

Theatre Arts - Spring 2013

Phase Two / Narrative and Evaluation

I. Program - Narrative/Evaluation/Evidence

1. **NARRATIVE:** “State the Mission and goals of department and component disciplines”

Mission of Speech Comm./Theatre Arts Discipline:

(Students who major in the Speech Communication/Theatre Arts program can pursue an emphasis in either speech communication or theatre arts.)

Our discipline mission is to address the theory and practice of human communication, in various settings and across diverse cultures, as fundamental to the humanizing process inherent in a liberal arts education. Students who major in the program can pursue an emphasis in either speech communication or theatre arts. Each concentration includes tracks of study designed to provide students with both a solid liberal arts foundation while preparing them for graduate work in all areas of speech communication and theatre including rhetoric, communication studies and theory, interpersonal and small group communication, journalism and public relations, media studies, and theatre. The major also prepares its graduates for a variety of professional career opportunities as well.

Students interested in a concentration in theatre arts can pursue one of two areas:

- a) *Acting or*
- b) *Technical Theatre*

In the acting, we offer a mixture of courses, including History of Theatre, Basic Acting, and Theatre Practice. On the technical side, students receive on-hands training in scenery, costumes, sound and lighting. Theatre Arts students also play a major role in the production of annual college performances.

The discipline fosters students' abilities to think reasonably and communicate intelligently and creatively. Through its theatre productions, forums and internships, the Speech Communication and Theatre Arts major, enriches the quality of community life. Prospective majors should meet with the discipline coordinators as early as possible to design an approved concentration study.

EVALUATION: “Explain how this mission fits into the overall mission of the College. Detail how new faculty and students are oriented to this mission.”

The York College Mission Statement refers to students growing as “passionate” and “engaged learners with the confidence to realize their intellectual and human potential as individuals and global citizens.” Implementation of the Theatre Arts mission follows this understanding. The Discipline offers two fully realized faculty directed productions each semester; the works are specifically chosen for their capacity to engage students and broaden their awareness of world and theatrical history, literary and performance values, and cultural diversity. Discipline courses offer students the tools for graduated levels of involvement in each production. Courses stress individual potential in the development of artistic skills and the confidence of strong critical thinking skills in areas including theatre direction, dramatic theory, stage management, design, and theatre history.

EVIDENCE:

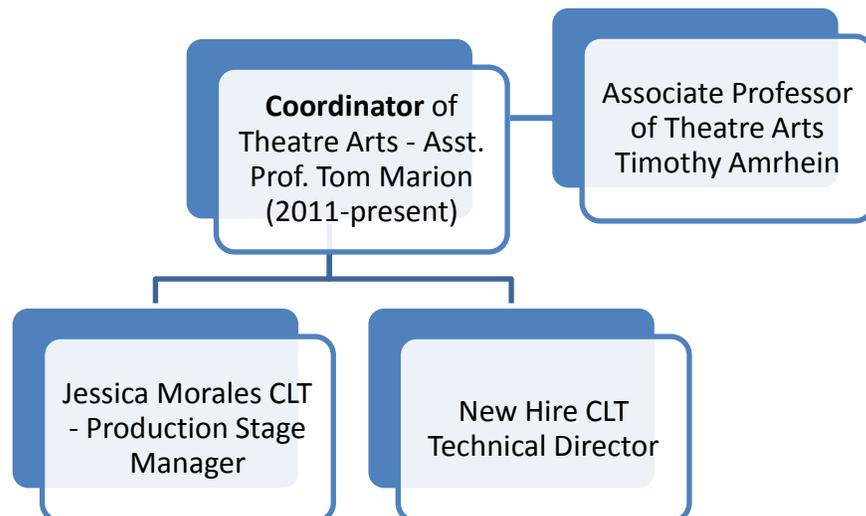
Theatre Arts Brochure

Theatre Arts Web-based Video

<http://www.york.cuny.edu/academics/departments/performing-and-fine-arts/programs/speech-comm-theatre-arts>



2. “Describe the governance structure of your department, including the names of chairs, deputy chairs and coordinators, their terms in office, and the composition of department committees.”



3. NARRATIVE: “Explain how resources are utilized by the department. This description should include the use of space, including offices and labs.

Most all Theatre Arts courses are scheduled in the Performing Arts Center Room 106 (a 30’x40’ sprung dance floor and performance space). Also in Rm. 106 are scheduled all rehearsals for TA215-219 departmental productions, The York College Drama Club, The York College Dance Club, The York College Big Band, The York College Blue Notes, and various sections of SP182 & SP160. To alleviate congestion, use of Rm. 102 (a 150 seat proscenium thrust stage, “little theatre”) is scheduled for afternoon or evening classes, and afternoon rehearsals. Usage of this space can occasionally conflict with set builds and York College Administrative events. Rm. 104 (Scene Shop) is used for classes in stagecraft. All three spaces (Rooms 106, 104, and 102) are also used by the Performing Arts Center “PAC” professional staff as rental property for touring shows and civic events. Occasionally this also creates a conflict of schedules; negotiation or displacement of scheduled classes is necessary. Rm. 107 is an 11’x13’ computer lab with 4 computers and Xerox machine. It is used for theatre design classes. There are four 9’x10’ (on average) offices for faculty, staff, and adjuncts; one of which is inside Rm. 104 Scene Shop, and one in suite with Rm. 107 computer lab. Rm. L-04 is the Costume Shop used by both Theatre Arts and the “PAC.” The adjacent Rm. L-03 (10’x15’) is used as costume storage. Rm. L-18 (Telephone Switch) has an adjacent corridor that runs underneath the PAC “Main” Stage. It is used for Property Storage.

