

Theatre Department

Learning Outcomes, Assessment Plan, and Implementation

Fall 2014	Learning outcomes created by former department Chair and inherited by current Chair Began AY 2014-2015 with 67 majors/minors Course enrollment: 277 students
January 2015	Student surveys and “town meetings” Full-day department retreat (faculty, part-time, staff, industry professionals) to create shared values, mission, and vision statements. New learning outcomes developed. Since then, learning outcomes have been the basis for curricular decisions (e.g., curriculum mapping , proposing new courses, retiring courses, determining the need for a BA and BS degree)
Fall 2016	Began AY 2016-2017 with 92 majors/minors, ended with 149 Course enrollment: 365 students
December 2016	Assessment plan developed at Faculty Meeting Decision made to focus on the learning outcome that faculty felt the most uncertain about
January 2017	Assessment plan implemented: Student surveys continued and refined
AY 2016-2017	<ul style="list-style-type: none">• New combined majors:<ul style="list-style-type: none">• Communication Studies• Anthropology• English• New minors<ul style="list-style-type: none">• Global Fashion Studies• Playwriting• Theatrical Design• Professional Presentation• First online course• New courses created:<ul style="list-style-type: none">• Singing for Musical Theatre• Devised Theatre• Women and Theatre• Senior Career Seminar• Began discussion about MFA in Artistic Direction
Fall 2017	Began AY 2017-2018 with 165 majors/minors, ended with 228 Course enrollments: 518 students
May 2018	Half-day retreat (faculty, part-time faculty, staff, industry professional) to evaluate student artifacts and review data comprehensively. Outcomes include: <ul style="list-style-type: none">• Considering rewriting this learning outcome• New programming considered: Co-curricular sponsorship• Changes made to senior career seminar in relationship to Co-op prep course• Allowed faculty to leave behind their disciplinary expertise and empowered conversations that centered around the student
AY 2017-2018	<ul style="list-style-type: none">• New courses offered<ul style="list-style-type: none">• Senior Career Seminar• Devised Theatre• New courses created<ul style="list-style-type: none">• Queer Theatre and Performance• Designing Stage Combat• Creative Storytelling/Living Newspaper• Performance Studies• New interdisciplinary minors<ul style="list-style-type: none">• Theatre, Performance and Social Change• Performing Arts Administration• New combined majors<ul style="list-style-type: none">• Experience Design• Game Design• Interaction Design• Added three 3000-level courses• Developed first 5000-level course to include graduate students



Northeastern



Department of Theatre

Curriculum Retreat

January 31, 10:00-4:00

Center for Advanced Teaching & Learning Through Research
Digital Commons, 215 Snell Library

Goals for the Day

1. Re-evaluate the learning outcomes for a Northeastern theatre degree based on our new mission statement. What will a life/career in theatre be like in the 21st century, and how do we prepare students for it?
2. Discuss the value of offering both BA and BS degrees
3. Discuss the value of having concentrations in performance and production
4. Align our current curriculum with new learning outcomes
5. Envision possible new courses to align us with current practices and next practices in theatre

Learning outcomes = What is your objective?

Note: While it's important to consider "service courses" that engage non-majors, those courses are often largely (and happily) filled to capacity. Our retreat goal is to strengthen our own "core" theatre curriculum and look at the learning outcomes and course offerings for our majors.

Our Facilitators

Dr. Cigdem P. Talgar (“chee-DEM”)

Director, Center for Advancing Teaching & Learning Through Research



Dr. Talgar earned her Ph.D. from New York University in Experimental Psychology. Her research focuses on understanding the mechanisms mediating attention in different situations. Dr. Talgar served as Director of the Visual Perception, Cognition and Attention Lab at Montclair State University (MSU), where she, her colleagues, and students investigated the spread of attention towards different stimuli, the role of perceptual factors on recognition of faces of different races, and cognitive factors in product branding. She has published in the *Journal of Vision*, *Spatial Vision*, *Vision Research*, *Psychonomic Bulletin and Review*, and *Current Biology*. She is currently Editor-in-Chief of the new *Journal of Emerging Learning Design*.

Dr. Talgar led the Research Academy for University Learning at MSU, focusing on engaging colleagues in faculty development and research initiatives in the area of teaching and learning in higher education. She has developed, implemented, and assessed a variety of programs, from workshops on course design and attention dynamics to directing a yearlong Engaged Teaching Fellows Program. She led an initiative to integrate MSU’s Service Learning and Community Engagement Program into the Research Academy, has worked to develop an evaluation and research program for the Online Programs offered at MSU, and has been part of a core group developing an interdisciplinary course in Creative Thinking.

Dr. Susan Chang

Associate Director, Center for Advancing Teaching & Learning Through Research



Dr. Chang earned her Ph.D. in Mass Media from Michigan State University. Her research has focused on product placement in entertainment media, electronic marketing communications, psychological factors affecting perceptions of unsolicited commercial e-mail, and the relationship with brand origins and international versus domestic magazines. She has published in the *Journal of Promotion Management*, *International Journal of Advertising*, *Journal of Current Issues and Research in Advertising*, *Journal of International Consumer Marketing*, *Journal of Broadcasting and Electronic Media*, *Journal of Interactive Advertising*, and the *Journal of Information Technology*.

Most recently Dr. Chang served as Director of Assessment at Framingham State University, where she helped to develop and implement institution-level assessment, worked with academic and co-curricular programs to evolve and improve their assessment processes, and with faculty colleagues interested in more rigorous assessment of their courses. Dr. Chang has also been a member of statewide projects dedicated to the assessment of student learning outcomes. She has taught courses on Media Research and Consumer Behavior, Media Ethics, Advertising in Society, Public Relations Theories and Journalism Research Methods. Prior to transitioning into academics, Dr. Chang began her professional career in advertising and marketing at DDB Needham and CNBC in New York City.

Department of Theatre Mission Statement

The Northeastern Department of Theatre is a community dedicated to creativity, collaboration, and excellence in the pursuit of innovative ways to see, to investigate, and to make theatre for a new generation. We offer students a transformative theatre education by aligning performance and production with academic inquiry and professional experiential learning. Our multidimensional students develop a unique understanding of professionalism and entrepreneurship as the foundations of meaningful careers. We embrace diverse methods, philosophies, and measures of success. Through values of generosity, integrity, respect, and rigor, we explore theatre as a living art that engages with our global society and the moment in which we live.

Based on this new mission statement:

1. What does a successful graduating student from our program “look” like? What characteristics/skills/attributes would this student possess?
2. What will a successful student be able to do as a result of graduating from our program?

Previously Established Learning Outcomes for Theatre

Students who graduate from Northeastern University with a major or combined major in Theatre incorporate a liberal arts education with the study of Theatre. Graduating NU Theatre students acquire competencies in the following areas.

- *History, Theory, and Literature*: Demonstrate knowledge of theatre history, dramatic literature and theory within diverse cultural, social, moral, interdisciplinary, and contemporary contexts.
- *Creative Praxis* (Synthesizing Theory with Practice): Demonstrate the ability to analyze and interpret play scripts and transfer that understanding into making skillful imaginative and innovative theatrical events in one or more areas of concentrations (acting, directing, design, dramaturgy, technology, playwriting, stage management, and administration).
- *Aesthetic Intelligence*: Demonstrate the capability to critically analyze, research, evaluate, and effectively articulate a wide-range of theoretical ideas, performance methods, production practices, and personal viewpoints through oral and written expression.
- *Experiential Application*: Demonstrate the capacity to apply acquired knowledge and skills in national and international co-op experiences, internship opportunities, and other practical applications.
- *Professionalism*: Demonstrate the ability to work collaboratively in creating theatre that involves professional discipline, organization, standards, and criteria.

Current Theatre Course Offerings

THTR 1000 Theatre at Northeastern (1 SH)

Intended for freshmen in the College of Arts and Sciences. Introduces freshmen to the liberal arts in general; familiarizes them with their major; helps them develop the academic skills necessary to succeed (analytical ability and critical thinking); provides grounding in the culture and values of the University community; and helps them develop interpersonal skills—in short, familiarizes students with all skills needed to become a successful university student.

• *Prerequisite: Freshman standing; theatre majors and cinema studies/theatre combined majors only.*

THTR 1101 Art of the Theatre (4 SH)

Focuses on theatre in performance by examining the work of theatre artists (actors, designers, directors, and playwrights). Introduces students to the dynamics of performance and to the reading of play texts, and provides a brief overview of the development of Western theatre.

• *NU Core: Arts level 1.*

THTR 1120 Acting 1 (4 SH)

Focuses on the fundamental techniques and skills needed by an actor to strengthen imagination and increase freedom of expression. Includes the use of monologues and/or scenes for classroom analysis.

• *Prerequisite: Theatre majors and combined majors only.*

THTR 1125 Improvisation for Entrepreneurs (4 SH)

Offers a playful yet demanding environment in which students have an opportunity to discover, understand, and optimize how to interact and communicate with others and to learn skills that are crucial to success in a myriad of professional enterprises. The tools of theatrical improvisation have quickly become integral in business schools throughout the country, giving students a dynamic opportunity to learn how to enhance their “soft skills” and how to read and react to unexpected situations with confidence and agility. This is an experiential studio course.

• *Prerequisite: Not open to theater majors.*

• *NU Core: Arts level 1.*

THTR 1127 Improvisation for Entrepreneurs—Abroad (4 SH)

Effective Summer 2015

Offers a playful yet demanding environment in which students have an opportunity to discover, understand, and optimize how to interact and communicate with others and to learn skills that are crucial to success in a myriad of professional enterprises. The tools of theatrical improvisation have quickly become integral in business schools throughout the country, giving students a dynamic opportunity to learn how to enhance their “soft skills” and how to read and react to unexpected situations with confidence and agility. This experiential studio course includes interactions with international theatre practitioners. Taught abroad.

• *NU Core: Arts level 1.*

• *Repeatability: May be repeated without limit.*

THTR 1130 Introduction to Acting (4 SH)

Introduces techniques that awaken the creative mind, body, and spirit of the actor. Through theatre games and voice/movement exercises, offers students an opportunity to explore and develop skills used by actors in preparation for a role. Students rehearse and perform scenes from contemporary plays. Designed for nontheatre majors; previous stage experience welcome but not required.

• *NU Core: Arts level 1.*

THTR 1131 Technical Theatre 1 (4 SH)

Covers the basic skills of technical theatre required for all theatre professionals. Introduces the student to stage management, scenery and costume construction, and stage lighting. A minimum of thirty hours of crew work is required per semester, along with attending both strikes for departmental shows. Assignments and hours are arranged with the area supervisor.

THTR 1135 Actors and Acting Abroad (4 SH)

Introduces the basic principles of stage acting: being present, being playful, wholehearted collaboration with others through careful listening, empowering yourself to follow your impulses, and discerning which impulses are creative and conducive to compelling storytelling and which are not. Taught abroad. Includes interactions with international theatre practitioners.

• *NU Core: Arts level 1.*

• *Repeatability: May be repeated without limit.*

THTR 1150 Twentieth-Century Dance History (4 SH)

Examines the history of Western theatrical dance in the twentieth century, including the development of modern dance and ballet in the United States and Europe, social dance trends, dance from the African diaspora, and contemporary dance. Discusses different approaches to studying dance history. Explores different movements in the history of dance through the choreography of specific artists and the cultural contexts in which they worked.

• *NU Core: Arts level 1.*

THTR 1160 The Professional Voice (4 SH)

Designed to help students across disciplines enhance the quality of their spoken voice and the clarity and urgency with which they express themselves. Offers students practical tools to improve their voice and speech in interpersonal interactions, based on the book *Freeing the Natural Voice* by Kristin Linklater and elements of the Alexander Technique. Offers students an opportunity to learn how to free the habitual tensions, holding patterns, and inefficient uses that block the clear communication of thoughts and feelings. Focuses on the development of physical and vocal exercises and the direct application of these skills to various forms of texts. Students are expected to practice the exercises and to do a fair amount of preparation work outside the studio.

• *Prerequisite: Nontheatre majors only.*

• *NU Core: Arts level 1.*

THTR 1165 The Professional Voice Abroad (4 SH)

Designed to help students across disciplines enhance the quality of their spoken voice and the clarity and urgency with which they express themselves. Includes practical tools to improve voice and speech in interpersonal interactions, based on the book *Freeing the Natural Voice* by Kristin Linklater and elements of the Alexander Technique. Offers students an opportunity to learn how to free the habitual tensions, holding patterns, and inefficient uses that block the clear communication of thoughts and feelings. Taught abroad. Includes interactions with international theatre practitioners.

- *NU Core: Arts level 1.*
- *Repeatability: May be repeated without limit.*

THTR 1210 Theatre and Society (4 SH)

Overviews several great practitioners of theatre. In particular, stresses how society influenced the thought and craft of playwrights, actors, directors, designers, and theorists. Pays careful attention to how the play's ideas are translated into performance. Uses video, discussion, and live performance, when possible, as integral elements in the course.

- *NU Core: Arts level 1.*

THTR 1215 Activism and Performance (4 SH)

Explores the intersection of theatre, politics, and social transformation by studying and experiencing the work of activist theatre artists in both traditional and nontraditional forms, such as docudrama, ritual, dance, street theatre, and community-generated performance. Examines the texts, theories, and practices of international theatre artists committed to social change, peace building, human rights, and community empowerment. Culminates in the creation of an original activist performance.

- *NU Core: Arts level 1.*

THTR 1220 African-American Theatre (4 SH)

Surveys the history of African-American theatre artists in America from the time of Ira Aldridge to the present day. Also examines the works of African-American playwrights from the Harlem Renaissance to the present, with an emphasis on the period beginning with Baraka's *Dutchman*.

- *Equivalent: AFAM 1220.*

THTR 1230 The Evolution of Fashion and Costume (4 SH)

Traces the evolution of fashion and costume from ancient Greece to the twenty-first century. Illustrated lectures focus on the history and meaning of clothing design and the development of style. Clothing has been used for centuries to protect, attract, and define one's identity. Examines the shifting trends of fashion for men and women within its historical, cultural, and economic contexts.

