action! website |
| 1999-2003 | West Virginia Arts Advocacy Foundation Board of Directors |

COMMITTEES

| | | |
|-------------|---|------------|
| 2015 | Athletic Scholarship Appeals | |
| 2015 | Recruitment and Retention | |
| 2015 | Admissions and Credits | |
| 2014 | School of Fine Arts Acting Search | |
| 2013 | School of Fine Arts Communication/Debate Search | |
| 2011 - 2012 | Ad Hoc Committee to develop interdisciplinary major in Folklife | |
| 2011 - 2013 | Faculty Welfare Committee | |
| 2008 - 2010 | Faculty Welfare Committee | |
| 2010 - 2011 | Curriculum Committee | Curriculum |
| 2002 - 2003 | Committee | |
| 2007 | Fairmont State Strategic Planning Oversight Committee | |
| 2004 - 2007 | Fairmont State Faculty Senate | |
| 2005 - 2007 | Faculty Senate Secretary | |
| 2006 | Strategic Planning Draft Committee | |
| 2005 | Strategic Planning Task Force | |
| 2005 | Utilization of Adjunct Faculty Task Force | |
| 2005 | School of Fine Arts Theatrical Design Search | |
| 2003 | School of Fine Arts Piano Search | |
| 2002 | School of Fine Arts Chair Search | |
| 2001 | Artist-in-Residence Committee | |
| 1999 | West Virginia University College of Creative Arts Dean Search Clay Center for the Arts and Sciences Education Committee | |
| 1999 | Martin Luther King Jr. Holiday Commission (WVDE Representative) | |
| 1999 | West Virginia Department of Education Safe Schools Committee | |
| 1995-97 | Writing Committee for the WV Instructional Goals and Objectives for Theatre | |

HONORS

| | |
|------|---|
| 2013 | Abelina Suarez Professorship, Fairmont State University |
|------|---|

- 2008 Boram Award for Teaching Excellence at Fairmont State University
- 2006 Arts and Humanities Commission of Fairmont Theatre Education Award
- 2005 Nominee for Governor's Award for Arts in Education
- 2000 West Virginia Art Education Association Administrator of the Year
- 1995 Rotary International Group Study Exchange Team to Japan
- 1991 West Virginia Humanities Council's summer seminar, "Shakespeare: From Text to Performance" in the United Kingdom.
- 1988 Preston County Teacher of the Year

INVITED WORKSHOPS AND PRESENTATIONS

- 2015 Energy Express Mentors Creative Drama workshop, Charleston, WV
- 2012 Acting workshop for Bridgeport High School "Theatre Boot Camp," Bridgeport WV
- 2011 Shakespeare through Performance workshop for Liberty High School English classes, Clarksburg, WV
- 2009 Listening workshops for FSU staff, Fairmont WV
- 2008 Professional Development Week workshop for FSU staff on using the Wiki to promote collaborative writing and using Windows Movie-Maker to document community service learning, Fairmont WV
- 2007 "Creating Story with Images" West Virginia Theatre Conference, Nicholas County High School, and Lewis County High School
- 2006 "Drama across the Curriculum" Marion County Math Academy
- 2006 Creative Drama Workshops (4 days) for 4th Grade Students at West Milford Elementary
- 2005 "Performance Assessment in the Theatre Classroom" Professional Development Workshop for Theatre Teachers, Virginia Beach, VA
- 2004 "Performance Assessment in the Theatre Classroom" Assessment Conference for WV Arts Teachers, sponsored by the WV Department of Education, Charleston, WV
- 1999-2000 "Performance Assessment: When a Test Just Isn't Enough" 1999 Leaders of Learning, WV Music Educators Conference, Clay County Middle School Institute, Summer Dance Workshops
- 1998-99 "Drama as a Strategy to Teach Reading." Leaders of Learning Title I Reading and Math Academy, Monongalia County Schools Summer Staff Development Conference, West Virginia Energy Express Coordinator and Mentor Training, Mineral County Schools Staff Development Training, Wirt County Schools Staff Development Training, McDowell County Schools Assessment Institute

- 1998-99 “The Way West: Using Drama to Teach Writing.” West Virginia Early Literacy Conference, Monongalia County Schools Summer Staff Development Conference, West Virginia Energy Express Coordinator and Mentor Training, Mineral County School Staff Development Training, Wirt County Schools Staff Development Training
- 1999 “Disciplining Students with Disabilities” West Virginia Department of Education Safe School Conference, Charleston, WV
- 1999 “Looks 10, Dance 3 or How Assessment Improves Performance.” (Performance Assessment) West Virginia Music Educators Association Conference, Charleston, West Virginia; Ohio County School Staff Development, Wheeling WV; Fall Performing Arts Conference, Wheeling WV
- 1998 “Non-routine Strategies: Using Drama in Math.” Leaders of Learning Title I Reading and Math Academy, Charleston, WV
- 1998-1999 “Teaching Shakespeare through Performance.” Leaders of Learning Conference, Charleston, WV; West Virginia English Language Arts Council Conference, Parkersburg, WV; Ohio County Schools Staff Development, Wheeling, WV

WV DEPARTMENT OF EDUCATION ACTIVITIES

Coordinated 2000 Summer Dance Workshops for teachers. These workshops were funded by the West Virginia Department of Education, the West Virginia Commission on the Arts, and the Title II Eisenhower Professional Development Program

Coordinated the Governor’s Institute for Arts Education held at Marshall University, July 17-19, 2000. The Institute was a professional development opportunity for 80 teachers in the areas of instrumental music, vocal music, visual art, dance, theatre, and art integration. This project was a partnership with the West Virginia Commission on the Arts and Marshall University College of Fine Arts

Assisted RESA IV, Carnegie Hall (Lewisburg, WV) and Greenbrier County School in writing a grant application for the Teach SmART Professional Development Program that resulted in a \$150,000 award from Education First