EVALUATION: “Evaluate the adequacy of the resources and facilities allocated to the department for faculty, staff, and students.”

- **Rm L-03**, costume storage, is well organized but filled past capacity.
- **Rm. L-18**, property storage, is dank, collects water, dirty, and is jerry-rigged with splice-corded lighting. Work orders for improvement have been unfulfilled. Because of water seepage, the adjacent telephone switch board has a “rotting” main casing (per York College phone worker 1/16/13).
- **Lighting in Rm. 106.** It has a cross of gas and incandescent lighting. Bulb location makes replacement difficult; the room usually has three or four bulbs out before maintenance can make replacements. The room is also in need of constant cleaning. The task of sweeping and mopping is only performed by faculty and staff.
- The dance floor is in need of refinishing.
- **Cleanliness:**
 - Sweeping, mopping, and gum removal is performed by faculty and staff in both Room 106 and The Little Theatre Rm. 102.

- Hallway garbage removal is spotty. Gnats often infest garbage pails.
- For the past 2 years, theatre office floors are no longer washed and waxed.
- Bathroom cleaning is only performed once a day, and sometimes twice. Evening and morning bathroom use by students will often find empty soap and paper supplies, messy floors and unsanitary toilets.
- **Obsolescence:**
 - Students are at a disadvantage working on stage lighting. Instruments and dimmer controls are obsolete. The most advanced lighting board uses a “floppy disc drive.”
 - All student and faculty computers are Dell PC Vista. Many of the programs needed for student design work are too advanced for the CPU.

- **Small Theater needs (Estimated overall cost: 1.4 million)**

Before we anything we MUST address the leaking roof:

- **New roof**

After roof(in order of urgency):

- New lighting system (see below)
- Remove and replace all raceways
- Complete overhaul and refurbishment of counterweight fly system (including new operating lines, new arbors, new cables, and additional stage weights)
- New house lighting system
- New sound system (see below)
- All new soft goods (including cyclorama, scrim, main curtain, black traveler and legs)
- Replace all carpeting
- Replace all chairs/seating
- New Clear Com body packs and headsets
- New Clear Com stations upstairs and in dressing rooms
- Boom pipes (including threaded pipe and 50 pound bases, min. 10 ct)
- Assorted cables (VGA – SPEAKER – POWER – COMPOSITE)

Procurement break-down:

NEW LIGHTING SYSTEM:

- Dimmer racks = (4 @ ETC SR-3-48) for a total of 192 dimmers
- Lighting board = (ETC ION lighting board)
- Viewsonic 22" screens (2)
- ETC lights = 50 @ SOURCE4 ZOOM (25 – 50 degree); 30 @ SOURCE4 ZOOM (15 – 30 degree); 50 @ Source 4 PARNels; 10 @ ALTMAN Zip Strip lights [5 w/pipe hanging fixtures, 5 for ground row; minimum 63" long]; 16 @ Source4 LED Daylight units; 10 Altman scoops (1k)
- Spare lamps (2 per unit)
- All new 3-pin cables; various lengths (replacing our current old cables)
- Hanging hardware and plugs for each lighting unit
- Moving lights (8 @ Vari-Lite VL 2500 spot) w/2 spare lamps per unit

NEW SOUND SYSTEM:

- Crown Amps (4 @ XTI 4000, 2 @ XTI 1000)
- Split snake (Medusa ME 24-8-XL-100-SS-SP2-24-G1-15)
- JBL VRX series center array (6 @ VRX932LAP, 2 @ VRX918SP)
- Apple Macbook Pro 17" w/Q-Lab Pro, Pro Tools and Vectorworks
- New dual CD player (Denon DND4500)
- Wireless SM 58 and lavalier microphones (4 of each with receivers)
- Replace all speaker cables
- Self-powered audio Monitor speakers (2 @ M-Audio Studiophile BX5a)
- Monitoring headphones (Audio-Technica ATH-M50)
- All new XLR cables (20 @ 25', 12 @ 50', 10 @ 10')
- All new patch cables (1/4", RCA, XLR)
- Audio patch bay
- Condenser mics (2@ AKG C391 body with CK93 head)
- Rewire all XLR bays in theater

PERMANENT VIDEO SYSTEM:

- Panasonic pt-dz6710u (\$12,900)
- Hanging hardware for projector
- 2 spare lamps
- Projection screen (minimum 302 inch diagonal size)

- Video camera with night vision
- 24" video monitors (2)
- Playback monitors (rack of 4; color)
- Video switcher
- Video patch bay
- Remote dowser

EVIDENCE: "Departmental budget, floor plan."