- *NU Core: Arts level 1.*

THTR 1233 Nineteenth- and Twentieth-Century Fashion in Europe (4 SH)**Effective Summer 2015**

Traces the evolution of fashion and costume in Europe from the beginning of the nineteenth century to the twenty-first century. Illustrated lectures focus on the history and meaning of clothing design and the development of style. Examines trends in fashion for men and women within its historical, cultural, political, and economic contexts. By studying fashion history in cities such as London and Paris, students have access to primary sources of fashion history, including paintings, sculpture, and textiles and garments from the periods being studied. Emphasizes current trends in fashion, with in-depth studies of the work of designers such as Dior, Chanel, McQueen, Westwood, Dolce and Gabbana, Versace, McCartney, and more. Taught abroad.

- *NU Core: Arts level 1.*
- *Repeatability: May be repeated without limit.*

THTR 1235 Fashion and Costume Design in Film and Television (4 SH)

Examines the role of costume and fashion design in media, from the movies of the Golden Age of Hollywood to the latest high-tech motion pictures to the most recent cable miniseries. Studies the history and social contexts of clothing in media, as well as the critical role of fashion in relation to the narrative, i.e., how it enhances the mood and propels the dramatic action of the production. Uses illustrated lectures, critical thinking and writing, and a major experiential component to focus on how/why clothing is worn, how fashion design and costume design intersect, and how we can understand the economic and cultural realities of the twentieth and twenty-first centuries through the shifting trends of fashion.

- *NU Core: Arts level 1.*

THTR 1240 Fashion Trend Forecasting in Europe (4 SH)**Effective Summer 2015**

Examines the world of global fashion forecasting with industry professionals in European cities such as London and Paris. Using illustrated lectures, critical thinking and writing, site visits to couture fashion houses/studios, an experiential component (the Global Fashion Trend Presentation), and the development of a class blog dedicated to trends seen by the students on the streets of Europe, the course focuses on how and why global fashion trends are developed and how we understand economic and cultural realities through the shifting trends of fashion. The global fashion industry is a rapidly changing field. Trends in fashion technology, materials, and equipment are adapted and reimagined often. Recent developments in business, politics, economics, and culture all have a tremendous impact on trends in fashion. Taught abroad.

- *NU Core: Arts level 1.*
- *Repeatability: May be repeated without limit.*

THTR 1250 Voice and Movement 1 for Theatre (4 SH)

Focuses on vocal and physical exercises that enable the actor to connect with the voice through freeing the physical and emotional self. Vocal work emphasizes centering, physicalization, breath support, articulation, resonance, and projection. Physical work develops concentration, control, and stamina through exercise, relaxation, improvisation, manipulation of energy flow, rhythms, and imagination. Emphasizes using the body as an expressive instrument. Includes selected monologues and/or scenes for classroom analysis. The course uses the techniques of Linklater and Viewpoints.

• *Prerequisite: THTR 1120; theatre majors and combined majors only.*

THTR 1270 Theatrical Design (4 SH)

Introduces the visual aspects of modern theatrical production and the creative processes by which these come into being, through a basic survey of the three major design disciplines, their supporting technology, and their working interrelationship. Addresses how artistic concepts are developed and related, how they are communicated to other artists and an audience, and how one develops the critical processes necessary to evaluate these concepts.

• *NU Core: Arts level 1.*

THTR 2300 Theatre History (4 SH)

Explores the history of the theatre and its development in the West, focusing on Greece, Rome, Medieval Europe, Golden Age Spain, Elizabethan and Stuart England, Italian Renaissance, and the spread of Italianate forms throughout Europe during the seventeenth and eighteenth centuries.

• *Prerequisite: (a) ENGW 1111, ENGW 1102, ENGL 1111, or ENGL 1102 and (b) sophomore standing or above.*
• *NU Core: Writing intensive in the major.*

THTR 2310 American Musical Theatre (4 SH)

Traces the development of the American musical from *The Black Crook* to the present. Considers the role of musical theatre as both entertainment and serious art form through an examination of script, score, dance, and design. Includes works by composers and lyricists such as Rodgers and Hammerstein, Lerner and Loewe, Cole Porter, Bock and Harnick, Leonard Bernstein, and Stephen Sondheim.

• *Prerequisite: Sophomore standing or above.*

THTR 2315 Theatre/Modernism (4 SH)

Covers seminal playwrights of the nineteenth and twentieth centuries whose works have had a major impact on both modern drama and theatrical methods of production.

• *Prerequisite: Sophomore standing or above.*

THTR 2320 The American Theatre (4 SH)

Traces the historical development of theatre in America, as well as its role as a social institution, economic enterprise, and art form.

• *Prerequisite: Sophomore standing or above.*

THTR 2325 Script Analysis for the Stage (4 SH)

Aids the theatre practitioner in developing the skills necessary for analyzing scripts in preparation for production. Focuses on dramatic theory and structure and theatrical techniques that enable an actor, director, designer, or playwright to uncover the problems of translating theory into practice.

• *Prerequisite: Theatre majors and combined majors only.*

THTR 2330 Playwriting 1 (4 SH)

Offers students the opportunity to develop a series of dramatic dialogues that culminate in the writing of a one-act play. Uses a workshop format.

• *Prerequisite: Sophomore standing or above.*

THTR 2335 Boston Theatre Experience (4 SH)

Provides a comprehensive survey of professional theatre today. Offers students an opportunity to attend Boston-area productions that reflect a diverse range of periods, styles, and aesthetics. Through preparatory readings and lectures, combined with postplay critical assessments and interactions with theatre artists, examines the state of contemporary theatre in the United States, from fringe companies to Broadway. Requires some ticket fees and attendance at plays outside of class time.

• *Prerequisite: Sophomore standing or above.*

THTR 2342 Acting 2 (4 SH)

Continues THTR 1120. Focuses on developing the actor's sense of truth and emotional freedom. Emphasizes creating, developing, and sustaining character and developing ensemble. Includes monologues and scenes performed for classroom analysis.

• *Prerequisite: THTR 1120; theatre majors and combined majors only.*

THTR 2343 Acting 3 (4 SH)

Continues THTR 2342. Focuses on further development of the actor's tools, script and character scoring, research, and exercises for physical and psychological freedom. Deals with scene work from a spectrum of theatrical genres. Includes scenes performed for classroom analysis work.

• *Prerequisite: THTR 2342.*

THTR 2344 Intermediate Acting (4 SH)

Focuses on developing the actor's sense of truth and emotional freedom. Emphasizes creating, developing, and sustaining character and developing ensemble. Includes monologues and scenes performed for classroom analysis.

• *Prerequisite: THTR 1130.*

THTR 2345 Acting for Cameras (4 SH)

Explores the craft and methods of actors working in front of the camera through monologues, scenes, and group projects that balance artistic development with technical demands. Offers students an opportunity to discover ways to identify and free their performance energy on camera with a foundation of relaxation and truth. This creative process is paired with complementary media skills, such as basic video editing, audition techniques, voice-over, motion capture (mocap), and 3D scanning. Previous acting experience suggested but not required.

THTR 2346 Perspectives for Performers—Viewpoints Training (4 SH)

Offers performers an opportunity to learn to improvise dynamic staging and make strong creative choices quickly, intuitively, and independently. Rigorous, physical group training exercises and practice in each of nine viewpoints (areas of performers' concentration) seek to lead to integrated technique in improvisational sessions. Students apply their developing technique to scripted performance work.

• *Prerequisite: THTR 1120, THTR 1130, and sophomore standing or above.*

THTR 2347 Voice and Movement 2 for Theatre (4 SH)

Continues THTR 1250. Offers students an opportunity to further develop and strengthen the body and the voice in the pursuit of eloquent speaking and compelling presence onstage. Vocal practice emphasizes breath capacity, resonance, and clarification of speech sounds through the study of the International Phonetic Alphabet. Physical practice emphasizes improvisation, coordination, stamina, and spatial awareness. Includes direct application of all skills to diverse dramatic texts.

• *Prerequisite: THTR 1250, THTR 2342, and sophomore standing or above; theatre majors and combined majors only.*

THTR 2360 Stage Makeup (4 SH)

Focuses on the principles of, the reasons for, and the materials used in makeup for the theatre, television, and films. Includes the practical application of types and styles of makeup: straight, oldage, character, and corrective.

THTR 2365 Technical Theatre 2 (4 SH)

Continues THTR 1131. Covers the intermediate skills of technical theatre required for all theatre professionals. Students pursue more advanced technical skills in areas such as drafting, and the reading of technical drawings for both scenery and lights. A minimum of thirty hours of crew work is required per semester, along with attending both strikes for departmental shows. Assignments and hours are arranged with the area supervisor.

• *Prerequisite: THTR 1131.*

THTR 2370 Lighting Design for the Stage (4 SH)

Examines basic principles and practices of stage lighting including the qualities and functions of light, lighting instruments and controls, basic electricity, color in light, and analysis of the script in terms of light requirements. Expects students to develop light plots and schedules for various kinds of stage productions. Includes lab work on lighting crews for University productions.

• *NU Core: Mathematical/analytical thinking level 2.*

THTR 2380 Costume Design (4 SH)

Presents the beginning designer with the opportunity to investigate costume design theory and to foster perceptual development. Through lectures and projects, gives students the opportunity to explore both the abstract and historical aspects of costume design as well as textual analysis and its conceptual implications. Does not require prior art or design education.

• *Prerequisite: Sophomore standing or above.*

THTR 2385 Pattern Drafting and Costume Construction (4 SH)

Develops the skills and techniques necessary for the patterning, cutting, and construction of costumes for the stage. Covers flat pattern drafting, draping, and finishing techniques.

• *Prerequisite: Sophomore standing or above.*

THTR 3450 Shakespeare in Performance (4 SH)

Explores ways to bring the texts of Shakespeare alive onstage. Using the First Folio, analyzes diverse texts. Introduces figures of speech, verse and prose combinations, and rhetorical devices, including sonnets, scenes, and monologues. Sound and movement sequences revitalize the eloquent speaking of heightened texts and the personal connection to the characters.

• *Prerequisite: THTR 2342, THTR 2347, and junior or senior standing; theatre majors and combined majors only.*

THTR 3460 Scenic Design for the Stage (4 SH)

Introduces the theory and practice of theatrical design and the role of the designer in the production process. Through project work, examines the use of graphics tools—line, form, balance, color, rhythm, and so on—in the development of the design idea. Emphasizes understanding and utilizing spatial relationships, visually expressing conceptual themes, and understanding the various uses, problems, and practical considerations of proscenium, thrust, and arena staging.

THTR 3465 Theatrical Drafting (4 SH)

Exposes the student to the basic graphics language needed to translate a designer's ideas into technical drawings used for construction, through work on supervised classroom projects.

• *Prerequisite: Sophomore standing or above.*

THTR 3500 Dramatic Theory/Criticism (4 SH)

Examines the major theoretical statements about Western theatre from Greece to the present day. Devotes a significant portion of the course to twentieth-century critical strategies.

• *Prerequisite: Junior or senior standing.*

THTR 3550 Concepts of Directing (4 SH)

Focuses on purposes and techniques of theatrical direction related to script analysis, production style, pictorial composition, rhythmic evolution, and empathic responses.

• *Prerequisite: THTR 1120, THTR 1270, and junior or senior standing.*

THTR 3570 Musical Theatre Technique (4 SH)

Applies acting technique to the performance of musical material. Explores song through text and character progression, develops a process for approaching a song, and synthesizes movement, gesture, and emotion with melody, rhythm, and lyrics. Involves student performances of solo, small ensemble, and large ensemble material. Does not involve singing technique.

• *Prerequisite: THTR 1120 or THTR 1130.*

THTR 4600 Advanced Technical Production (4 SH)

Allows students the opportunity to acquire and explore the requisite skills for developing working drawings and budgetary analyses for theatrical productions. Focuses on several projects and includes the opportunity to coordinate one substantial production. Requires that the specialized study be executed in close supervision with the instructor.

THTR 4701 Rehearsal and Performance (4 SH)

Requires students to research, prepare, and perform either a substantial acting role, a design assistantship, a crew head, a dramaturgy, or a stage-management position under the direction and guidance of faculty. Students are expected to keep a rehearsal log and synthesize and evaluate the experience in a final paper. May be repeated for credit up to three times for theatre majors. Fulfills the College of Arts and Sciences experiential education requirement for theatre majors. Fulfills theatre core.

- *NU Core: Experiential learning.*
- *Repeatability: May be repeated without limit.*

THTR 4702 Capstone Rehearsal and Performance (4 SH)

Requires students to research, prepare, and perform either a substantial acting role, a design assistantship, a dramaturgy, a stage-management position, or other position of responsibility for a departmental production. Also requires an intensive-writing component enabling the synthesis of the theoretical, analytical, and artistic aspects of theatre production.

- *Prerequisite: Junior or senior standing.*
- *NU Core: Capstone, writing intensive in the major.*

THTR 4804 Theatre Practicum (1 SH)

Offers lab practice in technical production; may be repeated for credit (maximum three credits).

- *Repeatability: May be repeated up to 2 times.*

THTR 4808 Practicum in Production (1 to 4 SH)

Offers lab practice in rehearsal and performance for production; may be repeated for credit (maximum of four credits).

- *Repeatability: May be repeated up to 2 times.*

THTR 4880 Special Topics: Theatre History (1 to 4 SH)

Offers opportunity for in-depth examination of a subject of particular significance to the field.

- *Repeatability: May be repeated up to 4 times.*

THTR 4882 Special Topics: Theatre Performance (1 to 4 SH)

Offers opportunity for in-depth examination of a subject of particular significance to the field.

- *Repeatability: May be repeated up to 4 times.*

THTR 4888 Special Topics: Theatre Design (1 to 4 SH)

Offers opportunity for in-depth examination of a subject of particular significance to the field.

- *Repeatability: May be repeated up to 4 times.*

THTR 4970 Junior/Senior Honors Project 1 (4 SH)

Focuses on in-depth project in which a student conducts research or produces a product related to the student's major field. Combined with Junior/Senior Project 2 or college-defined equivalent for 8-credit honors project.