Coordinated the AMAN folk dance workshop, a professional development workshop for new dance teachers, in coordination with the Clay Center for the Arts and Sciences. AMAN is a 35-year old folk dance and music company based in Los Angeles, CA

Coordinated the 1999 Fall Performing Arts Conference, a professional development conference for dance, music and theatre teachers held at Oglebay Park in Wheeling WV, organized in partnership with the West Virginia Music Educators Association, the West Virginia Commission on the Arts and the West Virginia Department of Education

Coordinated the “Theatre Think-tank” and workshop for new theatre teachers to support the 1998-1999 school year mandate that all West Virginia Schools offer one level of theatre. Funded by Title II and the West Virginia Department of Education

Coordinated the “Fundamentals of Computer Graphics” workshop for 44 middle and high school visual art teachers funded by Title II and the West Virginia Department of Education. 1999

DEPARTMENT SERVICE

- 2013 Facilitated and performed in reader’s theatre of *Frankenstein* to support campus reading
- 2012 Wrote CAR reports for the NCATE reviews of theatre education and oral communication
- 2012 Coordinated tour of Fairmont State University’s tour of *Hush: An Interview with America* to schools in Roane, Wood, and Lewis counties
- 2008 Coordinated tour of Fairmont State’s production of *Wiley and the Hairy Man* to West Virginia School for the Deaf and Blind and schools in central West Virginia
- 2004 - 2013 Coordinated student travel to the National Storytelling Festival in Jonesborough, TN
- 2004-2006 Taught creative drama classes for Fairmont State Arts Smarts sponsored by GEAR-UP
- 2003-2004 Coordinator for Department of Communication and Theatre Arts
- 2003 Updated Department Communication and Theatre Arts Student Handbook
- 2003 Created informational handout for adjunct faculty for SPCH 1100: Introduction to Communication
- 200 -2005, Hosted the Fairmont State Invitational High School Forensic and Debate Tournament
- 2007-2009
- 2004 Coordinated the tour of Fairmont State’s productions of *Tales of Trickery* and *Us and Them* to the Clay Center in Charleston, WV

DIRECTING

- | | | |
|------|---|-----------------------------|
| 2014 | <i>Sleepy Hollow</i> | Town and Gown |
| 2013 | <i>Little Women</i> | Town and Gown |
| 2012 | <i>Mountain Mother Goose</i> (original) | Town and Gown Youth Company |
| 2012 | <i>Hush: An Interview with America</i> | Fairmont State Masquers |
| 2011 | <i>The Fabulous Fable Factory</i> | Town and Gown Youth Company |
| 2010 | <i>Cinderella</i> | Town and Gown |
| 2010 | <i>Children’s Letters to God</i> | Town and Gown Youth Company |
| 2009 | <i>Remembering No. 9</i> (An original theatre piece) | Fairmont State Masquers |

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| 2009 | <i>Willy Wonka, Jr.</i> | Town and Gown Youth Company |
| 2009 | <i>Remembering No. 9 Workshop</i> | Fairmont State Masquers |
| 2008 | <i>Scrooge</i> | Town and Gown |
| 2008 | <i>Once on this Island Jr</i> | Town and Gown Youth Company |
| 2008 | <i>Wiley and the Hairy Man</i> | Fairmont State Masquers |
| 2007 | <i>A Sense of Place</i> (A devised theatre piece) | Fairmont State Masquers |
| 2006 | <i>Oliver!</i> | Masquers and Town and Gown |
| 2005 | <i>Seussical</i> | Masquers and Town and Gown |
| 2005 | <i>Honk!</i> | Town and Gown |
| 2004 | <i>A Christmas Carol</i> | Masquers and Town and Gown |
| 2004 | <i>School House Rock Live</i> | Town and Gown |
| 2004 | <i>Tales of Trickery/ Us and Them</i> | Fairmont State Masquers |
| 2003 | <i>Androcles and the Lion</i> | Fairmont State Masquers |
| 2002 | <i>The Wizard of Oz</i> | Town and Gown |
| 2002 | <i>A Thousand Cranes</i> | Fairmont State Masquers |
| 2001 | <i>Charlotte's Web: The Musical</i> | Town and Gown |

PERFORMANCE

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|------|--|----------------------|--------------------------|
| 2014 | <i>It's a Wonderful Life</i> | Ensemble | Masquers Readers Theatre |
| 2013 | <i>Rocket Boys the Musical</i> | Elsie Hickam | Fairmont State Masquers |
| 2013 | <i>Save Me a Place at Forrest Lawn</i> | Clara | Act II Theatre |
| 2012 | <i>Angel's Perch</i> (film) | Woman I | Scrappy Cat Productions |
| 2012 | <i>Our Town</i> | Mrs. Gibbs | Fairmont State Masquers |
| 2012 | <i>The Long Watch Night:</i> <i>The Women of Port Royal</i> | Ester Hill Hawkes | Voices from the Earth |
| 2011 | <i>Cabaret</i> | Fraulein Schneider | Fairmont State Masquers |
| 2004 | <i>Talking with....</i> | Baton Twirler | Backyard Theatre |
| 2000 | <i>Nonsense III: The Jamboree</i> | Sister Wilhelm | Backyard Theatre |

V I T A

John E. O'Connor, Ph.D.
615 Coleman Avenue
Fairmont, West Virginia 26554

(304) 367-4817 - Office
 (304) 641-7243 - Cell
 John.OConnor@fairmontstate.edu

TEACHING/ADMINISTRATIVE EXPERIENCE

| | | | |
|------------------|-----------------------------|-------------------------|---|
| 2014 and 2015 | Fairmont State University | Fairmont, West Virginia | Associate Dean, West Virginia Governor's Honors Academy |
| 1998 to present: | Fairmont State University | Fairmont, West Virginia | Professor of Theatre Arts/Senior Level Coordinator, Department of Communication and Theatre Arts Granted tenure in 2001. |
| 1992 to 1998: | University of North Alabama | Florence, Alabama | Assistant Professor of Theatre Granted tenure in 1996. |
| 1990 to 1992: | Buena Vista University | Storm Lake, Iowa | Assistant Professor of Theatre |

EDUCATION

Ph.D., Drama, 1989. University of Washington. Seattle, Washington.
 Dissertation -- *Revolution and the Society of the Spectacle: A Critical Analysis of Selected Plays by Howard Brenton.*
 Teaching Assistant, Undergraduate Student Advisor.