- **Budget –**

Theatre Arts receives monies from two sources:

- 1) Operational funds, provided by the college: \$400 per semester (estimate)
- 2) Theatre Arts fund: Secured solely by ticket revenue from departmental productions: Budget = \$2500 (estimate) per semester

- **Floor Plan: ?**

II. **Curricula & Co-Curricula Activities - Narrative/Evaluation/Evidence**

1. **NARRATIVE: "List the majors, minors, certificates and degrees awarded by your department. Note which courses are taught online."**

- BA Speech Communication & Theatre Arts (Theatre Arts Concentration)
- Theatre Arts Minor

EVALUATION: "Evaluate patterns of demand for courses within the program, including scheduling and course availability."

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EVIDENCE: "Enrollment data (including distribution across lower and upper division courses; day, evening and weekend sections, and online sections)"

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2. **NARRATIVE: "For each major, include the curriculum sequence (prerequisite structure). Document that the curriculum is achievable in 120 credits and in 4-years of FT study."**

YORK COLLEGE
School of Arts & Sciences
Department of Fine and Performing Arts
B.A. in Speech Communication/Theatre Arts
Suggested Four Year Plan, 2011 – 2012

Color Course Key
General Education
Pre Major Requirement
Major Requirement
Minor or Elective

FRESHMAN – FALL	Credits 15	SPRING	Credits 16
Speech 101	3	Fine and Performing Arts +	3
Behavioral Science +	3	Behavioral Science +	3
English 125	4	History or Philosophy +	3
Cultural Diversity 101	3	Natural Science +	3
Physical Education 150	2	Mathematics +	4
SOPHOMORE -- FALL	15	SPRING	16
Speech 182	3	Theatre Arts 211	3
Cultural Diversity 200 Level	3	Theatre Arts 210 (WI)	3
Foreign Language +	3	Foreign Language +	4
English 200	3	Minor courses or free electives	6
Natural Science +	3		
JUNIOR – FALL	15	SPRING	15
Writing 301	3	TA/SPCH Major Elective 300	3
TA/SPCH Major Elective, 200-300 level	3	TA/SPCH Major Elective, 300 level (WI)	3
TA/SPCH Major Elective 300	3	Speech 303	3
Minor courses or free electives	6	Minor courses or free electives	6
SENIOR – FALL	15	SPRING	13
TA/SPCH Major Elective 300-400	3	Speech/Theatre Arts 490	3
TA/SPCH Major Elective 300-400	3	Minor courses or free electives	10
Minor courses or free electives	9		
		Total needed to graduate	120

The goal of a Four Year Plan is to ensure that students graduate with no more than 120 credits and in four years. Students are encouraged to take Winter and Summer courses to facilitate their progress towards graduation.



Pathways Four Year Plan 2013 - 2014

B.A. in Speech Communication/Theatre Arts
 Department of Performing and Fine Arts
 School of Arts and Sciences

The goal of a Four Year Plan is to ensure that students graduate with no more than 120 credits and in four years.

- All students should speak with an academic advisor about their academic programs.
- Students are encouraged to take Writing and Summer courses to facilitate their progress towards graduation.
- Transfer students do not need to take all courses in the plan; they should consult with an academic advisor.



	Credits		Credits
FIRST YEAR- FALL	15	SPRING	15
Speech 101	3	Flexible Core Course*	3
Flexible Core Course*	3	Flexible Core Course*	3
English 125	3	English 126	3
Flexible Core Course	3	Mathematics	3
Health Education 111	3	Minor courses or free electives*	3
SOPHOMORE- FALL	15	SPRING	15
Speech 182	3	Theatre Arts 210 (WI)	3
Theatre Arts 211	3	TA/SPCH Major Elective, 200-300 level	3
Foreign Language	3	Foreign Language	3
Flexible Core Course*	3	Flexible Core Course* or Minor course or free elective*	3
Life and Physical Sciences	3	Minor courses or free electives*	3
JUNIOR- FALL	15	SPRING	15
TA/SPCH Recommended Elective	3	TA/SPCH Major Elective 300	3
Speech 303	3	TA/SPCH Major Elective, 300 level (WI)	3
TA/SPCH Major Elective, 200-300 level	3	Writing 301	3
Minor courses or free electives	6	Minor courses or free electives	6
SENIOR- FALL	15	SPRING	15
TA/SPCH Major Elective 300-400	3	Speech/Theatre Arts 490	3
TA/SPCH Major Elective 300-400	3	TA/SPCH Recommended Elective	6
TA/SPCH Recommended Elective	3	Minor courses or free electives	6
Minor courses or free electives	6		

Students are also required to take three Writing Intensive (WI) courses: two in the lower division (100-200 level) and one in the upper division (300-400 level)

york.cuny.edu/pathways

Total credits needed to graduate 120

EVALUATION: “Describe how the curriculum sequence prepares students for upper-level course work.”