- *Repeatability: May be repeated without limit.*

THTR 4971 Junior/Senior Honors Project 2 (4 SH)

Focuses on second semester of in-depth project in which a student conducts research or produces a product related to the student's major field.

- *Prerequisite: THTR 4970.*
- *Repeatability: May be repeated without limit.*

THTR 4991 Research (4 SH)

Offers an opportunity to conduct research under faculty supervision.

THTR 4992 Directed Study (1 to 4 SH)

Offers independent work under the direction of members of the department on a chosen topic. Course content depends on instructor.

- *Repeatability: May be repeated without limit.*

THTR 4993 Independent Study (1 to 4 SH)

Offers independent work under the direction of members of the department on a chosen topic. Course content depends on instructor.

- *Repeatability: May be repeated without limit.*

THTR 4994 Internship (4 SH)

Offers students an opportunity for internship work.

- *Repeatability: May be repeated without limit.*

THTR 4996 Experiential Education Directed Study (4 SH)

Draws upon the student's approved experiential activity and integrates it with study in the academic major. Restricted to those students who are using it to fulfill their experiential education requirement.

- *NU Core: Experiential learning.*
- *Repeatability: M*

New Courses under Discussion

- **Advanced Directing**
- **Asian Theatre**
- **Auditions**
- **The Business of Theatre**
- **Bilingual Theatre**
- **Contemporary Theatre (1970s-today)**
- **Creating Docudramas**
- **Creating Dance-Theatre**
- **Creating Solo Performance**
- **Devised Theatre (*creating and performing original work*)**
- **Global Theatre**
- **Latino Theatre**
- **Modern Dance**
- **Movement for the Actor**
- **Plays by and about Women**
- **Playwriting II**
- **Puppetry and Masks**
- **Queer Theatre**
- **Singing for Actors**
- **Sound Design**
- **Stage Combat**
- **Stage Management**
- **Theatre Administration**
- **Theatre and New Media Technology**
- **Theatre and Science**
- **Theatre Marketing**
- **Video and Projection Design**
- **A specific play – e.g. “Hamlet Rehearsed” or “Angels in America Rehearsed”**

What other courses would engage your imagination, serve our students, increase participation, and fulfill our mission and learning outcomes?

For Context and Inspiration

Why a Theater Degree is Important

By Harvey Young

Every year, a magazine or newspaper identifies what it considers to be the most and least valuable college degrees. The determination of value is typically done by imagining a particular career path for majors and then investigating its expected earning potential. To put it simply, such rankings attempt to tell readers which college degree will lead to the job that will pay the most. According to "*Forbes*,"

bioengineering is the major that is most "worth it." Child and Family Services, the lowest ranked according to a Payscale.com listing cited by the magazine, apparently isn't. Neither is theater.



Theater folk can be quick to tell you about the skill sets imparted through the study and practice of theater: masterful self-presentation abilities, punctuality, an unparalleled work ethic, experience working as part of a team, and a creative intellect among numerous other attributes. Unfortunately, those very true assertions rarely succeed in changing public opinion on the value of theater education. We need a new and more effective way of talking about the value and power of a degree in the performing arts.

1. Theater is a business. As Derrick Sanders, cofounder of Congo Square Theatre Company in Chicago, once told me, "It should be called Business Show because the Business comes first." Although people may pretend that professional theater is a bunch of people putting on a play *just for fun*, the reality is that virtually every production is a meticulously planned and coordinated business activity. Theater companies typically are not-for-profit or nonprofit entities with a board of directors and compensated employees, who appear both onstage and in the conference room. They feature marketing and public relations, education, and grant-writing departments (or people). A theater degree prepares a person to enter the business of making art.

2. The business of theater is good preparation for other careers. Rahm Emanuel, the current mayor of Chicago and formerly Chief of Staff to President Obama as well as a Congressman, majored in the Humanities in college with a specialization in dance. "Value" studies would look at Emanuel and identify him as not being successful because he neither works as a professional dancer nor earns income in the field of dance. Instead of adopting this flawed logic, it is important for us to acknowledge that the skills gained through theater apply to other jobs and careers outside of the performing arts. Theater majors frequently become makers and producers of theater but they also (and probably in equal or greater numbers) become lawyers, politicians, management consultants, marketing executives, and community educators to name just a few of the many career paths open to them.

3. Social importance and salary do not always correlate. According to Payscale.com, the majors with the least "salary potential" are Theology, Child and Family Services, Special Education, and Elementary Education. What unites these majors is their focus on the most vulnerable and sometimes the least fortunate members of society. To be clear, their real value to society far exceeds whatever number appears on a paycheck.

4. Theater serves a key function in our society. I recently was reminded of this when I explored an exhibition on American POWs at the National World War II Museum in New Orleans and noticed a section dedicated to theater. A placard titled “Stalag Shakespeare” revealed, “Theater companies formed in most camps and staged major productions which fellow POWs and guards watched from wooden theater seats made from Red Cross cartons.” Theater served not only as an escapist diversion but also as a medium that created community, elevated spirits, and helped POWs to reconnect with American culture. It became an instrumental part of their lives. It enabled them to survive.

The value of theater remains. It entertains. It educates. It creates community. It can take a significant amount of capital to create. It requires a lot of work to make. Artists labor to create art. That art may be ephemeral, a production that runs for only a hour or more, but the power of that creation is not only worthwhile but also invaluable.

Harvey Young is a professor of theater at Northwestern University. His most recent books include "Reimagining A Raisin in the Sun: Four New Plays" and "The Cambridge Companion to African American Theater."

Under the Radar

By Ben Cameron

We gather today in paradoxical and confusing times—a time of transparency, access, and openness, and of obfuscation, entrenchment and misinformation: a time of thrilling advances and appalling backsliding. The platform for the future has been hijacked by a Tea Party intent on resurrecting the past. Education faces draconian cuts even as the no billionaire left behind Bush tax cuts are extended. “Activist judges,” “socialized medicine,” and plain old “liberal” have become synonymous with anti-Christian, anti-patriotic and anti- responsible, while in a twist of Orwellian proportion, fear and bigotry have been officially enshrined in network news as “fair and balanced,” thank you Fox News. With every passing day, we watch the inflammatory supplant the informed, the rabid roar above the reasoned—and—in politics at least— posturing, anger and outrage trump nuance, tolerance and moderation at almost every turn.



Indeed we all increasingly live in and through the media: Gen X-ers today spend 20.7 hours of leisure time every week on TV and online combined, on the majority TV; Gen Y-ers spend even more—22.8 hours, the majority on line. Net-geners—who on average send and receive 80 text messages per day or 2400 per month—will by the time of college graduation have spent more than 20,000 hours on the Internet and an additional 10,000 hours playing video games—a reminder that we now operate in a cultural market in which computer games annually outsell movie and music recordings combined.

And this unprecedented intrusion of technology into every aspect of our lives is remaking us in profound and subtle ways. While each of us through the internet now has access to the widest range of ideas in human history, potential of exposure to divergent points of view and more informed social dialogue are increasingly countermanded by filters that block distasteful perspectives and by the proliferation of websites designed to confirm and substantiate any belief, no matter how paranoid or far-fetched it may

be, narrowing rather than expanding the world view of many and contributing enormously to more fractious, fraying and polarized civic discourse.

Enticement to consume is reinforced with every passing moment, exposed as we are to between 3-5,000 different marketing messages every single day, each whetting and stoking our appetite for more. Indeed now, thanks to the internet, we can get anything we want, whenever we want it, customized to our own personal specifications. Moreover, this new technology is remaking our economic system: in an age where young people especially access culture on demand through YouTube and iTunes any time they want it and for little or no apparent cost, what will it mean in the future when we ask a potential audience member to pay \$50, 75, 100 for a theatre ticket, when audiences have grown accustomed to downloading on the internet for .99 a song or for free?

We are essentially in the midst of, if not a revolution, at the very least a profound reformation—political reformation, social reformation, a reformation in human consciousness—and why should we expect the arts to stand above this fray? For the theatre especially—a form dedicated to dialogue, to nuance, to the communal, to the live--, what will these trends towards diatribe, the sound bite, the isolated and the virtual mean? Surely we recognize ourselves in the words of Adrienne Rich when she writes, “We’re out in a country that has no language, no laws. Whatever we do is pure invention. The maps they gave us were out of date by years...”

Chris Anderson, editor of *Wired* magazine and author of a book entitled *The Long Tail*, for example, sees in technology the unleashing of a veritable tsunami of creative energy. With the invention and now affordability of cell phones, mini cams, computer software and more, he notes, the means of artistic production have been democratized for the first time in human history. Furthermore, the means of artistic distribution have been democratized. Again, in the 30’s, the major studios played that role; now upload your film onto YouTube or Facebook, and you have instant world-wide distribution without leaving the privacy of your own bedroom.

This double impact is occasioning a massive redefinition of authorship and the cultural market. Today everyone is a potential author—and while the market for traditional arts audiences may be eroding, the market for arts participants—those citizens who dance or write poetry, who paint or sing, who make their own films is exploding as indeed the arts market paradigm shifts from consumption to broader participation in which attendance is only one option. We are witnessing an exponential growth in the number of amateurs doing work at a professional level—a group dubbed elsewhere as the Pro-Ams—a group whose work populates YouTube, Film festivals, dance competitions and more, a group who are expanding our aesthetic vocabulary, even as they assault our traditional notions of cultural authority and undermine the assumed ability of traditional arts organizations to set the cultural agenda.

Now if you think you hear me crying for the death of institutions and the charging of the metaphoric institutional Bastilles, let me be clear: I believe that the traditional arts and the best of our current arts institutions will continue to be vitally important. Moreover, our institutions still represent the best opportunities for lives of economic dignity for many artists, and the logical place where artists who need and deserve to work at a certain scale can find an appropriate home. We need to train artists who can command their spaces and administrators capable of leading them.

The most salient development of the last decade has been the dismantling of rigid hierarchies of amateur vs professional, audience vs practitioner, in favor of a spectrum offering an array of artistic choices—one in which the hybrid artist is emerging in greater and greater numbers—the arts professional who chooses to work outside of the traditionally hermetic arts environment, not from financial necessity but because the work she or he feels called to do cannot be accomplished in the narrow confines of the gallery, the concert hall or the theatre at the other.

Today's theatre world is defined, yes by great institutions like the Steppenwolf of Chicago, Arena Stage of Washington DC or New York's Public Theatre and by the superb artists, dedicated to preserving the great works of the past or to expanding the historic forms of expression and aesthetic who populate them, but equally defined by a dense network of small ensembles whose objectives can be equally diverse—groups like Elevator Repair Service's attempts to find a new vocabulary to explore great works of the past, groups like Philadelphia's New Paradise Laboratory, committed to creating new works in new aesthetics, and groups dedicated to community building and social action—groups like the Living Word Project at Youth Speaks, with its increasing investment in environmental action.

As Consultant Alan Brown in a recent evaluation of our Creative Campus wrote, if the arts are to be relevant and gain an audience, “a new breed of artist will need to be cultivated. These artists will be open to critical feedback, vulnerable to new collaboration and new ways of thinking, willing to work with diverse constituents, and comfortable discussing their creative processes in a laboratory environment.”

Just as today's major institutional theatres were for the most part begun by people in their 20's and 30's who forged paths and roads where none had existed before—people like Gordon Davidson at the Mark Taper Forum or Robert Brustein at Yale Rep or Zelda Fichandler who started the Arena Stage as a for-profit theatre fresh out of graduate school, or Tyrone Guthrie or John Jory or Ruth Malczek or Elizabeth LeCompte or Lou Bellamy and so so many others who within my own lifetime began theatres we now take for granted as institutions—our arts landscape is at a comparable moment of evolution now—a moment in which a new generation of pioneers are responsible for creating new paths and new ways of behavior, where few or none exist today.

Everywhere I see indications of our increasing readiness to seize this moment, not as one of crisis, but of opportunity. Everywhere I go, I see organizations reexamining themselves, asking hard questions about their missions, their values, inviting the complexities that arise when purpose shifts from producing great plays to connecting audiences to great plays.

Everywhere I go, I see organizations reinventing—changing programming and practice, changing organizational structures, changing organizational cultures to embrace more lateral thinking, more active participation by increasingly diverse groups of individuals pledged to common cause. Former emphases on fixed assets and traditional stability are yielding to notions of flexibility, nimbleness and resilience—the radical reinvention afoot at the American Repertory Theatre in Cambridge MA, for example, or the reinvention of the artist-audience interaction at HERE with artists like Taylor Mac—a reflection of emerging impulses to live a vision of the arts that are firmly rooted in the world, rather than insulated from that world; to speak with the world in dialogue, rather than at the world; to mirror the same principles of nimbleness and openness, of innovation and curiosity in behavior that they seek to impart in their aesthetics.

Everywhere I go, I see artists and organizations recommitting—a recommitment that begins with reconnection to purpose and clarity about the impact we wish the work to have. MIT, arguably the nation’s foremost institution dedicated to innovation—sees their mission as “useful knowledge for solving problems,” and assess impact through the double lens of innovation and relevance. If art is a way of knowing, as many of us believe it is, what is the useful knowledge we have, and what is the problem we are trying to solve? Can we assess our impact by innovation and relevance as well?

I know that your lives can be dispiriting—facing enormous budget cuts, trying to find an audience amid a sea of white noise, struggling to stay alive. But I deeply believe that this tri-partite moment of reexamination, reinvention and recommitment are the paths we must walk—collectively and individually. As someone nearing the end of his 50’s, I am perhaps overly sensitive to a survey of retirees who, when asked what they most regretted about their lives, offered three answers: 1) They regret not being clearer about the purpose of their lives. 2) They regret not spending more time in reflective thinking. 3) They regret they did not risk more. Regardless of our age, we cannot lead individual lives or organizations we will live to regret.