M.A., Theatre, 1978. Miami University. Oxford, Ohio.
 Emphasis -- Directing, Contemporary British and American Theatre and Dramatic Literature.
 Phi Kappa Phi, Teaching Assistant, Scene Shop Supervisor.

B.S.Ed., Theatre/Speech Communication, 1975. Northern Illinois University. DeKalb, Illinois.
 Emphasis -- Acting, Directing, Theory and Criticism.
 Talented Student Scholarship.

PROFESSIONAL AFFILIATIONS

Association for Theatre in Higher Education
 American Theatre and Drama Society
 American Society for Theatre Research

ACADEMIC HONORARIES AND HONORS

Fairmont State University Faculty Achievement Award 2008
 Who's Who Among America's Teachers 2000-2001 and 2003-2004
 Phi Kappa Phi
 Alpha Psi Omega

COURSES TAUGHT

| | |
|---|---|
| Theatre History I and II | Text Analysis |
| Introduction to Theatre | Theatre Appreciation |
| Survey of Dramatic Literature and Criticism | Theatrical Makeup |
| Theatre Business Management and Promotion | Senior Comprehensive Project |
| Fundamentals of Acting | Directing |
| Modern Drama | Women's Work: Plays By Women |
| Plays for Public Spaces | Children's Drama |
| Advanced Acting | Creative Drama Practicum |
| Improvisation | Oral Interpretation |
| Voice & Diction | Stagecraft |
| Stage Management/Theatre Management | Senior Seminar: Culture and Communication |
| Introduction to Human Communication | Senior Seminar: Women in Communication |
| Experiencing the Arts (team taught with Music and Art Faculty colleagues) | |

PUBLICATIONS

- “Excessive Greed, Excessive Visions: Brenton and Hare's *Brassneck* and *Pravda*” in “*To Have or Have Not*”: *New Essays on Commerce and Capital in Modernist Theatre*, ed. James Fisher. McFarland & Company, Publishers, Inc. November 2011. Invited to submit article by editor.
- “Writing Assignments in Dramatic Literature Course” in *Mid-America Theatre Conference Pedagogy Papers*, March 2006. Electronic, juried publication.
- “From *Sore Throats* to *Greenland*: Howard Brenton’s Utopian Plays” in *Criminal Justice Review*, December 2005. Juried publication.
- “Dancing with Freud: Slawomir Mrozek’s *Tango*” in *Studies in the Literary Imagination*, Spring 2002. Juried publication.
- "Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton" in *Theatre Symposium*, Winter 2001. Juried publication.
- Article on Howard Brenton in *British Playwrights 1956 - 1995: A Research and Production Sourcebook*, ed. William Demastes. Greenwood Publishing, September 1996. Invited to submit article by editor.

CONVENTION PAPERS

- Panel. “Theatre History Anthology Roundtable”
2013 Conference of the Association for Theatre in Higher Education, Orlando
- Panel Chair. “Negotiating Artistic and Academic Boundaries in the Work of Theatre”
2012 Mid-America Theatre Conference, Chicago
- Panel. “American Drama 75 Years after O’Neill’s Nobel Prize”
2012 Convention of the Modern Language Association, Seattle
“American Realist Drama and the Dysfunctional Family: Eugene O’Neill to Tracy Letts via Edward Albee and Sam Shepard”
- Panel. “Stories in Your Own Backyard: Devising *Remembering #9*”
2010 Conference of the American Association for Theatre in Education, San Francisco
Co-presenter
- Panel. “Witnessing Disaster: Representing the Holocaust”
2009 Conference of the South Atlantic Modern Language Association, Atlanta
“Elie Weisel’s *The Trial of God: A Purimschpiel* for Our Time”
- Panel. Society for the Study of Multi-Ethnic Literature in the United States
2008 Conference of the South Atlantic Modern Language Association, Louisville.
“Subverting Black Theatre: ‘The Last Mama-on-the-Couch Play’ in George C. Wolfe’s *The Colored Museum*”
- Panel. “Gender Spies/Gender Traitors in Modern Drama”
2007 Conference of the South Atlantic Modern Language Association, Atlanta.
“Betraying Gender-Supporting Patriarchy-Surviving: What’s a Woman to Do? Caryl Churchill’s *Vinegar Tom*”
- Panel. “Feminist Witchcraft in Literature, Film, and Social Movements”
2007 Conference of the Northeast Modern language Association, Baltimore.
“Plays About Witches with No Witches in Them: Caryl Curchill’s *Vinegar Tom* and Suzan Zeder’s *Mother Hicks*”
- Panel. “Literary Utopias”
2005 Conference of the Society for Utopian Studies, Memphis.
“From *Sore Throats* to *Greenland*: Howard Brenton’s Utopian Plays.”
- Panel. “Literary Excess”

2004 Central New York Conference on Language and Literature, Cortland.
 "Excessive Greed, Excessive Visions: Brenton and Hare's *Brassneck*."