Students interested in a BA Speech Communications/Theatre (Theatre Arts concentration) major are strongly encouraged to complete SP 182 Voice & Diction, TA 211 Basic Acting, TA 210 Theatre History (Writing Intensive), as well as at least one semester of the elective TA215-219 Theatre Practice before engaging in upper-level work.

Voice & Diction and Basic Acting serve as an introduction to students’ performance skills. Upper-level performance work requires a basis of voice, movement, and acting work for the vocal health, physical presence, and emotional maturity of a performer, which the introductory courses offer. Theatre History, along with Theatre Practice, presents a broadened understanding of theatre’s various artistic aspects, past, and methodologies, which are of upmost importance to the analytical depth of upper level courses in Theatre Direction, Theory, and Design.

Furthermore, all lower-level classes require student writing, mostly focusing on analysis of departmental productions with the elements of study within the given course. Writing in upper-level classes builds on this to demand greater skill in composition, analysis, and thematic development.

EVIDENCE: “Four-year curriculum planners; grade distributions in lower and upper-division courses.”

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3. NARRATIVE: “Describe any special programs and/or co-curricular activities such as honor societies, internships, journals, clubs, or opportunities for study abroad.”

The Theatre Discipline works to support two York Student Activities recognized clubs: Drama Royals (dram club) and Red Shoes (dance club.) Each is mentored by discipline faculty/staff that advise and provide technical and managerial assistance. Each club rehearses and performs one show for a one week run each semester. The use of the theatre scene shop, rehearsal spaces, properties, set pieces, costumes, lighting, sound equipment, and theatre space is coordinated to provide maximum advantage without interrupting discipline curricular or PAC usage of the same. The clubs are also supported by the Theatre Discipline Technical Theatre CLT.

EVALUATION: “Explain how the department creates a culture that fosters student learning and enrichment.”

Though theatre is by nature a culturally and cooperatively enriching endeavor, the Theatre Discipline seeks to stimulate motivation and learning with industry grade production standards in research, design, set fabrication, and rehearsal. Moreover, class curricular and production seasons are chosen with a strong thought to student

engagement in our culturally diverse campus, especially those who may not be theatre majors, or minors, but have the desire to express themselves through stage work. While this is meant maximize the potential of student fun, professional discipline is stressed at all times for promptness, attitude, work ethic, and collegiality.

EVIDENCE: “Lists of clubs, honors societies, awards, journals, student participation in York College Honors Program.”

- Drama Royals (dram club)
- Red Shoes (dance club)
- Barbara Nickolich Award for Theatre Excellence
- Excellence in Technical Theatre Award
- Student participation in Student Research Day 2012, 2013
- York College Performing Arts Center, professional civic enterprise, co-productions with York College Theatre Discipline: *Rent* (2012) *Dreamgirls* (2013)
- Professional involvement with TA215-216:
 - *AFTER*, a new play written for the student cast of York College by nationally recognized playwrights Mona Mansour and Tala Manassah; with guest artist actor Yusef Bulos (2013).
 - *La Luz De Un Cigarrillo*, first English production of the award winning play by Marco Antonio Rodriguez (2012).
 - *HeartBeat*, a new play created by the cast of York College students presented at the professional Manhattan venue Local 269 (2012).
 - *ISTWA!*, a new play created by the cast of York College students, awarded participation in a professional play series, New York International Fringe Festival, 2011.

4. NARRATIVE: “Describe the course offerings and any upcoming curriculum changes.”

A. Course offerings & descriptions:

- TA211 (Liberal Arts) Basic Acting 4 hrs. 3 crs. The elements of acting; physical and vocal relaxation and concentration; sense memory and emotional recall; prepared scenes and improvisations. Preq: ENG 125. Field trips may be included and outside speakers may be invited.
- TA110 (Liberal Arts) Introduction to the Theatre 3 hrs. 3 crs. Theatrical theory in historical context beginning with the Greeks. Including written play analysis and the application of this analysis to concepts of lighting, costuming, scene design, and performance. At the end of the semester students participate in a short class production. Field trips may be included and outside speakers may be invited.