While the arts are at times dismissed as unimportant in the larger context of a world beset with problems—of climate change, of gross disparity in the distribution of wealth, of terrorism and hunger, international warfare and AIDS and more—we must be increasingly global in our vision and in our embrace and assert the role the arts can play in solving these challenges. Especially as we strive to maximize the thrilling promise of an increasingly diverse world, the arts will be increasingly critical as we move to a democratic pluralistic society. As Francois Materasso observes, the arts enable people with non-majority values, ideas or lifestyles to represent themselves to the majority, to become subjects of their own characterization rather than the object of characterizations by others—a power of authenticity and voice for suffering and difference that explains the attempts by authoritarian regimes to squelch and silence the arts, as our colleagues from Bellarus and Hungary especially know all too well.

How has our understanding of the injustices of the criminal system been expanded by *The Exonerated*, the play about prisoners on death row performed across the country and at state capitols; of Iraqi war refugees reshaped by *Aftermath*, currently touring the nation, or of the experience of women through *The Vagina Monologues*? How did the film *Philadelphia* and productions of *The Normal Heart* and *The Laramie Project* and yes even *Will and Grace* humanize the HIV positive and gay community for an indifferent nation?

Ever since Charles Dickens novels produced changes to child labor law, and *Uncle Tom’s Cabin* galvanized the abolition movement, the arts have been critical to social change. Those of us who remember the Vietnam war protests—protests that always began with singing *Blowing in the Wind*—or the civil rights movement—where we always sang *We Shall Overcome*—cannot be surprised by the power of the arts to form instant community poised to move together. Arts can be a massive force for social change.

In an internet drive world where every voice can have a platform and where public discourse is characterized by an ever increasing din of disinformation, nurturing the ability of people to listen deeply in public space through theatre is social activism.

In a time of race baiting and onerous immigration laws, of mounting hate crimes and appalling rise in teen suicides, especially among young gay men and lesbians, instilling respect for those with different heritages or beliefs or lives is social activism.

In a time of a fraying social fabric and mounting factionalism, assembling the widest possible range of people to find common joy and celebration through humor or song, through tragedy or tears, is social activism.

To work in the theatre is to have a platform--however many or however few come to bear witness to your work-- to have a platform. But it is not a platform to be taken for granted any longer. In a world of polarization, of increased competition, of fear, we must seize it, we must own it, we must earn it.

We must be able to articulate the value of the professional artist within the spectrum of creative activity.

We must replace our frequently trumpeted right to fail with an imperative to succeed even while acknowledging we will not always get there—but failure for its own sake without learning, without understanding, without subsequent growth and change is no longer defensible.

We must rise to the challenges of transparency and accountability that the internet age brings us all.

We are the theatre—and in an age of demonization and fear of difference, of intolerant social policies and politicians who encourage us to view our fellow human beings with fear and hostility and suspicion, we must seize our role in the formation of our national characters, remembering that whatever else we do, we all gather audiences to look at our fellow human beings with curiosity and generosity. God knows, if we have ever needed this ability in human history, we need it now.

Ben Cameron is program director for the arts at the Doris Duke Charitable Foundation in New York, NY. In that capacity, he supervises a \$15 million grants program focusing on organizations and artists in the theatre, contemporary dance, jazz and presenting fields. Previously, he served for more than eight years as the executive director of Theatre Communications Group (TCG), the national service organization for the American nonprofit professional theater, significantly expanding its programs, membership base and grant-making activities.



Northeastern

Department of Theatre

Stages of Growth: 2014-2015

Northeastern University

College of Arts, Media and Design

December 1, 2015

Dear Colleagues,

Enclosed is a report on the achievements and ambitions of the Northeastern Department of theatre since the fall of 2014 when I joined the faculty and assumed the role of chair. It has been a time of tremendous growth and activity.

Since our department has experienced so much change in 12 months and did not have a "hearing" last fall, I have included information that I believe you will find helpful for a broader context as we identify our priorities in the coming year.

In summary, our top priorities and goals for 2016-17 are:

- **Help with recruitment and yield (both staff and financial resources): Goal of 15 first-year students**
- **One new tenured faculty member**
- **One part-time Professor of the Practice**
- **Growth to eight productions (four in the Studio Theatre and four in the new Ryder Theatre Lab)**
- **Better (larger) performance venue for one of those productions**
- **Technology and facility upgrades to Studio Theatre**
- **Development of a master's program**

Sincerely yours,



Scott Edmiston
Professor of the Practice and Chair
Department of Theatre

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Department of Theatre Mission

The Northeastern Department of Theatre is a community dedicated to creativity, collaboration, and excellence in the pursuit of innovative ways to see, to investigate, and to make theatre for a new generation. We offer students a transformative theatre education by aligning performance and production with academic inquiry and professional experiential learning. Our multidimensional students develop a unique understanding of professionalism and entrepreneurship as the foundations of meaningful careers. We embrace diverse methods, philosophies, and measures of success. Through values of generosity, integrity, respect, and rigor, we explore theatre as a living art that engages with our global society and the moment in which we live.

– December 2014

Theatre for Visionaries

How do we prepare a new generation, steeped in electronic identities and communications, to create a new theatre for their time, for tomorrow? Theatre at Northeastern is undergoing a reimagining that will establish us as dramatically different from other theatre programs nationwide.

The traditional paradigm for a theatre education has been a choice between a non-academic conservatory and a general liberal arts education. We offer a different path, uniting the best elements of those models with a progressive and include view of theatre. No other university theatre program offers the values and opportunities of co-op combined with the high level of interaction with working theatre professionals in Boston. At Northeastern, we give students a broad foundation of knowledge and production experiences, and we also help them develop an understanding of the wide range of possible careers in the theater. There is a great deal of mythology about theatre. Most of it is focused on actors and the notion of fame or success in New York City. In reality, the majority of theatres today are mid-sized nonprofit businesses that function like a museum or library to interact with and enrich their communities. There are many ways to be a 21st century theatre artist. Our program is not about getting an agent. It's about a profound personal, intellectual and artistic transformation informed by real-world experience.

The old adage was that to have success in the theatre one should be a “triple threat” – act, sing, and dance. Today, a triple threat is someone who can act, write his own material, and produce it himself. Or direct, design, and manage one's one theatre. Working theatre artists are multi-dimensional.

Our curriculum cultivates many creative possibilities, diverse yet specific paths, rather than narrowing options or objectifying outdated notions that success means “Broadway.” It will align us with best and next practices in the field and gives emphasis to creating new work, to embodying cultural diversity, to connecting theory and practice, to incorporating new media and technology, and to embracing professional readiness. We aspire to curricular balance in areas of performance, production, design, theatre technology, theatre history, and dramatic literature.

Uniquely, we produce six annual productions that provide students with nearly 60 performances a year; each semester we have more than a full month of performances reaching a campus audience of nearly 3000 students annually. Northeastern students are not only making innovative, imaginative theatre, but they reflect on their creative process and personal discoveries both orally and in writing. This is the culmination of true experiential learning. There will be nearly 40 professionally active faculty and guest artists teaching and making theatre with our students this year. We want to be home to artists, scholars, and creative pioneers who are redefining theatre in the 21st century; reexamining and reinterpreting the great plays that have preceded us; and exploring new forms of performance that have yet to be imagined yet. We no longer categorize ourselves as *entrepreneurs*. We prefer to think of ourselves as rebels, dreamers, and visionaries.

New Learning Outcomes

In January, the Center for Advancing Teaching and Learning through Research hosted a full-day curriculum retreat, resulting in **new learning outcomes**, a list of potential **new courses**, and planned **revisions to the major**.

Students who graduate from Northeastern University with a degree in theatre will be able to:

1. **Apply a broad and deep knowledge of theatre as an art form to their work, including:**
 - a. Foundational skills in performance, design, and production
 - b. Comprehensive understanding of theatre history, theory, and literature
 - c. Oral, visual, written expression of ideas with clarity and originality
2. **Make theatre with integrity**
 - a. Create or interpret a play
 - b. Collaborate generously
 - c. Apply a personalized technique to the process of making imaginative, innovative theatre
3. **Make informed choices as theatrical entrepreneurs through professional readiness**
4. **Reflect on the cultural, social, and ethical impact and contributions that theatre has made to societies and communities**

– March 2015

Signs of Growth since Fall 2014

- 10 new faculty and 2 new staff
- 20 new majors, 6 new combined majors, and 15 new minors since fall 2014
- 100% student retention rate since 2011
- Yield improved in 2015; doubling from 6.3% to 12.5%
- Expansion of production season from 4 to 6 plays
- 34 new co-op partners added
- 13.5% increase in course enrollments for Spring 2015 from previous year
- 8% increase in course enrollment for Fall 2015 from previous year
- 2015 promotional video seen by more than 10,664 people = 4,500 % increase over 2014 CAMD video
- Facebook followers have grown from 81 to 520
- 38% increase in theatre attendance –up by more than 700 people; 2,256 tickets sold
- Renovations of theatre lobby, acting studio, and theatre office
- Courses in Musical Theatre Techniques, Activism and Performance, and Technical Theatre II revived
- New courses created in Movement/Stage Combat, Devised Theatre, Women and Theatre
- New course: Boston Theatre Experience – anticipated Spring 2016 enrollment of 29; up from 11 last year
- Revised course: Dance History: Modern to Hip Hop – anticipated 2016 enrollment of 18/up from 5 in 2014
- 89% of majors/minors perceive “growth and improvements in the theatre department in the past year”

Debuts

- Northeastern produced the world premiere of a new faculty translation of a Spanish classic, *The House of Bernarda Alba*
- First collaboration with **Northeastern Center for the Arts** on the Tim Miller residency; 18 students participated in his workshop/performance, **Body Maps**, and 100 attended; his residency impacted nearly 200 students
- The department hosted **opening night receptions** and made productions **free to majors and minors**
- We launched **reAct**, a post-play forum for the broader Northeastern faculty to engage in thematic dialogue about our productions
- We created a new faculty-led post-production assessment series, **Epilogue**, invited theatre students to reflect on the experiential learning provided by each production
- The department helped students found a new club, **Northeastern Shakespeare Society**, which its debut with *A Midsummer Night's Dream* on Centennial Common

Student Perspectives 2015

In January 2015, we conducted a survey of theatre majors and minors on topics from student morale to curriculum. We had a 65% response rate.

- **89% reported they had “seen growth and improvements in the theatre department”** since fall 2014
- 76% described **student morale** as “good” and 10% as “excellent”
- When asked to describe our department, students responded: **“Passionate. Transforming. Energetic. Inspiring. Intimate. Rising. Innovative. Growing. Exciting. Evolving. Vibrant. Thriving.”**
- When asked **“What is the best part of your Northeastern experience?”** The three top answers were
 - **Boston** (83%)
 - **Participating in the theatre department productions** (74%)
 - **Theatre faculty** (71%).
- About 50% do co-op. 58% said co-op was a deciding factor in choosing Northeastern.
- 81% attended 2-6 professional productions in Boston during the academic year
- They identified **faculty** (83%), **feeling of community** (65%), and **production/ performance experiences** (61%) as our department’s three greatest strengths
- They identified our three greatest needs as **integration with the university** (63%), **performance spaces** (53%), and **interaction/collaboration with other departments** (43%)
- They requested new courses in **theatre administration** (49%), **career preparation** (70%), and **stage combat** (71%). A course in stage combat was subsequently created for the fall 2015 semester. A new senior seminar in career preparation is planned for 2016-17
- **The majority (41%) have not taken a course in another CAMD department.**
- **64% rarely or never interact with other CAMD departments**, and about 60% feel that it is *essential* or *very important*
- **21% of theatre students perceive that “Northeastern values the arts”**
- **Only two theatre students felt that “Northeastern values theatre”**

Sample comments:

“It’s great to see the department clearly focused and moving forward.”

“I don’t think that the department has the university’s support, and it is very discouraging for students in theatre to be fully invested.”

“It’s frustrating to be a part of a department with great professors that produces great work that is barely recognized by the larger community of the university. I’m learning so much but I feel like people don’t know we exist, and we’re just now attempting to make sure that we are.”

“All that CAMD offers can go hand in hand with each other. There are obvious ways of blending together the different departments within CAMD and get to interact with other students who may be studying something different but still have similar ideas and career goals. Though someone may be a theatre major, an education in theatre supplemented by the other courses offered by CAMD is much more valuable in the long run.”

Curriculum and Experiential Learning

- Annual department enrollment of approximately 550 students
- 13.5% increase in course enrollment for spring 2015 from previous year
- 8% increase in course enrollment for fall 2015 from previous year
- Approximately 200 students engaged annually in the experiential learning of departmental productions
- Requirements for major curriculum have been restructured, re-sequenced, re-numbered, and enhanced for flexibility and to align with the new core
- Changed major foundational courses from 12 requirements/ 3 electives to 5 requirements/ 11 choices
- Created new “paths” of choice in performance and design/production
- 18 courses have been given new titles and descriptions
- Developing a new one credit senior seminar on professional readiness/career preparation
- Revised performance curriculum and sequence
- Revised minor; reduction from 8 requirements to 5 and production experience
- Proposed addition of 10 courses for new NU core (increase from 17 to 27 total)
- Developing a new minor on fashion; fashion and costume related courses consistently fill to capacity
- Developing new combined majors and minors with Communications Studies and English
- London Theatre Experience (Dialogue of Civilizations) will now apply to the minor and the combined Communications Studies minor (requiring only two more courses to complete)
- Retired 4 outdated or under-enrolled courses
- Our highest enrolled non-major course, Introduction to Acting has enrolled 255 students in the past two years; 64 are currently registered for Spring 2016

Course Enrollment

Fall 2013: 307 students
Spring 2014: 250 students

Fall 2014: 277 students
Spring 2015: 285 students

Fall 2015: 300 students
Spring 2016: 245 enrolled to date

New courses created since 2014

- Acting for Cameras
- Improvisation for Entrepreneurs
- History of Musical Theatre
- Boston Theatre Experience
- Evolution of Fashion and Costume
- Devised Theatre (pilot: Special Topic)
- Plays by and About Women (pilot: Special Topic)
- Movement for Actors
- Two(four) Dialogue of Civilization (London/Paris)

New courses to be added by Fall 2016

- Devised Theatre
- Video and Sound Design for the Stage
- Singing for Actors
- Stage Management
- Production Design
- Senior Seminar: Careers in Theatre

Potential new courses for Spring 2017

- Global Theatre (Non-Western)
- Contemporary Dance
- Theatre Administration
- Queer Theatre
- Making Docudrama
- Theatre and Science

New Major

On the following pages is an outline for the new curricular requirements. ACC approval and implementation is planned for January 2016.