CONVENTION PAPERS

- Panel Chair. "Literature and Politics: Dramatic Configurations"
 2002 Conference of the Popular Culture Association, Toronto.
 "Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton."
- Panel. 2001 Conference of the Midwest Modern Language Association. Cleveland.
 "Fifth-Century Tragedy in Twentieth-Century Ireland: Brendan Kennelly's Greek Tragedies."
- Panel. 2000 Conference of the Association for Theatre in Higher Education. Washington, DC
 "Spiritual Disciplines and Acting/Directing Pedagogy/Practice."
- Panel. 2000 Southeastern Theatre Conference. Knoxville.
 "Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton."
- Panels. 1998 Conference of the International Society for the Study of European Ideas. Haifa.
 "Authentic Revolution: Trevor Griffiths' *The Party*."
 "The Violence of Education: Howard Brenton's *Gum and Goo* and *The Education of Skinny Spew*."
 "Privacy, Poetry, and Revolution: Howard Brenton's *Bloody Poetry*."
 "Exploring the Past, Reproving the Present, Shaping the Future: Howard Brenton's *The Romans in Britain*."
- Panel. 1991 Mid-America Theatre Conference. Chicago.
 "Excessive Greed, Excessive Vision: Brenton and Hare's *Brassneck*."
- Panel. 1988 Association for Theatre in Higher Education Convention. Chicago.
 "The Pain of Utopia: Howard Brenton's *Bloody Poetry*."

BOOK REVIEWS

- Review of *Trevor Griffiths: Politics, Drama, History in Theatre Survey*, Spring 2001.
- Review of *The Arts Equation: Forging a Vital Link Between Performing Artists & Educators in New England Theatre Journal*, Fall 2000.

KEYNOTE ADDRESS

- 2005 Governor's Honors Academy Favorite Educator Ceremony
 "Creativity and Consciousness."

LECTURES/READINGS/COURSES IN OTHER VENUES

- 2013 Fairmont State University Women's Studies Colloquium
 Women in Theatre
- 2013 Fairmont State University Honors Student Association
 "Directing *POOF! Plus: An Evening of One-Act Plays*"
- 2011 Fairmont State University/Gear-Up ArtsSmarts Camp
 Scene Study – Given Circumstances
- 2011 Fairmont State University Honors Student Association
 "Directing *The Good Woman of Setzuan*"
- 2010 Fairmont State University/Gear-Up ArtsSmarts Camp
 Scene Study – Given Circumstances
- 2010 Fairmont State University Honors Student Association
 "Directing *Anton in Show Business*"
- 2009 Fairmont State University/Gear-Up ArtsSmarts Camp
 Introduction to Scene Study

2008 Fairmont State University Honors Student Association
 “Directing *The Mandrake*”

2007 Fairmont State University Honors Student Association
 “Directing *Top Girls*”

LECTURES/READINGS/COURSES IN OTHER VENUES

2007 Fairmont State University Women’s Studies Colloquium
 “Directing *Top Girls*”

2007 Fairmont State University Honors Student Association
 “Directing *The Merchant of Venice*”

2007 West Virginia Governor’s Honors Academy
 Plays for Public Places
 Plays of Faith and Spirituality

2006 West Virginia Governor’s Honors Academy
 Plays for Public Places
 Plays by Women

2005 Fairmont State University Modern Drama class
 “Acting in *All My Sons*”

2003 Fairmont State University Women’s Studies Colloquium
 “Directing *A Doll House*”

2003 Fairmont State University Honors Student Association
 “Directing *A Doll House*”

2003 Fairmont State University Honors Program Evening of “Other” Voices
 “Tony Kushner’s ‘The Other: Being Gay in America’”

2003 Fairmont State University Modern Drama class
 “What’s ‘Modern’ in Modern Drama?”
 “Directing *A Doll House*”

2003 Fairmont State University Honors Seminar
 “Spirituality and Creativity”

2003 Fairmont Senior High School Literature Club
 “Spirituality and Creativity”

2002 Fairmont State University Honors Program Evening of Women Writers
 “An excerpt from Elizabeth Robins’ *Votes for Women!*”

2001 Fairmont Senior High School Literature Club
 “Directing *The Misanthrope*”

2000 Fairmont Senior High School Literature Club
 “Directing *Antigone*”

1998 George Lindsey Television and Film Festival. University of North Alabama
 “Acting for Stage and Screen.” Invited to lecture by Festival organizers.

1995 University of North Alabama Women’s Studies Seminar.
 “The Right to Speak: Women in Contemporary Theatre.” Invited to lecture by Seminar organizers.

WORKSHOPS

2000 and 2001 ArtSmarts Camp. Fairmont State University.
 “Making Art with Our Faces.” Make-up workshop.

ADJUDICATOR

2015 West Virginia State Thespian Conference Scholarship Selection Board
 2015 West Virginia State Thespian Conference One-Act Play Festival
 2010 West Virginia State Theatre Conference High School One-Act Festival
 2010 West Virginia State Thespian Conference Scholarship Selection Board
 2010 West Virginia State Thespian Conference One-Act Play Festival
 2009 Kennedy Center American College Theatre Festival Region II Production Respondent
 2008 West Virginia State Thespian Conference Playwriting Festival
 2008 West Virginia State Theatre Conference Community Theatre Festival
 2007 West Virginia State Theatre Conference Community Theatre Festival
 2007 Kennedy Center American College Theatre Festival Region II Production Respondent
 2006 West Virginia State Theatre Conference Community Theatre Festival
 2005 Kennedy Center American College Theatre Festival Region II Production Respondent
 2004 West Virginia Regional Thespian Conference
 2003 Fairmont State University Invitational Speech Tournament
 2000 Regional High School Forensics Tournament
 1999 West Virginia Regional Thespian Conference

CURRICULA

Completely revised Theatre major curriculum. Fairmont State University.

- reconfigured eight existing courses
- developed three new courses

Study curriculum unit to accompany Fairmont State University Masquers production of *Antigone*.

GRANT PROPOSALS

Proposal for National Endowment for the Humanities Summer Seminar for College Teachers. 1996.
 Seminar topic: "Performance Theory, Modern Drama and Postmodern Theatre."