- TA112 (Liberal Arts, NOT Liberal Arts for Accounting Major)
Voice and Stage Movement for Actors I 4 hrs. 3 crs. Intensive instruction in voice and speech for acting: voice production, range expansion and control, sound formation and delivery. 1 hour lecture, 1 hour recitation, 2 hours laboratory. Not offered on a regular basis. Availability to be determined by the department.
- TA113 (Liberal Arts, NOT Liberal Arts for Accounting Major)
Voice and Stage Movement for Actors II 4 hrs. 2 crs. Continuing study in stage movement, including mime, mask work, and stylized movement; continuing work in voice and speech, including classical performance, dialects, accents. Preq: SPCH 112. 1 hour lecture, 3 hours studio. Not offered on a regular basis. Availability to be determined by the department.
- TA114 (Liberal Arts, NOT Liberal Arts for Accounting Major)
Stagecraft I 4 hrs. 3 crs. An introduction to the study of the elements, the theories, the methods, and the materials used in modern theatre technology. This course will examine the elements of drama, their interaction, and their realization in the theatrical production process, focusing on the organization of theatre personnel, the architecture, the equipment, and the techniques used in the construction, theory, and execution of scenery, lighting, and costumes. Mandatory attendance at (and evaluation of) theatrical performances, both on and off campus required.
- TA115 (Liberal Arts, NOT Liberal Arts for Accounting Major)
Stagecraft II 4 hrs. 3 crs. Continuation of TA 114; emphasis on scenery, stage properties, and work of the stage manager. Crew assignments involving outside class hours required. Field trips may be included and outside speakers may be invited.
- TA116 (Liberal Arts, NOT Liberal Arts for Accounting Major)
Introduction to Stage Management 3 hrs. 3 crs. This course is a comprehensive survey of the role of the stage manager within the development of a theatrical production from inception to completion. This includes reading and discussion of major plays, their breakdown and technical needs. Students will learn the work that is necessary to run a professional production and the importance of the stage management position. This includes practical work on rehearsals and performances of the York College Theatre semester shows as well as guest speakers and outside trips. Preq: ENG 125
- TA210 (Liberal Arts) History of Theatre 3 hrs. 3 crs. The development of Western Theatre from the classic Greek period to

the modern era, with emphases on major plays and playwrights, various forms of theatrical presentation, architecture and design of theatres, and acting styles of each period. Readings in Preq: ENG 125 This is a Writing Intensive course

- TA490 (Liberal Arts) Independent Research 0 hrs. 3 crs. Intensive individually guided advanced research in a theatre arts area. Preq: Senior status and 12 credits in Theatre Arts or permission of instructor. Hours arranged
- TA212 (Liberal Arts) Scene Study 4 hrs. 3 crs. Continuation of TA 211: emphasis on character analysis and techniques of character portrayal. Preq: TA 211 or permission of the department. Field trips may be included and outside speakers may be invited. Not offered on a regular basis.
- TA215-219 (Liberal Arts, NOT Liberal Arts for Accounting Major) Studies in Theatre Practice I 5 hrs. 3 crs. Acting, directing, stage lighting, scene design, costuming, or other aspects of theatre related to the college production. Preq: Permission of instructor. 1 hour lecture, 4 hours laboratory. Lectures by director and outside artists. Laboratory hours involve creative problem solving and realization of theatrical concepts.
- TA261 (Liberal Arts) Intermediate Oral Interpretation: Drama 3 hrs. 3 crs. Theory, technique, and practice of the interpretation of drama; some attention to non-interpretative view points: the author, critic, philosopher, and auditor. Preq: SPCH 160
- TA311 (Liberal Arts) Fundamental of Directing 4 hrs. 3 crs. Directorial controls: concentration on various methods of realizing the theatrical content of a given script; work required on major production as assistant director, stage manager, or assistant stage manager. Preq: TA 115 and TA 211 or permission of instructor. Field trips may be included and outside speakers may be invited.
- TA317 (Liberal Arts) Theatrical Criticism 3 hrs. 3 crs. Principles of dramatic criticism from Aristotle to the present day; critical standards and methods; their application in the evaluation of drama in performance. Preq: TA 115 and TA 211 or permission of instructor. Attendance at theatrical performances required. Outside speakers may be invited.
- TA390-392 (Liberal Arts) Special Studies Seminar I-3, 3 hrs. 3 crs. An intensive study of a selected topic from an area in Theatre Arts. Preq: Junior or senior status and department permission required. The topic varies with each offering. This course may be repeated for

no more than 6 credits if different topics are studied.

- TA411 (Liberal Arts) History of Avant-Garde Performance 3 hrs. 3 crs. Trends in modern theatre-experimental theatre groups, new techniques, new playwrights discussed; the historical foundations of these trends traced to their sources in Symbolism and Expressionism. Preq: TA 110 or permission of instructor. Written work and attendance at New York avant garde performances are required.
- TA490 (Liberal Arts) Independent Research 0 hrs. 3 crs. Intensive individually guided advanced research in a theatre arts area. Preq: Senior status and 12 credits in Theatre Arts or permission of instructor. Hours arranged.

B. Upcoming curriculum changes:

- As stipulated in Theatre Major Design change, starting Fall 2013, SP101 will be required increase Theatre major required credit total to 36.
- Elective: TA 301 (WI) American Musical Theatre: New class passes through curriculum committee.
- New 200 level course "Script Analysis" to be introduced to departmental curriculum committee.
- Planning course changes to TA113 Voice and Stage Movement for Actors, TA113 Voice and Stage Movement for Actors II, TA212 Scene Study, TA261 Intermediate Oral Interpretation.

EVALUATION: "Explain how your curriculum reflects the changing demands and practices of the field. All syllabi should provide clear learning objectives and methods of assessment."