Current Theatre Requirements

15 Courses (57 SH) = 57 SH

Twelve Required (45 SH):

THTR 1000 Theatre at Northeastern (1-SH)
THTR 1101 Introduction to Theatre (4-SH)
THTR 1120 Acting 1 (4-SH)
THTR 1131 Technical Theatre 1 (4-SH)
THTR 1270 Introduction to Theatrical Design (4-SH)
THTR 2300 Theatre History (4-SH)
THTR 2325 From Script to Stage (4-SH)
THTR 3550 Concepts of Directing (4-SH)
THTR 4701 Rehearsal & Performance (4-SH)
THTR 4701 Rehearsal & Performance (4-SH)
THTR 4701 Rehearsal & Performance (4-SH)
THTR 4702 Capstone Rehearsal & Performance (4-SH)

Three Electives:

THTR 1210 Theatre and Society (4-SH)
THTR 2342 Acting 2 (4-SH)
THTR 2343 Acting 3 (4-SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2335 Boston Theatre Experience (4-SH)
THTR 3450 Shakespeare in Performance (4-SH)
THTR 3500 Dramatic Theory/Criticism (4-SH)
THTR 2310 History of Musical Theatre (4-SH)
THTR 2320 Pioneers of American Theatre (4-SH)
THTR 2330 Playwriting (4-SH)
THTR 2360 Stage Makeup
THTR 3570 Musical Theatre Technique (4-SH)
THTR 4600 Advanced Technical Production (4-SH)

Proposed New Theatre Requirements

14 Courses + 4 one credits = 60 SH

Foundational Stages (7 Required/22 SH)

THTR 1000 Theatre at Northeastern (1-SH)
THTR 1101 Introduction to Theatre (4-SH)
THTR 1120 Acting 1 (4-SH)
THTR 1131 Technical Theatre 1 (4-SH)
THTR 1270 Introduction to Theatrical Design (4-SH)
THTR 2325 From Script to Stage (4-SH)*
ADD: Theatre Career Seminar (1-SH)

Making Theatre (4 Required/10SH)

THTR 4808 Practicum in Production (1-SH)
THTR 4808 Practicum in Production (1-SH)
THTR 4701 Rehearsal & Production: The Art of Collaboration (4-SH)
THTR 4702 Capstone Rehearsal & Production (4-SH)*

Rename and renumber as (4 Required/10SH)

THTR 1000-level Production Experience 1 (1-SH)
THTR 2000-level Production Experience 2 (1-SH)
THTR 3000-level Rehearsal & Production: The Art of Collaboration (4-SH)
THTR 4702 Capstone Rehearsal & Production (4-SH)*

Theatre Texts and Context (2 Required/8 SH)

Choose two:

THTR 1210 Theatre and Society (4-SH) [renumber to 2000s]
THTR 2300 Greek Tragedy to Romanticism (4-SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2320 Pioneers of American Theatre (4 SH)

Advanced Technique (1 required/1 SH)

Choose one:

THTR 3450 Acting 3 (4-SH)
THTR 3550 Directing for the Theatre (4-SH) [rename]
ADD: 3000-level Production Design (4 SH)

Electives (4 required/16 SH):

Choose four:

THTR 1150 Dance History (4-SH)
THTR 1210 Theatre and Society (4-SH)
THTR 1215 Activism and Performance (4 SH)
THTR 1220 African-American Theatre (4 SH)
THTR 1250 Movement for Actors (4-SH) - new structure
THTR 2335 Boston Theatre Experience (4-SH) [renumber to 1000s]
THTR 2345 Acting for Cameras (4-SH)
THTR 2346 Viewpoints (4-SH)
THTR 2300 Theatre History (4-SH)
THTR 2330 Playwriting (4 SH)
THTR 2342 Acting 2 (4-SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2347 Voice and Speech (4 SH) - new structure
THTR 2360 Stage Makeup (4SH)
THTR 2365 Technical Theatre 2 (4 SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 3450 Acting 3: Playing Shakespeare (4-SH)
THTR 3550 Directing for the Theatre (4-SH) [rename]
THTR 3460 Scenic Design for the Stage (4 SH) [renumber to 2000s]
THTR 3570 Musical Theatre Technique (4 SH) [renumber to 2000s]
ADD: Devised Theatre
ADD: Singing for Musical Theatre

*Two required writing intensives in major

Current Performance Concentration

18 courses = 69 SH

Fifteen Required

THTR 1000 Theatre at Northeastern (1-SH)
THTR 1101 Intro to Theatre (4-SH)
THTR 1131 Technical Theatre 1 (4-SH)
THTR 1250 Voice and Movement 1 for Theatre (4-SH)
THTR 1270 Theatrical Design (4-SH)
THTR 1120 Acting 1 (4-SH)
THTR 2300 Theatre History (4-SH)
THTR 2325 Script Analysis for the Stage (4-SH)
THTR 2342 Acting 2 (4-SH)
THTR 2343 Acting 3 (4-SH)
THTR 3550 Concepts of Directing (4-SH)
THTR 4701 Rehearsal and Performance (4-SH)
THTR 4701 Rehearsal and Performance (4-SH)
THTR 4701 Rehearsal and Performance (4-SH)
THTR 4702 Capstone Rehearsal & Performance (4-SH)

Complete three additional:

THTR 2310 American Musical Theatre (4 SH)
THTR 2320 American Theatre (4 SH)
THTR 2330 Playwriting 1 (4 SH)
THTR 2342 Acting 2(4 SH)
THTR 2360 Stage Makeup
THTR 3450 Playing Shakespeare (4-SH)
THTR 3570 Musical Theatre Technique (4 SH)

Proposed New Performance Path

19 courses = 68 SH

Foundational Stages (7 Required/22 SH)

THTR 1000 Theatre at Northeastern (1-SH)
THTR 1101 Introduction to Theatre (4-SH)
THTR 1120 Acting 1 (4-SH)
THTR 1131 Technical Theatre 1 (4-SH)
THTR 1270 Introduction to Theatrical Design (4-SH)
THTR 2325 From Script to Stage (4-SH)*
ADD: Theatre Career Seminar (1-SH)

Performance

THTR 1250 Movement for Actors (4-SH)
THTR 2342 Acting 2 (4-SH)
THTR 2347 Voice and Speech for Actors (4 SH)

Making Theatre (4 required)

THTR 4808 Practicum in Production (1-SH)
THTR 4808 Practicum in Production (1-SH)
THTR 4701 Rehearsal and Production (4-SH)
THTR 4702 Capstone Rehearsal & Production (4-SH)

Theatre Text and Context

Choose two:

THTR 1210 Theatre and Society (4-SH)
THTR 2300 Theatre History: Greek Tragedy to Romanticism (4-SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2320 Pioneers of American Theatre (4 SH)

Advanced Technique

Choose one:

THTR 3450 Acting 3 (4-SH)
THTR 3550 Directing (4-SH)

Electives

Choose three:

THTR 1150 Dance History (4-SH)
THTR 1210 Theatre and Society (4-SH)
THTR 1215 Activism and Performance (4 SH)
THTR 2300 Theatre History (4-SH)
THTR 2330 Playwriting (4 SH)
THTR 2345 Acting for Cameras (4-SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2335 Boston Theatre Experience (4-SH)
THTR 2346 Viewpoints (4-SH)
THTR 2360 Stage Makeup (4SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Costume Construction (4-SH)
THTR 3550 Concepts of Directing (4-SH)
THTR 3460 Scenic Design for the Stage (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)

ADD: Devised Theatre

ADD: Singing for Musical Theatre

ADD: Stage Management

ADD: Sound and Video Design for the Stage

Current Production Concentration

18 courses = 69 SH

Thirteen Required

THTR 1000 Theatre at Northeastern (1-SH)
THTR 1101 Introduction to Theatre (4-SH)
THTR 1131 Technical Theatre 1 (4-SH)
THTR 1270 Introduction to Theatrical Design (4-SH)
THTR 1120 Acting 1 (4-SH)
THTR 2300 Theatre History (4-SH)
THTR 2325 From Script to Stage (4-SH)
THTR 3550 Concepts of Directing (4-SH)
THTR 2365 Technical Theatre 2 (4-SH)
THTR 4701 Rehearsal & Performance (4-SH)
THTR 4701 Rehearsal & Performance (4-SH)
THTR 4701 Rehearsal & Performance (4-SH)
THTR 4702 Capstone Rehearsal & Performance (4-SH)

Complete two courses from the following:

THTR 2370 Lighting Design for the Stage (4-SH)
THTR 2380 Costume Design (4-SH)
THTR 2385 Pattern/Costume Construction (4-SH)
THTR 3460 Scenic Design for the Stage (4-SH)
THTR 3465 Theatrical Drafting (4-SH)

Complete three courses from the following:

THTR 1210 Theatre and Society (4-SH)
THTR 2315 Theatre/Modernism (4-SH)
THTR 2335 Boston Theatre Experience (4-SH)
THTR 3450 Shakespeare in Performance (4-SH)
THTR 3500 Dramatic Theory/Criticism (4-SH)
THTR 2310 American Musical Theatre (4 SH)
THTR 2320 American Theatre (4 SH)
THTR 2330 Playwriting 1 (4 SH)
THTR 2342 Acting 2
THTR 2360 Stage Makeup
THTR 3570 Musical Theatre Technique (4 SH)
THTR 4600 Advanced Technical Production (4 SH)

Proposed Design & Production Path

18 Courses = 69 SH

Foundational Stages (7 required)

THTR 1000 Theatre at Northeastern (1-SH)
THTR 1101 Introduction to Theatre 1-SH)
THTR 1120 Acting 1 (4-SH)
THTR 1131 Technical Theatre 1 (4-SH)
THTR 1270 Introduction to Theatrical Design (4-SH)
THTR 2325 From Script to Stage (4-SH)
ADD: Theatre Career Seminar (1-SH)

Design & Production

Choose four:

THTR 1230 Evolution of Fashion and Costume (4 SH)
THTR 2365 Technical Theatre 2 (4 SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Costume Construction (4-SH)
THTR 3460 Scenic Design for the Stage (4 SH)

ADD: Stage Management

ADD: Sound and Video Design for the Stage

Making Theatre (4 required)

THTR 4808 Practicum in Production (1-SH)
THTR 4808 Practicum in Production (1-SH)
THTR 4701 Rehearsal and Production (4-SH)
THTR 4702 Capstone Rehearsal & Production (4-SH)

Theatre Text and Context

Choose two:

THTR 1210 Theatre and Society (4-SH)
THTR 2300 Theatre History: Greek Tragedy to Romanticism (4-SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2320 Pioneers of American Theatre (4 SH)

Advanced Technique (1 required/1 SH)

Choose one:

THTR 3550 Directing for the Theatre (4-SH) [rename]
ADD: 3000-level Production Design (4 SH)

Electives

Choose two:

THTR 1150 Dance History (4-SH)
THTR 1210 Theatre and Society (4-SH)
THTR 1215 Activism and Performance (4 SH)
THTR 1235 Fashion and Costume Design in Film and Television (4 SH)
THTR 2300 Theatre History (4-SH)
THTR 2330 Playwriting (4 SH)
THTR 2345 Acting for Cameras (4-SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4-SH)
THTR 2335 Boston Theatre Experience (4-SH)
THTR 2346 Viewpoints (4-SH)
THTR 2360 Stage Makeup (4SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Costume Construction (4-SH)
THTR 3550 Concepts of Directing (4-SH)
THTR 3460 Scenic Design for the Stage (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)

ADD: Devised Theatre

ADD: Singing for Musical Theatre

ADD: Stage Management

ADD: Sound and Video Design for the Stage

Experiential Learning

- **2015-16: Six campus productions with participation of approximately 50 students working on each; attended by nearly 2,300 people** – primarily Northeastern students.
- New course: **Boston Theatre Experience** – anticipated Spring 2016 enrollment of 29; up from 11 last year
- New Dialogue: **London Theatre Experience**
- Revised Program: **New York Theatre Experience** (Weekend Intensive)
- New Dialogue: **Paris Design Experience**
- **Thirty-four new theatre co-op partnerships were created in the past year:**

New co-op partners:

Actors Shakespeare Project
American Conservatory Theatre
American Repertory Theatre
Arts Boston
Boston Ballet
Boston Lyric Opera
Boston Public Works
Bridge Repertory Theater
Broadway League
Center Stage
Citi Center for Performing Arts
Classic Stage Company
Commonwealth Shakespeare Company
Company One
Costume Works
Hanover Theatre for the Performing Arts
Horton Lighting Design

Huntington Theatre
Lincoln Center
Lyric Stage Company of Boston
Manhattan Theatre Club
Miami Theater Center
New Repertory Theatre
Paramount Theatre
Salem Theatre Company
Second Stage Theatre
SpeakEasy Stage Company
StageSource
Stoneham Theatre
Theatre Communications Group
Theatre Offensive
Vineyard Theatre
VDA Productions
Zeitgeist Stage Company

Productions

The department added two new productions at the cost of only \$10K. **Body Maps** was made possible by a partnership with the NU Center for the Arts and a gift secured from **the Bossak-Heilbron Charitable Foundation, Inc.** (which is also sponsoring the hiring of a Professor of the Practice, **Jessica Berson**, for our revised dance course). The other production **Alien vs. Predator** is embedded in a class which will culminate in three public performances. These are models we would like to generally follow again in 2016-17 for the renovated Ryder Theatre. Plays are chosen to provide diverse experiences for acting and design students; to prepare them for the range of plays they will encounter in the professional world; to reflect faculty expertise; and to provide culture literacy to the broader Northeastern student community as an audience.