DIRECTING

| | | |
|-------------------------------|-------------------------|--|
| Fairmont State University | Fairmont, West Virginia | 1999 – present |
| <i>I Hate Hamlet</i> | | <i>POOF! Plus: An Evening of One-Act Plays</i> |
| <i>Defying Gravity</i> | | <i>What the Butler Saw</i> |
| <i>Annie Get Your Gun</i> | | <i>The Good Woman of Setzuan</i> |
| <i>Anton in Show Business</i> | | <i>The Mandrake</i> |
| <i>Top Girls</i> | | <i>The Merchant of Venice</i> |
| <i>The Bald Soprano</i> | | <i>Offending the Audience</i> |
| <i>The Illusion</i> | | <i>A Doll House</i> |
| <i>Blithe Spirit</i> | | <i>The Trial of God</i> |
| <i>Bloody Poetry</i> | | <i>The Misanthrope</i> |
| <i>Some Enchanted Evening</i> | | <i>The Return to Morality</i> |
| <i>Play-By-Play</i> | | <i>Antigone</i> |
| University of North Alabama | Florence, Alabama | 1992 - 1997 |
| <i>Votes for Women!</i> | | <i>Man of La Mancha</i> |
| <i>Other Places</i> | | <i>Measure for Measure</i> |

| | | |
|------------------------|---------------------------------|--|
| | <i>Medea</i> | <i>Uncle Vanya</i> |
| | <i>The American Clock</i> | |
| Buena Vista University | Storm Lake, Iowa | 1990 - 1992 |
| | <i>Company</i> | <i>On Discrimination (a group-created piece)</i> |
| | <i>The Bacchae of Euripides</i> | <i>The Madwoman of Chaillot</i> |
| | <i>Magic Theatre</i> | <i>The Rivals</i> |

SCENE DESIGN

| | |
|-----------------------------|---------------------------------|
| University of North Alabama | <i>Measure for Measure</i> |
| | <i>Uncle Vanya</i> |
| Buena Vista University | <i>The Madwoman of Chaillot</i> |
| | <i>The Rivals</i> |

STAGE MANAGING

| | |
|--|----------------------------------|
| Gingerbread Players of the Shoals Community Theatre | Florence, Alabama |
| | <i>James and the Giant Peach</i> |
| | <i>Raggedy Ann and Andy</i> |

ACTING

| | | |
|--|--|--|
| Association for Theatre in Higher Education New Play Development Workshop | Montreal, Quebec, Canada | 2015 |
| | Theodore Sedgwick | <i>Mum Bett's Minute</i> |
| | Scottsdale, Arizona | 2014 |
| | Vincent Van Gogh | <i>Fuck la vie d'Artiste</i> |
| | Stultus | <i>The Last Parnassus</i> |
| | Orlando, Florida | 2013 |
| | Henley | <i>Our Man in Tashkent</i> |
| Fairmont State University | Fairmont, West Virginia | 1999 – 2015 |
| | Salesman/Townsperson | <i>The Music Man</i> |
| | Mark Twain/Reverend | <i>Tom Sawyer, the Musical</i> |
| | Curds | <i>Farmers Market, the Musical</i> |
| | Emile de Becque | <i>South Pacific</i> |
| | Ike Skidmore | <i>Oklahoma!</i> |
| | Senex | <i>A Funny Thing Happened on the Way to the Forum</i> |
| | John Dickinson | <i>1776</i> |
| | Thurston Wheelis + | <i>Greater Tuna</i> |
| | Fagin | <i>Oliver!</i> |
| | Harold Hill | <i>The Music Man</i> |
| | Narrator/Mysterious Man | <i>Into the Woods</i> |
| | Narrator | <i>James and the Giant Peach</i> |
| | Cervantes | <i>Man of LaMancha</i> |
| | Edward/Howard Newcome/ William Poundstone | <i>Remembering #9: Stories from the Farmington Mine Disaster</i> |
| | Hungergurt/Steifel/Brausepulver | <i>Spring Awakening</i> |
| | Joe Keller | <i>All My Sons</i> |
| | Abel Znorko | <i>Enigma Variations</i> |
| | Berish | <i>The Trial of God</i> |
| Vintage Theatre Company | Fairmont, West Virginia | 2011 |
| | Nick | <i>The Guys</i> |

| | | |
|--|-------------------------------------|---------------------------------|
| Segue Theatre Company | Florence, Alabama Brabantio | 1997 <i>Othello</i> |
| Shoals Chamber Singers | Florence, Alabama The Judge | 1996 <i>Trial by Jury</i> |
| Gingerbread Players of the Shoals Community Theatre | Florence, Alabama Daddy Warbucks | 1993 <i>Annie</i> |
| Bethany Presbyterian Church | Seattle, Washington Minister | 1988 <i>Celebration One!</i> |
| Queen Anne Methodist Church | Seattle, Washington John, Chorus | 1987 <i>In His Hands</i> |
| Circle Theatre Company | Seattle, Washington Cinesias | 1984 <i>Lysistrata</i> |

ACTING

| | | |
|----------------------------|---|--|
| Dinglefest Theatre Company | Chicago, Illinois Acting Company Acting Company | 1974 – 1975 <i>Chautauqua!</i> <i>Verbatim</i> |
|----------------------------|---|--|

COMMITTEE SERVICE

| | |
|---------------------|--|
| School/Department: | Communication and Theatre Arts Scholarship Committee, Chair Interdisciplinary Arts Appreciation Course Development Team Theatre Position Search Committee Communication Position Search Committee |
| School/Department: | Music Position Search Committee Budget Committee |
| College/University: | Ad Hoc Committee on Promotion and Tenure Policies Academic Appeals Committee Faculty Personnel Committee Undergraduate Research Advisory Council Higher Learning Commission Self Study Strategic Plan Committee Strategic Enrollment/Recruiting Committee (Co-Chair) Faculty Senate Vice President for Academic Affairs and Provost Search Committee Foundations of Excellence Task Force Liberal Studies Committee (Chair) Faculty Development Committee North Central Association Accreditation Self Study Student Hearing Board (Chair) Writing Intensive Committee Library Committee Academic Appeals Committee College of Arts & Sciences Degree Requirements Committee College of Arts & Sciences Promotion Committee Faculty Affairs Committee Commencement Committee Norton Auditorium Utilization Committee Convocation Committee for UNA Phi Kappa Phi chapter Faculty/Staff/Alumni Selection Committee for UNA Phi Kappa Phi chapter Student Scholars Forum Selection Committee for UNA Phi Kappa Phi chapter |
| State: | Statewide Articulation and General Studies Discipline Committee - Theatre and Dance |