- TA314 (Liberal Arts) Computer Design for the Stage 4 hrs. 3 crs. A review of the history of the architectural elements in theatrical scenic design: AutoCad and DesignCad programs used for construction and display. Drawing techniques in 2-D and 3-dimensional format. Preq: TA 110 and TA 114, basic computer skills and /or permission of instructor. 1 hour lecture, 1 hour recitation, 2 hours laboratory
- TA316 (Not Liberal Arts) Performance for Television 4 hrs. 3 crs. Incorporates use of state of the art media technology with Communications' Technology discipline's York College television studio and the assistance and cooperation of professional and student technicians. Practice of television performance as distinct from stage performance. Includes dramatic and non-dramatic forms of presentation that can be adapted to the professional goals of the students. Preq: SPCH 160 or TA 211

or permission of instructor. hour lecture, 1 hour recitation, 2 hours laboratory. Original writing required for some assignments. Outside speakers may be invited.

EVIDENCE: “Syllabi, Chancellor’s reports.”

- All Theatre Arts syllabi for the past 5 academic years are available at the Performing & Fine Arts office 1A-12.

III. Faculty: Scholarship and Instruction - Narrative/Evaluation/Evidence

1. **NARRATIVE: “List all faculty members along with their rank, tenure status, date of employment, degree, and area of expertise.”**

- **Timothy Amrhein**
 - Associate Professor
 - Tenured
 - Date of employment?
 - MFA
 - Direction, Technical Design, Theatre History
- **Tom Marion**
 - Assistant Professor
 - Tenure track, 3rd year of 7 year track
 - August 2010
 - MFA
 - Voice & Speech production, Acting, Direction

EVALUATION: “Explain how the needs of the department are balanced and served by its existing faculty.”

The two full time faculty members each direct one discipline production per semester (TA215-219), and each teach TA211. Professor Amrhein will also teach one or two 300 level electives. Professor Marion will also teach one or two SP classes. In order to make more palatable a difficult pay to work load ratio, designers hired as a NTA (Non-teaching adjuncts) are also often offered one or more classes of TA110, Intro to Theatre. To get the work done, designers must do more than design; they hang, build set pieces and props, paint, stitch, purchase, run physical pick-ups or ordered or borrowed material, while running student crews and providing assistance and inventory to theatre classes for the use of stored materials. It is not an ideal situation. In the past 4 years the discipline has grown in production values and student involvement while having one unfilled full time faculty position.

EVIDENCE: “FT/PT/Student Ratios”

- 2/7/205 (Spring 2013)
- 2/2/160 (Fall 2012)

2. **NARRATIVE:** “Describe existing or anticipated searches.”

Currently searching for full time “CLT – Technical Theatre” to run scene shop. Applicant must have completed high school.

Search for full time Lecturer in Theatre Arts has been placed on hold due to lack of funds. The position is potentially in jeopardy.

3. **NARRATIVE:** “List all publications for each faculty member over the past five years.”

- **Tom Marion:**
 - "The Influence of Glottal Behavior and Vocal Tract Resonances On Aerodynamic Vocal Fold Driving Pressures With Considerations of Speech Pedagogy and Vocal Efficiency: Part I." Peer reviewed article **to be published**, Voice & Speech Review. VASTA (Voice and Speech Trainers Association,) 2013.
 - English translation, "A Flea in Her Ear," by Geoges Feydeau. December, 2012.
 - "Communication from a Cockroach: Archy and the Underside." Mettawee River Theatre Company. Funded by NYSCA, NEA. July - Sept 2013: 6 performance in Manhattan and upstate tour. Actor.
 - "Presentational Voice" June 1, 2012: The 41st Annual Voice Symposium: Care for the Professional Voice presented by the Voice Foundation & The American College of Surgeons. Philadelphia, PA.
 - "Prosody 400 Workshop" February 6, 2012: Local269, 269 Houston St., NYC, NY. Creator, director.
 - "Istwa! Storytime for a Small World, York College Theatre, creator/director" Aug 12-27, 2011: Living Theatre, 21 Clinton St., Manhattan, part of the 15th Annual New York International Fringe Festival. Creator, director.

4. **NARRATIVE:** “Describe the teaching assignments of department faculty members over the past five years.”

- Timothy Amrhein
 - TA211 Basic Acting
 - TA215-219 Theatre Practice
 - TA311 Directing
 - TA210 Theatre History
 - TA317 Theatrical Criticism
 - TA390 Independent Study
 - TA391 Independent Study
 - TA392 Independent Study
 - TA411 History of Avant-Garde
 - TA490 Independent Research

- Tom Marion
 - SP160 Oral Interpretation of Prose and Poetry
 - SP182 Voice and Diction
 - TA110 Intro to Theatre
 - TA211 Basic Acting
 - TA215-219 Theatre Practice
 - TA390 Special Topic: Advanced Acting Techniques
 - TA490 Independent Research

5. **NARRATIVE:** “Explain how the department supports effective teaching and learning, including what opportunities for faculty development are offered. Describe any special modes of instruction and/or experimental pedagogy being pioneered by your department.”