2015-2016 Season

Body Maps

Acclaimed performance artist and activist Tim Miller taught/directed an original student performance on identity.

The House of Bernarda Alba: A drama of women in the villages of Spain

By Federico Garcia Lorca/Directed and translated by Antonio Ocampo-Guzman
A new translation of the classic masterpiece of modern Spanish theatre.

Clybourne Park

By Bruce Norris/Directed by Jonathan Carr
A provocative look at race in America, winner of the Pulitzer Prize and Tony Award.

The Heidi Chronicles

By Wendy Wasserstein/Directed by Bridget Kathleen O'Leary
A groundbreaking examination of feminism from the 1960s to the 1990s, winner of the Pulitzer Prize and Tony Award.

The 25th Annual Putnam County Spelling Bee

By William Finn and Rachel Sheinkin/Directed by Scott Edmiston
Popular Broadway hit musical about overachieving adolescents try spell their way out of floccinaucinihilipilification.

Alien vs. Predator

Directed by David R. Gammons
Northeastern students collectively collaborate to devise an original performance.

Theatre Faculty and Staff

By the Numbers

- 3 tenured faculty
- 1 tenure-track faculty on leave
- 4 non-tenured faculty (including chair)
- 9 part-time faculty
- 2 full-time staff (year round)
- 1 full-time staff (nine month)
- 1 part-time staff (nine month)
- 40 guest artists worked on productions and taught master classes in 2014-15
- 5 faculty have course release 2015-16 to direct or design student productions
- Average TRACE evaluation rating for NU faculty is 4.3; for theatre faculty it is 4.7

Faculty and Staff Changes

- **Dr. Nancy Kindelan** was promoted to full Professor
- **Frances Nelson McSherry** was promoted to Teaching Professor.
- **Scott Edmiston** was officially made chair (previously interim)
- In the past year, the department was enlivened by 10 new part-time faculty: **Karen Perlow, Maurice Parent, Alex Jacobs, Samantha Richert, Bridget O'Leary, Jo Williams, Paula Plum, Laura Neubauer, Jessica Berson, and David R. Gammons.**
- We replaced a Lecturer with a new Assistant Teaching Professor, **Jesse Hinson**. Jesse has been teaching acting, public speaking, Sukuzi, and the business of theatre at Brandeis University. He is a working actor (the only one on our full-time faculty) and a resident company member of the Actors' Shakespeare Project
- We expanded the role of department administrator: **Darren Evans** as "Theatre Operations Specialist" oversees administration of productions as well as academics. Darren has an MA in Theatre Education from Emerson and is artistic director of the award-winning fringe theatre company, Theatre on Fire
- We hired our first Production Manager, **Marti McIntosh**, who has stage managed five Broadway shows, eight Off-Broadway shows, and two national tours. She oversees budgeting, staffing, and all aspects of six production season. Previously this was the responsibility of a faculty member (for course release or additional compensation). The new structure is working extremely well and has greatly enhanced efficiency
- After three years employment, Costume Shop Manager **Paula Ries '05** went from being hourly to full-time/ nine month

Fall 2015 Theatre Faculty Strengths and Gaps

Current Faculty Expertise

- Bobcean: *Theatre Design, Set Design, Make-Up*
- Carr: *Intro to Theatre, Acting, Directing, Viewpoints*
- Edmiston: *Directing, Modernism, Queer Theatre, Script Analysis*
- Guzman: *Acting, Voice, Directing, Shakespeare*
- Hinson: *Acting, Voice, Movement, Stage Combat*
- Kindelan: *Theatre Pedagogy, Dramatic Literature, Theatre and Society*
- McSherry: *Costume/Fashion Design, Tech Theatre*

Current Gaps in Faculty Expertise

- *Devised Theatre, Lighting Design, Sound Design, Projection/Video Design, Theatre History, Non-Western Theatre, African American Theatre, Asian Theatre, Theatre Administration, Business of Theatre, Musical Theatre, Dance, Women in Theatre, Theatre and Activism, Acting for Camera, Advanced Technical Theatre, Applied Theatre*

Tenured Faculty Assignments

Janet Bobcean, Associate Professor

Fall

- Introduction to Theatre Design
- Set Design for *The House of Bernarda Alba*/Rehearsal and Production

Spring

- Scenic Design
- Stage Make-Up

Service

CAMD Executive Committee; Rehearsal And Production Advisor/Chair of Rehearsal And Production Committee; Design/Production Majors Mentor faculty advisor to the scene shop; Merit Committee, By-Laws and Procedures Committee; advisor to NU Shakespeare Society

Nancy Kindelan, Professor

Fall

- Theatre and Society
- Honors Course

Service

AAC Committee, Honors Fellows; Theatre Honors Mentor; Core Revision Committee; Dramaturgy and program notes advisor; Merit Committee, By-Laws and Procedures Committee; Honors Director Search Committee

Antonio Ocampo-Guzman. Associate Professor

Fall

- Translating and Directing *The House of Bernarda Alba*/ Rehearsal and Production
- Improvisation for Entrepreneurs
- Capstone Rehearsal and Production

Spring

- Acting 3: Playing Shakespeare
- The Professional Voice

Service

Faculty Senate; Performance Majors Mentor; Research Leadership Development Initiative; Performance Curriculum Revision Committee; moderator for of reAct (Interdisciplinary post-play reflection series); developing and teaching Professional Voice seminars for CCIS (compensated)

Non-Tenured Faculty Assignments

Jonathan Carr, Assistant Teaching Professor

Fall

- Introduction to Theatre
- Introduction to Acting
- Directing *Clybourne Park*/Rehearsal And Production

Spring

- Introduction to Theatre
- Introduction to Acting

Service

Maintains weekly updates to department website; Theatre Minor and Musical Theatre Minor Mentor; advisor to NU Stages

Scott Edmiston. Professor of the Practice/Chair

Fall

- Rebels of Modern Drama

Spring

- Directing *Putnam County Spelling Bee*/ Rehearsal and Production Capstone

Service

Everything else that needs done/Two course releases as chair

Jesse Hinson, Assistant Teaching Professor

Fall

- Acting I
- Introduction to Acting
- Movement for Actors

Spring

- The Professional Voice
- Improvisation for Entrepreneurs

Service

Admissions recruitment and representation; faculty host for guest artist Tim Miller Host, NYC Now Planning Committee, Epilogue Experiential Learning Assessment coordinator; Performance Curriculum Revision Committee

Frances Nelson McSherry. Teaching Professor

Fall

- Fashion in Film and Television
- Designing costumes for *Bernarda Alba*/Rehearsal and Production
- Theatre @ NU
- Freshman Rehearsal and Production

Spring

- Technical Theatre I
- Designing costumes for *The Heidi Chronicles*/Rehearsal and Production

Service

Rehearsal and Production Committee; First-Year Mentor; advisor to Acting Out and NU Fashion and Retail Society; faculty advisor to the costume shop; Global Experience Office Advisory Committee; developing new fashion minor

Part-Time Faculty

Michael Lueger Part-Time Lecturer

Fall: Theatre History

Laura Neubauer Part-Time Lecturer

Fall: History of Musical Theatre

Spring: A Stage of her Own: Plays by and about Women

Bridget Kathleen O'Leary Part-Time Lecturer

Spring: Boston Theatre Experience

Directing *The Heidi Chronicles*

Karen Perlow Part-Time Lecturer

Fall: Lighting Design

Designing *Clybourne Park*, *Heidi Chronicles*, *Spelling Bee*

Paula Plum Part-time Lecturer

Fall: Acting 2

Spring: Introduction to Acting

Samantha Richert Part-Time Lecturer

Fall: Introduction to Acting, The Professional Voice

Spring: Introduction to Acting

Joyce Van Dyke Part-Time Lecturer

Spring: Playwriting

David R. Gammons, Part-Time Lecturer

Spring: Devised Theatre: Collaborative Process in Performance

Directing/devising *Alien vs. Predator*

Jessica Berson, Professor of the Practice

Spring: Dance History: Modern to Hip Hop

Additional Guest Artists:

Tim Miller, Performance

Jeff Adelberg, Lighting Design,

Janie Howland, Set Design

Megan Kinneen, Set Design

Kathryn Lieber . Set and Projection Design

Todd Gordon, Musical Director

New Full-Time Faculty 2015

Jesse Hinson, Assistant Teaching Professor, is an educator, actor, and violence designer. A proud member of Actors' Equity Association, he has acted professionally at numerous regional theaters including New Repertory Theatre, Sandra Feinstein-Gamm Theatre, Stoneham Theatre, Berkshire Theatre Group, Georgia Shakespeare, and Actors' Shakespeare Project where he is a member of their Resident Acting Company. Recent productions include: *As You Like It*, *Pericles*, *Twelfth Night*, *Antony and Cleopatra*, *Holiday Memories*, *The Whipping Man*, *Seminar*, *Miracle on 34th Street*, *The Puppetmaster of Lodz*, *Moonchildren*, *Macbeth*, and *The Einstein Project*, and the title role of *Henry VI* directed by Tina Packer.

A practitioner of the Suzuki method of actor training, Jesse trained with the Pacific Performance Project. He continues to hone and develop the training by infusing elements of modern dance, Alexander Technique, Stanislavski theory, and Viewpoints in order to maximize its effectiveness for western actors. Jesse holds a black belt in Wado Ryu karate and is certified by the Society of American Fight Directors. He regularly collaborates with theatre companies to build moments of stage violence that are both impactful for audiences and safe for actors. Jesse teaches **Acting I**, **The Professional Voice**, and **The Actor's Body: Narrative in Motion**.

Notable Additions to Part-Time Faculty 2015-16

Paula Plum is an award-winning actress, director, writer, and teacher. She has received special acclaim for her performances in works by Albee, Durang, Coward, Beckett, and Shakespeare. She is the recipient of five IRNE Awards, the 1995 Eliot Norton Award for Best Actress, (*Lost in Yonkers*) the 2007 Eliot Norton Award for Best Actress (*Miss Witherspoon*), and the 2004 Eliot Norton Award for Sustained Excellence. In 2009, she was one of five actors nationwide to receive the Fox Actor Fellowship. As a writer, her most recent play, *What Lips My Lips Have Kissed*, was presented by SpeakEasy Stage. She has created and performed seven one-person shows, most notably *Plum Pudding*. *The Boston Herald* wrote: "There is palpable greatness at work here...in *Plum Pudding* she touches the fires of creation." Paula is a founding member of Actor's Shakespeare Project where she has played the title role in *Phedre*, *Beatrice (Much Ado About Nothing)*, *Lady Macbeth (Macbeth)*, *The Countess (All's Well That Ends Well)*, *Gower (Pericles)*, *Touchstone (As You Like It)*, and *Cleopatra in Antony and Cleopatra*.

Other credits include: American Repertory Theatre in *No Exit (Inez)*; *Ivanov (Babakina)*; *Mother Courage (Yvette)*; *Lysistrata (Belphragia)*; *The Marriage of Bette and Boo (Soot)*; and *Picasso at the Lapin Agile (Germaine)*; Lyric Stage: *33 Variations (Dr. Brandt)*; *Wit (Vivian)*; *Blithe Spirit (Elvira)*; *Light Up the Sky (Irene)*; *Private Lives (Amanda)*; *Sideman (Terry)*; *Three Tall Women (B)*; *The Goat, or Who is Sylvia (Stevie)*; *The Death of a Salesman (Linda)*; and *The Heiress (title role)*; SpeakEasy Stage Company in *Clybourne Park (Bev/Kath)*; *Body Awareness (Joyce)*; *Reckless (Doctors 1-6)*; *New Century (Helene)*; *History Boys (Dorothy)*; *Savannah Disputation (Margaret)*; at the Gloucester Stage Company in *Happy Days (Winnie)*; *Not I (Mouth)*; *Faith Healer (Grace)*; *Molly Sweeney (Molly)*. Off Broadway: *Today I Am a Man, Strip*, and *Dances by Isadora*. Paula can be seen in the upcoming Woody Allen film *Irrational Man* with Joaquin Phoenix and Emma Stone. She is teaching **Acting II**.

Jessica Berson will be a Visiting Professor of the Practice funded by Bossak-Heilbron Charitable Foundation, Inc. She is a Lecturer in Dance Studies at Yale University, and has previously served on dance and drama faculties at Harvard University, Wesleyan University, and University of Exeter (UK). Twice she received the outstanding teaching award at Harvard. She is the author of *The Naked Result: How Exotic Dance Became Big Business*, coming out with Oxford University Press February 1, 2016. Her research focuses on contemporary concert and popular dance forms, examining ways in which moving bodies reinforce and resist dominant discourses of gender/sexuality, race, class, and "health"; questions of institutional authority in relation to individual agency; and connections between idiomatic movement vocabularies and their social and political contexts. In addition to her academic work, Jessica has directed youth dance companies in Seattle and Madison, Wisconsin, and performed with Tim Miller, Tom Truss, and Dixie FunLee Schulman among others. Jessica holds a PhD in Theatre/Dance Studies from University of Wisconsin-Madison and is a Certified Movement Analyst. For spring 2016 she is teaching **Dance History: Modern to Hip Hop**.

David R. Gammons is a director, designer, visual artist, and theatre educator. He teaches devised and experimental theatre and contemporary performance practice. Mr. Gammons is a graduate of the American Repertory Theatre Institute at Harvard University. Mr. Gammons' productions have been nominated for twenty-eight Elliot Norton Awards and thirty-eight Independent Reviewers of New England (IRNE) Awards. Recent directing projects include the world premiere of *Necessary Monsters* and the New England premieres of *The Whale*, *The Motherfucker with the Hat* (2013 Elliot Norton Award for Outstanding Production), *Red* (2012 Elliot Norton Award for Outstanding Production), and *Blackbird* at SpeakEasy Stage Company; *The Comedy of Errors*, *Medea*, *The Hotel Nepenthe*, *The Duchess of Malfi*, and *Titus Andronicus* (2007 Elliot Norton Award for Outstanding Director) for Actors' Shakespeare Project; the world premieres of *The Farm* by Walt McGough and *The Salt Girl* by John Kuntz at Boston Playwrights' Theatre; *The Hotel Nepenthe* at the Emerging America Festival and *Necessary Monsters* at the Huntington Theatre; and *The Winter's Tale* as part of the Shakespeare Exploded Festival at the American Repertory Theatre.