ACADEMIC SERVICE

- Theatre Major Advisor Nominated for the 2001 Excellence in Academic Advising Award
- Faculty Advisor to Alpha Chapter of Alpha Psi Omega, National Theatre Honorary
- Faculty Mentor
- Student Advocate
- Lecture/demonstration presentations on Masquers productions to English, Race/Class/Gender, Empowering Leadership, and Theatre Appreciation classes
- Lecture/demonstration presentations on University Theatre productions to the Horizons Program of the Cooperative Campus Ministry
- Lecture on voice use in teaching to the UNA K-6 Professional Organization
- Assign children's story to Oral Interpretation students for presentation at Kilby Lab School
- Supervised development of a theatre piece on substance abuse for Kilby DARE program
- Supervised development of a theatre piece on discrimination specifically for weekly campus Chapel Service at Buena Vista University

COMMUNITY SERVICE

- Member, City of Fairmont Arts and Humanities Commission
- Board Member, Fairmont State University Wesley Foundation
- Workshops on Effective Communication for CASA of Marion County
- Career Day presentations at area schools
- Volunteer for Mannington Promise for Kids
- Coach for Odyssey of the Mind
- Coach for Little League Baseball

Vita of
Troy Snyder
812 Benoni Avenue

Fairmont, WV 26554
Cell: 304/ 685-1956 E-mail: troy.snyder@fairmontstate.edu

Education**MFA in Theatre with a Concentration in Scenography**

University of North Carolina Greensboro, May 2000 GPA 4.0

BFA in Design/ Technical Theatre

West Virginia University, May 1983 GPA 3.2

Positions Held:**Associate Professor/ Technical Director**

Department of Communication and Theatre Arts

Fairmont State University, School of Fine Arts

Dr. Robert Mild, Interim Dean—Fairmont, WV Aug. 2005 to Present

- teaching or taught courses in Technical Production, Introduction to Stage Design, Advanced Design Courses, Theatre Appreciation, Costume History and Design, Scene Painting, Properties, and all related courses at the Undergraduate level
- supervising students during lab sessions on the construction of scenery for departmental productions
- designing elements of either scenery, lighting or costumes for departmental shows
- supervise staff positions
- serve as Technical Director and Production Manager for Department of Communication and Theatre Arts
- chosen as a member of *Leadership Fairmont State, 08-09 Class*
- mentor student designers, and students enrolled in Production Practica
- serve on University Commencement Committee, University Athletic Committee, and took minutes for Faculty Welfare Committee
- advise students
- supervise staff positions and student workers
- directed *Always...Patsy Cline, The Sound of Music, Cabaret* and *Fiddler on the Roof, The 25th Annual Putnam County Spelling Bee, Rocket Boys the Musical, The Music Man*

Visiting Assistant Professor

Fairmont State University, School of Fine Arts

Dr. Robert Mild, Interim Dean—Fairmont, WV Aug. 2004 to Aug. 2005

- teaching courses in technical production, Introduction to Stage Design and Drama Appreciation at the Undergraduate level
- supervising students during lab sessions on the construction of scenery for departmental productions
- designing elements of either scenery or costumes for departmental shows
- supervise 2 staff positions
- mentor student designers
- serve as Technical Director and Production Manager for Department of Communication and Theatre Arts

Visiting Asst. Professor of Design

West Virginia University, Division of Theatre and Dance

Margaret McKowen, Chair -- Morgantown, WV 2001 to 2004

- teaching courses in Set/ Costume Design, Props, Painting, and Intro to Theatre Courses at Graduate and Undergraduate levels
- producing designs of scenery and/or costumes for 2-3 Division of Theatre and Dance productions per year
- mentoring student designers and prop masters on realized design projects
- serving as a member of the Division of Theatre and Dance Committees: Recruitment and Scholarship, Curriculum, Design / Tech

Adjunct Faculty Member

Fairmont State College, School of Fine Arts

Peter Lach, Chair -- Fairmont, WV 2003-2004

- designed productions of *James and the Giant Peach*, *Into the Woods* and *The Music Man*
- served as scenic artist for *Into the Woods* and *The Music Man*
- supervised student interns in construction and painting of scenery and props, and in shifting the scenery and dressing the stage

Freelance Scenery and Costume Designer

Mill Mountain Theatre

Jere Hodgkin, Artistic Director -- Roanoke, VA 2003

- designed and painted scenery for *The Santaland Diaries*
- designed costumes for *The Christmas Cup*
- supervised costume fittings, and coordinated with shop staff about the construction, buying or pulling of multiple costumes for a cast of 35

The Charleston Stage Company

David Wohl, Director

- designed scenery for *Macbeth*
- designed lights and scenery for *Jane Eyre*

Scenic Artist

Texas Shakespeare Festival

Raymond Caldwell, Producer – Kilgore, TX

Michael McKowen, Set Designer 2003

- worked with designer to develop strategy to prepare and paint scenic pieces for scenery for season of four shows
- chose and mixed color for all scenery
- primed, textured, and painted scenery for all shows
- trained and supervised apprentice who assisted in all duties