- York Center for Excellence in Teaching and Learning is available to all full and part-time faculty.

- Tom Marion presented "Classroom Methods for Speech Training and Learning" Feb. 10, 2011: York Center for Excellence in Teaching and Learning (CETL).

EVALUATION: “Detail the evidence of effective instruction and the means of assessment and/or change in cases where instruction is less than effective.”

- Peer observations and student evaluations.

EVIDENCE: “Department summaries of evaluations of teaching effectiveness; faculty observations...”

- Reports available in Performing and Fine Arts office 1A-12

IV. Faculty: Students and Student Support Services

Narrative/Evaluation/Evidence

1. **NARRATIVE:** “Describe the demographics of the students in the program over a 3-5 year period.”

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EVALUATION: “Evaluate any shifts in the demographics of the student population.”

?

EVIDENCE: “Demographic trend data”

?

2. **NARRATIVE:** “Describe the types of support services offered by the department and/or how the department utilizes the support services of the college.”

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EVALUATION: “Where possible, evaluate the effectiveness of support services (including advisement) for academic achievement, retention and graduation.”

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EVIDENCE: “Academic advisement and faculty office hours; retention and graduation rates before and after a new intervention; student satisfaction survey data.”

The Speech/Theatre Discipline holds an Advisement Luncheon each semester; along with posted advisement hours of each full time faculty member.

3. **NARRATIVE:** “Describe any admissions and/or retention policies of the department and how students are informed of such policies or changes to policies.”

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EVALUATION: “Describe if/how student retention and graduation rates have changed with the introduction of new policies, and provide any evidence to support causality.”

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EVIDENCE: “Handbooks or other materials where policies are stated.”

None

V. Student Learning: Narrative/Evaluation/Evidence

1. NARRATIVE: “Describe the program’s system for assessing student learning or ensuring that student learning is achieved.”

- Newly established discipline graduation goals:
 1. Demonstrate an effective knowledge of the major authors, periods, movements, and issues in the history of drama and theater.
 2. Demonstrate graduate entry level ability in of one or more aspects of the theater including, but not limited to, acting, directing, design (sets, lighting, costumes, sound, puppets, props), and stage management.
 3. Create or lead in the creation of a theatrical presentation which demonstrates professional standards, judgments, ethics, discipline, and an appreciation for the production necessities, responsibilities, and collaborative nature of theatre.
 4. Demonstrate graduate level critical writing skills in incisive theatre research and/or judicious criticism of creative work.
 5. Develop an evocative, creative purpose by establishing a relation between one’s theatrical artistic creativity or managerial skills with meaningful interdisciplinary study, topical issues of liberal arts’ general education, and/or socially aware community outreach befitting the understanding and motivation of a global citizen.
- Proposed: **Theatrical Online Portfolio**
 - Contents
 - Samples of performance or other creative work
 - Samples of best writing
 - Work resume
 - Reflective statement
 - Juried evaluation of Portfolio defense and or demonstration at end of sophomore and junior year
- Newly established advanced writing and research rubric:

	<i>Excellent</i>	<i>Good</i>	<i>Fair</i>	<i>Poor</i>
Topic & Focus	<ul style="list-style-type: none"> A thesis statement provides direction for the paper, either by statement of a position or hypothesis. 	<ul style="list-style-type: none"> The topic is focused but lacks direction. The paper is about a specific topic but the writer has not established a position. 	<ul style="list-style-type: none"> The topic is too broad to be effectively presented within the scope of this assignment. 	<ul style="list-style-type: none"> The topic is not clearly defined.
Content	<ul style="list-style-type: none"> Abundance of evidence of critical, careful thought and analysis and/or insight In-depth discussion & elaboration in all sections of the paper. 	<ul style="list-style-type: none"> Evidence of critical, careful thought and analysis and/or insight. In-depth discussion & elaboration in most sections of the paper. 	<ul style="list-style-type: none"> Some evidence of critical, careful thought and analysis and/or insight. The writer has omitted pertinent content or content runs-on excessively. Quotations from others outweigh the writer's own ideas excessively. 	<ul style="list-style-type: none"> Little or no evidence of critical, careful thought and analysis and/or insight. Cursory discussion in all the sections of the paper or brief discussion in only a few sections.
Structure	<ul style="list-style-type: none"> Paper flows from one issue to the next and is easily followed. Author's writing demonstrates an understanding of the relationship among material obtained from all sources. 	<ul style="list-style-type: none"> Paper flows with only some disjointedness, digressions, ambiguities, or irrelevances. Author's writing demonstrates an understanding of the relationship among material obtained from all sources. 	<ul style="list-style-type: none"> Paper does not flow – disjointedness, digressions, ambiguities, or irrelevances are apparent. Author's writing does not demonstrate an understanding of the relationship among material obtained from all sources. 	<ul style="list-style-type: none"> Paper does not flow and appears to be created from disparate issues. Writing does not demonstrate understanding any relationships.
Grammar	<ul style="list-style-type: none"> No spelling &/or grammar mistakes. 	<ul style="list-style-type: none"> Minimal spelling &/or grammar mistakes. 	<ul style="list-style-type: none"> Spelling &/or grammar mistakes obstructive to comprehension. 	<ul style="list-style-type: none"> Spelling &/or grammar mistakes inordinately obstructive to comprehension.
Language & Style	<ul style="list-style-type: none"> Utilizes a variety of sentence structures for effect/impact. Vocabulary is sophisticated and correct. 	<ul style="list-style-type: none"> Demonstrates effective/impactful use of complex sentence structure. Vocabulary is varied, specific & appropriate. 	<ul style="list-style-type: none"> Demonstrates effective/impactful use of compound sentence structure. Vocabulary is used appropriately. 	<ul style="list-style-type: none"> Demonstrates use of simple sentence structure. Vocabulary is unsophisticated &/or not used appropriately.
Citations	<ul style="list-style-type: none"> Cites all data obtained from other sources. MLA citation style is used in both text and bibliography. 	<ul style="list-style-type: none"> Cites most data obtained from other sources. MLA citation style is used in both text and bibliography. 	<ul style="list-style-type: none"> Cites some data obtained from other sources. Citation style is either inconsistent or incorrect. 	<ul style="list-style-type: none"> Does not cite sources.