Gammons is the founder and artistic coordinator of Philadelphia's No More Masterpieces, a performance collective dedicated to generating original dance-theatre work, and conceived and directed their world-premiere devised productions *Spanking the Maid*, *A Crying of Bones*, and *Heaven's Sake*. A designer and visual artist as well as a director, stage designs for the American Repertory Theatre include *Richard II*, Robert Scanlan's production of Beckett Trio: *Eh Joe*, *Ghost Trio*, and *Nacht und Träume* (which toured to Strasbourg, France), and Spencer/Colton's original dance work *Winter Circus*. He has presented lectures at Harvard University, Emerson College, Brandeis University, Wellesley College, Lesley College, Boston Conservatory, and Suffolk University. Mr. Gammons is a graduate of Harvard University with a degree in Visual and Environmental Studies, and studied sculpture, painting, and photography with Ritsuko Taho, Nan Freedman, Rosamund Purcell, Neil Rantoul, and Christopher James. At Harvard he was awarded the Peter Sellars Director's Prize. For the spring 2016 semester he is teaching and directing **Alien vs. Predator: A Devised Theatre Project**.

Maurice Parent is an educator and actor who is equally at home performing in contemporary dramas, musicals, and Shakespeare. He received the 2008 Elliot Norton Award as Outstanding Actor for his critically acclaimed performances in *Angels in America*, *The Wild Party*, and *Some Men*. Among his recent acting credits are productions of *Into the Woods*, *The Color Purple*, *The Mountaintop*, *A Raisin in the Sun*, *RENT*, *Passing Strange*, *Ragtime*, and *The Motherfucker with the Hat* (Elliot Norton and IRNE Nominations). He is a resident company member of the Actor's Shakespeare Project where he appeared in *Romeo and Juliet*, *Troilus and Cressida*, *A Midsummer Night's Dream*, *Coriolanus*, and *King John*. He has performed with the Classical Theatre of Harlem, Underground Railway Theater, Huntington Theatre Company, Barrington Stage, SpeakEasy Stage Company, Lyric Stage, York Theatre, and Cape Playhouse. Maurice teaches as a Performing Arts Specialist at the Martin Luther King Jr. School and previously taught for the Citi Performing Arts Center and New Repertory Theatre. He received his master's degree in Music Theatre from New York University and trained with the prestigious Atlantic Theater Company and Dance Theater of Harlem. He has taught **Intermediate Acting**, **Introduction to Acting**, and **Musical Theatre Technique**.

Bridget Kathleen O'Leary is the Associate Artistic Director at New Repertory Theatre. One of Boston's most acclaimed young talents, she has directed New Rep's productions of *Pattern of Life*, *Lungs*, *Fully Committed*, *Collected Stories*, *Doll House*, *boom*, and *Fool for Love*. Other regional directing credits include: *Othello* at the Actors Shakespeare Project, *Reconsidering Hanna(h)* and *The Devil's Teacup* at Boston Playwrights' Theatre; *The Other Place* for Underground Railway Theatre and the Nora Theater Company; *Rosencrantz and Guildenstern are Dead* for Summer Festival Theatre, Roxbury Latin; *Recent Tragic Events* and *Aunt Dan and Lemon* for Whistler in the Dark; *The Boys of Winter* for BKS productions; and *Rosencrantz and Guildenstern are Dead*, *The American Clock*, *Much Ado About Nothing*, *Curse of the Starving Class*, *Dancing at Lughnasa*, and *Sarah Kane's Crave* and *4.48 Psychosis* for Boston University. In 2007, she has worked at the National Playwrights' Conference at the Eugene O'Neill Theater Center. Before moving to Boston, Bridget worked in Washington, D.C. with the Olney Theatre Center, Theater Alliance, Cherry Red Productions, Charter Theater, Studio Theatre Second Stage, and Phoenix Theatre DC, of which she was a founding member. She is the director and founder of the Next Voices Playwrighting Fellowship program at New Rep. She is a member of the New England New Play Alliance and the Chair of the Literary Committee for the National New Play Network. She is directing **The Heidi Chronicles** and teaches **Boston Theatre Experience**.

Creative Activity/Research by Faculty 2015

- **Janet Bobcean** directed three world premieres for the Playhouse Creatures Theatre Company in New York in fall 2014 and a staged reading for the New York Tennessee Williams Festival in June 2015 featuring Obie award-winner Austin Pendelton. She designed the sets for Northeastern's productions of *columbinus* and *The House of Bernard Alba*. She is currently working on a grant from the D'Amore-McKim School of Business with six NU students to develop scripts for an interactive business case.
- **Jonathan Carr** received an interdisciplinary CAMD research grant to explore the connection between improvisational theatre and architecture. He is collaborating with Kristian Kloeckl, Associate Professor in the Department of Art + Design/School of Architecture and Associate Academic Specialist Mark Sivak from Art + Design/ Engineering. Carr's course, Viewpoints, trains actors to engage actively in an inquiry into the possibilities of the space they inhabit. They began work in summer 2015. Carr directed NU's productions of *Clybourne Park*.
- **Scott Edmiston** directed Northeastern's production of *The Importance of Being Earnest*. Professionally, he directed *Light Up the Sky* and *My Fair Lady* at Lyric Stage of Boston; and *Casa Valentina* (Boston premiere) at SpeakEasy Stage Company. All three professional productions were critically acclaimed in regional media (*Boston Globe*, WGBH, WBUR/NPR) and two received reviews in the *Wall Street Journal* and on the national websites Broadway World and Theatremania.
- **Jesse Hinson** will appear in two professional productions of *The Winter's Tale* (forthcoming) at the Actor's Shakespeare Project and the Gamm Theatre in Providence RI. He also did fight choreography for NU's *The House of Bernard Alba* and SpeakEasy's *Casa Valentina*.
- **Nancy Kindelan** continues her work as the founding editor of the new Palgrave Macmillan book series, The Arts in Higher Education. Two new books will be launched in 2016. There was a session devoted to her book, *Artistic Literacy*, at the 2015 ATHE conferences in Montreal and Scottsdale, Arizona; she presented at both. In March 2015, she presented a talk, "The Gem on Your Campus," at the Association of American Colleges and Universities (AAC&U) national conference in San Diego, CA. She gave keynote talks at the University of Windsor, Penn State, and University of Findlay in Ohio.
- **Frances Nelson McSherry** designed the costumes for Northeastern's productions of *The Importance of Being Earnest* and *The House of Bernard Alba*; and she will design *The Heidi Chronicles* next semester. Professionally, she designed *The Snow Queen*, currently running at the New Repertory Theatre.
- **Antonio Ocampo Guzman** directed and created a new translation of *The House of Bernard Alba* by Federico Garcia Lorca. His book *La Libertad de la Voz Natural: el Método Linklater* is receiving a third printing and online publication this month. He also presented at the inaugural conference of the Pan-American Vocology Association.

Admissions/Enrollment

Admission/yield/enrollment is our greatest need. Perhaps you have picked up on that.

- In Spring 2015 we graduated 12 majors and 18 minors, but our incoming class was only two majors (no minors). By May, we had increased to 7 new majors
- Through enhanced marketing and outreach efforts yield improved in 2015; doubling from 6.3% to 12.5%; since the chair was new, most of our marketing efforts did not take place until January 2015
- Applications grew slightly in 2015 —140 to 154. Potential signs of a turnaround?

In our 2015 student survey, when asked how they heard about Northeastern's theatre program. They responded:

- 52% chose Northeastern, not the theatre department
- 34% said website
- 18% said "word of mouth"
- 10% said a high school teacher or guidance counselor
- **2% said "university recruitment"**

Number of Majors

Fall 2013:	47
Spring 2014:	46
Fall 2014:	40
Spring 2015:	40
Fall 2015:	30

Although theatre has fewer single discipline majors, we now have nearly four times as many interdisciplinary majors as two years ago.

Total Number of Majors, Double Majors, and Combined Majors

Fall 2013:	50 (+3)
Spring 2014:	50 (+4)
Fall 2014:	47 (+7)
Spring 2015:	47 (+7)
Fall 2015:	41 (+11)

Number of Minors

Fall 2013:	23
Spring 2014:	23
Fall 2014:	21
Spring 2015:	26
Fall 2015:	21

Our revision of the minor (reducing requirements from eight to six) has not attracted as many new students as we hoped. We will address possible further reduction of requirements (from six to five). We are also revising our musical theatre minor – there are currently no students enrolled in that minor. The goal is to have 40-50 minors within two years. The two new combined minors should help increase participation, especially for the Dialogue of Civilization courses.

Theatre Enrollments 2012-2015

Year	Group	Apps	Admits	Admit Rate	Enroll	Yield %
2015-2016	Fall Freshmen	154	40	26%	5	12.50%
	Fall Transfer	6	4	67%	1	25.00%
	Spring NU.i.n (PIT)	N/A	21	N/A	2	9.50%
	Spring Transfer (PIT)	2	1	50%	TBD	TBD
	TOTAL				8	
2014-2015	Fall Freshmen	140	32	22.90%	2	6.30%
	Fall Transfer	11	5	45.50%	1	20.00%
	Spring NU.i.n	N/A	20	N/A	0	0.00%
	Spring Transfer	2	1	50.00%	0	0.00%
	TOTAL				3	
2013-2014	Fall Freshmen	169	56	33.10%	7	12.50%
	Fall Transfer	13	5	38.50%	2	40.00%
	Spring NU.i.n	N/A	34	N/A	2	5.90%
	Spring Transfer	0	0	0.00%	0	0.00%
	TOTAL				11	
2012-2013	Fall Freshmen	183	62	33.90%	5	8.10%
	Fall Transfer	17	9	52.90%	2	22.20%
	Spring NU.i.n		26	N/A	3	11.50%
	Spring Transfer	2	0	0.00%	N/A	N/A
	TOTAL				10	

Factors in Low Yield

- Lack of reputation as an “arts school”
- No budget for department recruitment; CAMD marketing did not focused predominantly on this area
- Theatre programs are largely defined by their productions – we produced four plays annually in facilities that are sub-par to most middle schools; compare to our regional competitors Boston University (four performance spaces and 28 productions annually) and Emerson (five performance spaces with eight full productions)
- Lack of representation by admissions in campus information sessions
- Lack of representation/marketing in national theatre publications and communications systems
- Lack of promotion to high schools
- Insufficient financial aid
- Co-op is attractive but students/parents are unclear how co-op applies to theatre
- Ineffective follow-up process during yield process (chairs call students/telemarketing)
- “My SAT scores are not high enough for Northeastern”
- Lack of auditions can signify a lack of high standards and not a serious program
- Low attendance at First Fridays
- Visiting Student Days have low attendance; attempts to invigorate them met resistance
- The new chair was unable to fully address admissions until Spring 2015 semester (after applications were due), making efforts more focused on yield; 2015-16 yield was up 6.2% from 2014-15

Department’s Actions Taken to Increase Applications and Yield

- We partnered with **Kate Benson** to invigorate messaging and create a tiered recruitment campaign
- We cancelled last year’s New York Theatre trip to provide \$10K for this recruitment campaign
- To raise national awareness, **we advertised in *Backstage magazine* (estimated readership of 60,000), *American Theatre magazine* (58,000), and *Dramatics magazine* (33,000 high school students).**
- A **promotional video** about the department was created in April and has had more than **10,000 views** on YOUTUBE and reached **92,000 people** via Facebook. This is a **4,500 %** increase over the last CAMD video
- This video and promotional information was emailed to **11,000 high school drama teachers nationwide.**
- Our **Facebook** followers grew from **81 to 520**; we have paid for **targeted Facebook ads to high school students** interested in theatre and reached more than **40,000** with some posts
- Theatre faculty gave voice **workshops to admissions tour guides**, and the chair gave the *keynote address* at their training session
- The chair rewrote and enhanced the arts/CAMD component of the **admissions/campus tour script**
- Sent theatre representatives in fall 2015 to the **New England Theatre Conference** and **Performing and Visual Arts (PVA) College Fair** sponsored by NACAC

Ideas to Build Applications and Yield

- Create a high visibility national professional theatre partner
- Create 1-3 theatre scholarships
- Enhance quality and number of productions: Theatre programs are largely defined by their productions and that is the leading attraction for high school students: “How many plays can I be in?”
- Create an NUin London program (partnership with the London Academy of Dramatic Arts?)
- Hold auditions annually on campus for Creative Leaders (is this the best title to attract theatre kids?)
- Make better use of Creative Leaders programs – clarifying “portfolios” mean auditions
- Allocate greater resources for advertising in theatre industry publications, locally and nationally
- Allocate new resources for mailings/outreach to high school drama teachers nationally
- Make greater use of professional off-campus partnerships and faculty’s achievements
- Partner with a summer high school program to increase marketing/ awareness to high school students (Lyric Stage Company?)
- Distinguish NU’s “Visiting Student Day” from other universities with unique experiences
- Host a star actor “Inside the Actor’s Studio” during Visiting Student Day as special incentive to attend
- Create better systems for yield beyond chair doing telemarketing

Marketing

In addition to the admission marketing campaign previously outlined, we have initiated the following marketing procedures to raise visibility on campus and encourage students to take theatre classes and participate in productions (as actors, technicians, crew, or audience). For the creative activity of making theatre to be completed, there must be an audience to see it. In the past, students sometimes performed for audiences under 10 people. Providing theatre meaningfully to the Northeastern community, not just “filling the seats,” is an important component of what we do.

Prior to 2014, production marketing was done by a volunteer student committee. The new chair began overseeing marketing last fall. The department experienced a 38% increase in theatre attendance –up by more than 700 people from 2013-14. We have actively cultivated a cross over between students enrolled in courses and students who attend productions. In addition to the importance of building an audience for educational reasons, last year’s ticket sales generated revenue of more than \$14,000. The new Theatre Operations Specialist now coordinates marketing systems with a systematic procedure.