Set Designer/ Prop Master

West Virginia Public Theatre

Ron Ianonne, Producer-- Morgantown, West Virginia 2002- present

- designed scenery for productions of *Lost Highway- The Music of Hank Williams*, *Aladdin*, *The Sound of Music*, *Suessical*, *Our Town*, *Forever Plaid*, *Smokey Joe's Café*, *Footloose*, *Chicago*, *Godspel*, *Ain't Misbehavin*, *The Will Rogers Follies*, and *Jesus Christ Superstar*
- Technical Director for *A Christmas Carol*, *Suessical*
- served as paint charge and assistant to designer of *The Music Man*, *My Fair Lady*, *Jeekyll and Hyde* and *The Wizard of Oz*

- served as Prop Master for *Peter Pan*, and *The Wizard of Oz*
- supervised apprentices who were assisting in the painting of set pieces
- supervised Properties Master and apprentices in the construction and painting of furniture and props pieces

Resident Designer

Toledo Repertoire Theatre

Dr. Brian Bethune, Artistic Dir. --Toledo, OH 2000 to 2001

- designed set and lights for main stage productions
- hired, collaborated with and acted as liaison for visiting designers
- direct supervisor for Technical Director and all other technical staff, including shop assistants and Costume Coordinator
- trained and worked with volunteer shop staff and running crews
- served on Season Selection Committee
- assisted in developing production budget

Graduate Teaching Assistant

University of North Carolina Greensboro

Dr. Robert Hansen, Chair --Greensboro, NC 1997 to 2000

- taught sections of basic stage crafts and familiarized students with basic principles and terms of set design
- oriented students in the safe use of power tools in Scene Shop and supervised construction of a basic woodworking project
- provided students with hands-on experience in basic techniques of scene painting
- Tested Student's Progress through Regular Exams and Quizzes
- Worked as Shop Assistant in Scene, Costume and Lighting
- Oversaw Student's Work on Carpentry and Sewing Projects
- Aided and Supervised Master Electricians' Progress in Implementation of Lighting Designs

Scenic Artist

Seaside Music Theatre

Robert Fetterman, Production Manager – Daytona FL 1999

- collaborated with Charge Artist to develop approach for interpreting Designer's renderings
- tutored apprentices in painting techniques
- at Charge Artist's direction, oversaw specific projects through to completion
- mixed color for painting projects
- layed out and inked several drops
- painted numerous drops using both latex based paint and aniline dyes

Resident Designer/ Technical Director

Actors Guild of Parkersburg

Parkersburg, West Virginia 1994 to 1997

- designed, built and painted 7 shows per year, season consisting of four plays and three musicals

- created, focused and cued lighting designs for all shows
- trained and rehearsed with volunteer construction and running crews
- maintained shop equipment, as well as storage areas for scenery and props
- served as advisor to Season Selection Committee
- as a volunteer, directed and performed in several shows

Education

MFA in Theatre with a Concentration in Scenography
University of North Carolina Greensboro, May 2000 GPA 4.0
BFA in Design/ Technical Theatre
West Virginia University, May 1983 GPA 3.2

Presentations

Southeastern Theatre Conference
March 2002
- *“Everything I Didn’t Learn in Graduate School About Teaching, or Confessions of a Faculty Virgin”*, Mobile, AL
March 2003 (Mobile, AL), March 2004 (Virginia Beach, VA), March 2005 (Greensboro, NC), March 2006 (Orlando, FL), March 2007 (Atlanta, GA), March 2008 (Chattanooga, TN), March 2009 (Birmingham, AL), March 2010, (Atlanta, GA), March 2011 (Chattanooga, TN)
- *SETC Design Competition, Design South: Scenery, Design South: Lighting, Design South: Costumes, Design South: Crafts, Design/ Technology Committee Annual Business Meeting*

Professional Associations and Memberships

Member: Southeastern Theatre Conference, January 1995 to Present
Chair, SETC Design and Technology Committee, March 2005-2009
Vice-Chair, SETC Design and Technology Committee 2003-2005
Member: USITT Ohio Valley Chapter
Member: West Virginia Theatre Conference

Elizabeth C. Wotring-Nelson 25491 George
Washington Hwy, Aurora, WV 26705

Cell: 304.698.4358

elizabethnelson01@gmail.com

EDUCATION/LICENSING/MEMBERSHIPS

M.M. Musical Theatre, **The Boston Conservatory**, Boston, MA Thesis: “Images of Women,” an original solo musical revue 2003

B.A. Church Music, **Greenville College**, Greenville, IL, *Cum Laude* Areas of concentration: Classical Vocal Performance, Choral Conducting 2000

Licensed Kindermusik Owner/Operator, **Kindermusik International** Licensed Early Music and Movement ages 0-7years, Parent Educator October 2007-present

National Association of Teachers of Singing Member January 2012-January 2013

PROFILE

Fifteen years experience teaching one-on-one private voice lessons with an emphasis on beginning voice students ages 5-adult in university, arts school, community education, and private voice studio settings. Fifteen+ years experience musical theatre vocal coach in performance setting. Strong creative skills in approach to teaching singing technique, vocal health, and interpretation of music. Vast experience in straight theatre, musical theatre, classical, and jazz singing performance and repertoire. Working performer as a church and freelance soloist and member of local professional theatre company.