EVALUATION 1: “Evaluate course syllabi for how well the assessment practices are transparent and fair, and whether students receive ‘timely and ample’ feedback in order to improve learning.

EVIDENCE1 : “Course syllabi; learning outcomes matrix.”

- TA course syllabi are available for review in PFA office 1A-12.

EVALUATION 2: “Evaluate student outcomes to ensure that student learning is aligned with program and course objectives, and that assessment is rigorous enough to ensure that students are academically prepared to proceed from lower to upper level courses.”

COMPARISON: Theatre Arts' GOALS / SAMPLE Theatre Arts' COURSE OBJECTIVES
DRAFT

	TA110	TA116	TA211	TA210	TA215-9	TA311	TA317	TA490
Demonstrate an effective knowledge of the major authors, periods, movements, and issues in the history of drama and theater.	Students will develop a general understanding of dramatic literature and its history in context.			Recognize the style, genre and structure of drama. Understand the development of drama and know the important historical periods in its growth. Have a better understanding of classical dramatic literature.			To deepen your understanding of theatrical genres and movements and will help you understand contemporary uses of the concept of performance.	
Demonstrate graduate entry level ability in of one or more aspects of the theater including, but not limited to, acting, directing, design (sets, lighting, costumes, sound, puppets, props), and stage management.	Students will practice elements of performance and participate in hands-on activities to explore the nature of and purpose of theatre.		Demonstrate physical, vocal, and mental skills needed to be a successful actor on the stage.		You will be able to perform basic tasks in a specific area of theatre production (acting, stage management, properties, etc.), under the supervision of an assigned Theatre faculty/staff member.	Develop informed directorial approaches to the scripts we read through several written conceptual approaches to a specific production. You will apply directorial techniques on selected short plays.		
Create or lead in the creation of a theatrical presentation demonstrating professional standards, judgments, ethics, discipline, and an appreciation for the production necessities, responsibilities+ collaborative nature of theatre.			Demonstrate a basic commitment to theatre by being present, on time, and giving full attention, energy, and creative input at all class sessions.		You will be able to understand the requirements of mounting a theatrical production.			To experience autonomy, challenge, + achievement of creating a self-designed and self-executed theatrical event in one of the following areas: Acting, directing, design, or stage management.

<p>Demonstrate graduate level critical writing skills in incisive theatre research and/or judicious criticism of creative work.</p>	<p>Students will develop the research and writing skills necessary in college and beyond through writing assignments, and the writing projects.</p>	<p>Students will understand the daily duties of the stage manager and how to execute them including analyzing the written script and being able to create the necessary paperwork from the provided text.</p>	<p>Understand and explain the essence of theatre: what theatre is, what its elements and conventions are, and what qualities are needed to make good theatre.</p>	<p>Analyze the written script and its dramatic elements.</p>	<p>Included are script analysis, and the development of aesthetic values.</p>			
<p>Develop an evocative, creative purpose by establishing a relation between one's theatrical artistic creativity or managerial skills with meaningful interdisciplinary study, topical issues of liberal arts' general education, and/or socially aware community outreach befitting the understanding and motivation of a global citizen.</p>							<p>By the end of class you will be able you to develop and articulate your own personal philosophy about the purpose and meaning to theatre.</p>	

EVIDENCE2: “Student outcome data such as exams, research papers, portfolios, capstone projects, samples of student work, surveys (remember only aggregate data should be provided and student names should not be included.)”

2. **NARRATIVE:** “Describe changes in the program that have occurred as a result of assessment data.”

- Present evaluation ongoing

EVALUATION: “Evaluate the effectiveness of results of changes made, if applicable, and provide any evidence to support causality.”

EVIDENCE: “Before/after materials, data, etc.”