PERFORMING ARTS/DIRECTING/TEACHING EXPERIENCE

IN WEST VIRGINIA:

Private Voice Instructor – Fairmont State University

2007-present

Teach private voice lessons for theatre students

- Teach healthy vocal technique based on past research and new research
- Assist student in choosing a working repertoire of music in every genre used in musical theatre:
 - o Pop/rock, Musical Theatre (Vaudeville, Golden Age, Contemporary), Jazz, Operetta, Country, Decade Styling (20’s, 40’s, 50’s, 60’s, 80’s), and others
- Coach students for auditions and shows
- Coach students through the process of acting a song
- Facilitate an end of semester “Cabaret” recital to showcase work done during the semester

Musical Theatre Adjunct Professor – Fairmont State University

2010-2014

Teach a beginning musical theatre class which includes instruction in:

- o Beginning music theory & Keyboarding
- o Basics of Acting a Song

- o Beginning Vocal Awareness and Singing Technique
Teach a Musical Theatre Repertoire/Audition class which includes:
 - o Helping students find their acting/singing “type”
 - o Teaching audition techniques and etiquette
 - o Help students create a working audition book that will help them with any audition in the future; audition book should include songs from every genre and working 16-bar cuts of songs that showcase the actor’s strengths in the correct key and format
 - o Facilitate an end of semester performance

Voice and Diction Adjunct Professor – Fairmont State University

2010-present

Teach a voice and diction class which includes instruction in:

- o A workable knowledge of the International Phonetic Alphabet
- o Proper Standard American Pronunciations and Diction
- o Proper diction of Frequently Mispronounced Words
- o Understanding our regional dialect and the difference in other American dialects
- o Understanding the importance of good diction and when the use of standard pronunciation will be needed and why it is important

IN GARRETT COUNTY, MD:

Nelson Studios Private Voice Studio – Oakland, MD & Aurora, WV

2007-Present

Teach private voice lessons to students ages 6-adult

Oversee education of healthy vocal technique

Teach basic music theory

Use all styles of music to teach repertoire and vocal stylizing

- o Bel Canto technique, Musical Theatre legit/belt, Jazz, Country,

Pop/Rock, Commercial

Teach acting while singing/storytelling through music

Arrange performance opportunities for students

Direct week-long summer camps for school-aged children and high school students

Provide workshops for high school students in preparation for auditions and performances

Nelson Studios Montessori Preschool Music Class

Sacred Meadow Montessori Children’s House – Accident, MD

2008-May 2015

Teach original curriculum for Preschool-aged students using the Montessori teaching method

Teach basic rhythm and theory and teach movement and ensemble singing/instrument playing

Theatre on the Lake (TOTL) Board Member, Company Member, Box Office/House

Manager – McHenry, MD*2007-Present*

As Theatre Board Member, help run theatre company, choose summer season, and facilitate mid-year events/fundraisers

As company Member, perform 3-5 shows a summer, including children's theatre, straight theatre, and musicals

As box office/Ticket /House Manager, sold tickets online and on phone, assigned seating for each show, ran will-call ticket booth, managed ushers on show nights.

Co-Founder / Co-Director TOTL Apprentice Program – McHenry, MD*2007-2012*

Co-Founded and Co-Directed a two-week long apprenticeship program through the TOTL Theatre Company which gave middle-school and high school students experience with working with—and performing with—a professional theatre company

Classes were taught in:

- o Technical Theatre (stagecraft, lighting, etc.)
- o Dance (tap, jazz, ballet, modern; based on the summer season's shows)
- o Music (singing as ensemble, basic theory, basic vocal technique)
- o Acting (body movement, acting techniques, and creative drama)

Students went to class in the morning and rehearsed with the company in the afternoon/evening. They were given roles in ensemble, including solos and small parts and performed during the regular summer season with the company.

Classes in dance and acting and musical theatre were also offered during the school year

Garrett Lakes Arts Festival Summer Week-Long Voice Clinic – Oakland, MD*2011-2014*

Direct week-long camp for middle school/high school students in Garrett County

Teach students how to sing and work as a group using choral techniques and repertoire

Teach students theory, sight-singing, solo singing, and audition techniques

Use dance and choreography to enhance the experience and teach rhythm and ensemble work

Facilitate a week-end recital for parents and local supporters to give performance experience to the students

Kindermusik Studio Owner /Teacher – Oakland, MD*2007-present*

Own and run a Kindermusik Studio named Kindermusik with Miss Lizzie & Friends

Teach age-appropriate music & movement classes for children ages 0-7years old and their parents

Facilitate parent education to help parenting by using music and movement to help children reach or exceed developmental milestones

Soloist: St. Matthew's Episcopal Church – Oakland, MD*2007-present*

Provide special music for church services, funerals, and weddings as well as cantor services and substitute keyboard player

IN GREATER MINNEAPOLIS-ST. PAUL, MN:

Children's Performing Arts Co-Founder/Teacher/Director –Forest Lake, MN

2006 Developed non

Put up 2-3 shows a year involving 50-70 children from Forest Lake area

Serve as acting director, musical director, choreographer, light designer, sound designer, set designer, and costumer.

Coordinate parent volunteers and organize rehearsal schedules and performances

Youth Performing Arts Teacher/Director –Forest Lake, MN

2004-2006

On Board of Directors for non-profit arts group for youth ages 7th grade to age 21

As an assistant director, help other directors choose musical theater material, choreograph, and coach vocalists

Direct group performances and rehearsals

Mentor students

Private Voice Instructor: Private Voice Studio – Forest Lake, MN

2006 Private voice stu

IN BOSTON, MA:**Private Voice Instructor** – Boston Arts Academy, Boston, MA

2002-2003

Instructed 10th grade students in basic singing technique using jazz and musical theater music as part of the arts school's curriculum in preparation for junior/senior recitals.

IN GREENVILLE, IL:**Children's Choir Music Director** – Greenville Free Methodist Church

1999 Directed weekly

Directed bi-monthly church performances during Sunday morning services

Chose repertoire and special music selections

Music Director/Vocal Coach – Greenville High School Theatre Department

1998 Led group rehe

Coached individual students on musical and acting interpretations for specific characters

OTHER WORK EXPERIENCE**Director of Worship and Arts**, Forest Hills United Methodist Church, Forest Lake, MN 2004-2007

Responsible for developing and leading Sunday morning worship as well as supervising and directing music, drama, dance, and visual arts for entire church; praise band and choir; supervising, recruiting, and coordinating volunteer teams; managing budget; and director for special church worship services.

Receptionist, Paster Enterprises, St. Paul, MN 2003-2004

Responsible for front desk, mailings, four-line phone, and office relations. Worked with Marketing department, Development department, Leasing department, and CEO assistant.