- The department website was “refreshed” three times in both design and message. **Cultural Entrepreneurship** was replaced by the message: **Theatre for Visionaries**
- New links and webpages have been added for **Chair’s Message, Student Stories, Theatre Co-ops, Theatre in Boston, Silver Masque, Facilities, Creative Leaders, Prospective Students, Find a Mentor**, and the four **Experiential Learning** programs
- We created a new webpage with **audience information** (how to purchase tickets)
- We created new webpage to provide information for **students who want to audition for productions**: number of students auditioning for productions **has increased approximately 150%**
- The website is updated every week; usually 2-3 times a week; weekly stories submitted to CAMD news
- Web news has featured **63 news stories about productions, students, faculty, and alumni** since Fall 2014
- We regularly pitch our news stories to NU News. Once a semester we have been featured.
- We reduced paper promotion (number of printed posters/postcards) in favor electronic systems; we no longer hire an external designer and design and distribute (per show) **50 posters and 1000 business cards**
- We purchased an email marketing system provider for **Callboard, giving people** across campus information about our productions and courses; it currently has **880 subscribers**; we use it to offer free tickets to 100 VIP across campus
- **The new monitor outside Studio Theatre** promotes courses and productions to the Curry Center; we now have a billboard in the student center which has increased our visibility exponentially; it is updated monthly with production and course promotions
- **reAct** post-play discussions feature non-theatre faculty and outreach to students in their departments
- **Facebook** followers grown from **81 to 505** (CAMD has 923); We do postings a minimum of three times a week
- Large scale posters for theatre season and Dialogue courses are posted around campus
- We sponsor student pop-up events on campus to generate buzz and promote campus productions; also videoed and posted on social media
- **Press releases** for productions are now written and sent to Huntington News, CAMD News, NUTV, and News @ Northeastern
- Posts on **Instagram** and **Twitter**
- **A video trailer** for each play is created and posted on Facebook
- Event postings on Northeastern calendar event
- **Email invites to majors, minors and all students taking theatre classes**; special discounts and outreach to students, faculty, and staff in departments with related “themes” (fall 2015: Women’s Gender Studies, Spanish, Comm Studies, Media and Screen Studies)
- **Targeted emails are sent to students to increase course enrollment; last summer the chair personally emailed 13,000 promoting our fall classes** 13,000 students; we also promote courses through flyers, Facebook the Curry video screens, and academic advisors (CAMD and beyond).

Development

In the past year, the theatre department received \$12,000 from the Bossak-Heilbron Charitable Foundation, Inc. to sponsor Body Maps/the Tim Miller residency and the hiring of Jessica Berson to teach dance. These were driven by the funding goals of the foundation. The chair flew to Washington DC in May to cultivate this gift.

In November 2015, the chair met with representatives from development and outlined the following priorities and possible giving opportunities in theatre. These are in addition to ongoing needs for scholarships. We are ready to help secure gifts if the development office can identify prospects. We have asked that they not look at theatre alumni, but alumni with capacity and an interest in supporting the arts.

Giving Opportunities:

Create a New Course: \$6K

Theatre has a long list of innovative and exciting new courses we want to offer but need to hire guest faculty. New courses with guest faculty take time to gain student “word of mouth” which is a defining factor in enrollment. A gift of \$6K will sponsor an accomplished new faculty member to pilot a new course for one semester. These gifts can also elevate the hiring of a part-time faculty member from lecturer to Professor of the Practice

Create a Theatre Co-op: \$5K

Theatre added more than 30 new co-op partners last year from Lincoln Center to the Boston Ballet. Unfortunately, while non-profit theatres enthusiastically welcome NU students, they can rarely pay them. Many theatre students can't afford to do an unpaid co-op. The development of a co-op scholarship fund would allow students in need to follow their ambitions without financial burden.

Take Northeastern to Broadway: \$5-\$10K

New York Theatre Experience is a unique, immersive opportunity for our students to experience the creative and career forces at play in the epicenter of the American theatre. During a weekend intensive, students attend Broadway and off-Broadway productions, interact with award-winning young theatre artists, take backstage tours, and participate in workshops. Experiential learning lies at the heart of Northeastern, and this allows students to explore theatre outside of the classroom.

Be a Theatre Producer: \$5K-\$10K

The Department of Theatre has expanded its season. A gift can “underwrite” a Northeastern production, listing the donor as the producer/sponsor on all related publicity materials and include an opening night reception with complimentary tickets. “This production was made possible by the generous support of Michael Dukakis.”

Bring Star Power to Northeastern: \$10-20K

The Theatre Department is interested establishing a residency program which brings internationally acclaimed performers to Northeastern for master classes and one day residencies, giving valuable media attention to NU and our department. In addition to working with acting students, the residency would include a Q&A for the broader campus community. This could be timed (like Kevin Spacey's 2014 visit hosted by President Aoun) to enhance Homecoming, Parents' Weekend or, Visiting Student Day to help attract prospective new students.

Renovate and name the Ryder Theatre Lab: \$500K

Our greatest capital priority is to upgrade our performance spaces so that they are useful to current students and attract new students. This investment would provide a performance space in Ryder Hall for classes, events, and CAMD functions. It will increase both seating capacity and staging opportunities, moving from 40 seats to accommodate 70. We also need state-of-the-art sound and lighting technology and proper HVAC. This theatre “laboratory” will be used for classes during the day and performances/rehearsals at night. Northeastern has pledged \$500K to the project. A matching \$500K would allow the renovation to be truly transformational

Facilities and Equipment

Like everyone else at Northeastern, our facility needs are profound. Our performance space, scene shop, and costume shop are inadequate. But we are also quite happy with many elements of our facilities.

- Our department office is *wonderful* and provides shared community space with faculty and staff offices connected through a suite; this contributes to high morale and student retention
- The Dean's Office funded a complete redesign of the lobby of the Studio Theatre by Bergmeyer and Associates. Abstracting the image of a theatre marquee, the lighted walls and a large monitor project our growing vitality to campus. This "digital billboard" has raised our visibility, helped increase ticket sales and course enrollment, and enhanced buzz
- The theatre office received a fresh make-over with new furniture, artwork, wall color; and the office windows were covered with large-scale production photos, visually connecting us Ryder Hall.
- Our Acting Studio (Ryder 372) was given a refresh with support from the Dean's Office. This included painting the walls, resurfacing the floors, new seating and drapery. Our staff did most of the implementation to save costs.
- The Dean's Office has graciously allocated support to address some of our costume storage issues. We will be purchasing new storage shelves and bins.
- The university has allocated \$500K for renovation of the Ryder Theatre Lab. An architectural firm, Amenta-Emma, has been selected. They will visit the site today and have a "concept" to present in January. Construction will begin in April 2016. There is a prospect for a matching gift from a parent that would enhance both the aesthetic and functionality of the renovation

A Theatre Department without a Theatre?

The kind of theatre one would expect to have at a world-class university is not available at Northeastern. The Studio Theatre seats only 60-80 students, and would be fine as a secondary "black box." However, we don't have what is usually called a "mainstage" – ideally to house 200-500 audience members and offering greater stage capacity – such as backstage space (not the hallway) or a fly system. Compare our facility to our regional competitors Boston University (four performance spaces with 28 productions annually) or Emerson (five performance spaces with eight mainstage productions). These facilities needs could be addressed with the addition of a new external partner.

The theatre department can "rent" Blackman Auditorium when it is not used by student groups. We explored this option to discover that the set must be dismantled for day classes, limiting the available stage time needed to mount a real production. **Most importantly, the cost of "renting" the space – (paying for their staff and ushers) is \$11,000. This is more than we spend on a full production and would more than double our production costs.** We chose not to pursue this option, believing it would not be the best use of our budget.

A more exciting option would be to rent a theatre space in the city of Boston – the 200 seat Roberts Theatre at the Calderwood pavilion at the Boston Center for the Arts. It is 1.5 miles away from campus. This would actually be comparable/cheaper than renting Blackman Auditorium, raise our visibility in the city, and provide students with the opportunity to work in a larger performance space. The concept of students performing in Boston venues could be another element that gives our department distinction. Instead of producing in the student center on campus, once a year Northeastern produces a play in a professional theatre space located in the arts district of Boston. We would like to try this for our 2016-17 Shakespeare production. Larger performance spaces also require larger production budgets to fill the space with more scenery and costumes.

In the meanwhile, the Studio Theatre facilities are substandard and have outdated technology, so we continue to request support for an upgrade.

Capital Requests

New Technology for the Studio Theatre

Last year, the Studio Theatre is attended by nearly 2,700 students, parents, faculty, alumni, and the general public. To paraphrase PBS: *A great university deserves a great theatre*. It is need of updates and upkeep. Funding these operational renovations could provide a major gift opportunity and the possibility of naming the theatre for the donor.

Finish updating the 1970s lighting system: \$57,000

The Studio's lighting systems have gradually been updated and are 50% completed from the original 1970s installation. The lighting instrument inventory is inadequate for our productions, forcing us to rent or borrow instruments. Our dimmer system (the outlets that the lights plug into) cannot accommodate the number of lights we would like to use. We would like to be able to purchase 20-25 new lights and a larger capacity dimmer system.

New flexible risers and audience seats: \$85,000

Our audience chairs are old and torn, as well as difficult to move and store. The chairs rest on wooden risers that cannot be reconfigured. We believe they may currently present concerns regarding disability access and public safety. Flexibility should be the essential value of a "black box theatre" – seating can be adjusted creatively for each production – and to the delight of the audience. Moveable risers would allow us to use the space in more dynamic ways and also help ensure the safety of patrons. Telescopic 200 risers, which can be compressed electronically for easy storage, would make good sense due to the lack of space.

Internal lobby redesign: \$10,000

The 2015 redesign of the external lobby is wonderful. Once patrons enter the theatre, they have an experience quite different from what the lobby promises: old curtains, paper signage, inadequate lighting. The Theatre Department faculty and staff are happy to do an internal, low cost redesign if given some resources.

Backstage audio and video monitors, and cue light system: \$20,000

Video and audio systems allow backstage to communicate with onstage; for students to listen to performances and judge their entrance timing. Our audio system was damaged in the Blackman renovation and needs to be replaced.

Theatre curtains: \$1,280

We request funding for new black curtains that surround the theatre on the side walls. Like our seating, these drapes are old and well used. Installing new drapery would give the entire theatre a fresh and updated feel.

Transportation, Scene Shop Equipment, and Storage

CAMD Van: approximately: \$20,000 + on-campus parking permit

The theatre department's sets, props, and building supplies require transportation to the Studio Theatre. Currently our technical director uses his car to haul purchased items to campus. This is both an insurance and HR issue – he should not be required to use his own vehicle for necessary university business. He has notified us that will soon no longer be willing to do so. This will leave us with no way to transport supplies, furniture, and other items needed for productions.

Machine shop tools: \$2,880

Students and staff work daily with saws, drills, and other equipment in our scene shop. Some are broken and several need to be replaced as part of ongoing maintenance. These are essential and important safety measures.

Warehouse storage solution: \$5,050

The theatre department has a great deal of "vertical space" in our storage cage in the Northeastern warehouse that we cannot use because it lacks shelving. We could greatly improve the organization and capacity of this space with storage racks. They would allow us to rearrange and move items out of the Curry Center and Ryder Hall. We would also like to create a "prop library" in Ryder Hall so students can have access to props for classes and rehearsals.

Budget

With new administrative staff arriving in September of FY16, a major examination of the budget was undertaken to try to better understand where our money was being spent/not spent and what the priorities should be. Not surprisingly, most of the budget (92%) goes toward faculty and staff salaries and benefits.

The vast majority of the department's "discretionary" budget is actually our production budget; that is, the money used to mount the six department productions each year. The other major categories of spending are recruitment advertising (print and online), office supplies, the (now) biannual student trip to NYC, faculty research and travel, department special events and Silver Masque expenses, as indicated below.

The Numbers

Between the normal department discretionary budget and Silver Masque index, the FY16 budget for the theatre department is as follows:

FY16 Total Adjusted Budget

Salary & Benefits	\$1,008,542.51
Discretionary	\$80,431.00
<i>Special Needs Fund</i>	<i>\$23,567.00</i>
Total	\$1,112,540.51
Total w/o Special Needs	\$1,088,973.51

Included in the numbers above is an index called "Special Needs for Theatre." As best as we can tell, this index has been used in past years to occasionally cover overages in the department's discretionary budget. (There may be other uses that we have not yet discovered). Since we prefer not to touch this money for the time being, we are not including it in the more detailed budget spreadsheets.

We are expending significant resources on recruitment, mostly in the form of print advertisements, but also Facebook post boosts and attendance at recruitment events (such as the NETC Recruitment Fair). The Department's biggest challenge right now is low admissions and low yield, resulting in not enough theatre majors and minors, and we are devoting a good deal of our time, energy and budget toward correcting that.

As we continue to discover how the department has operated in past years, one thing is clear: money has not been allocated for equipment maintenance. This has led to broken or outdated equipment (e.g., the mitre saw in the scene shop and the sewing machines in the costume shop). Now these "past due" bills, as it were, are coming due. Through tightened budgetary controls, standardized fees for visiting artists and an emphasis on thrift, we are finding ways to squeeze the budget and take care of many of these overdue problems in FY16 that were not originally in the department's budget plan.

Another large expense this year is the department's New York Theatre Experience. Thirty-two theatre majors and minors will travel with four faculty and staff to attend Broadway and off-Broadway productions, meet with the creative teams behind those productions, and attend a career seminar and backstage tour. Formerly an annual trip, we have reduced it to every other year to focus our financial resources on student recruitment.

A Note on Silver Masque

At some point decades in the past, Silver Masque actually produced plays for the theatre department. For this historical reason, Silver Masque has its own budget index that the department controls. Currently, the money allocated to Silver Masque has been used as part of the production budget, with a small portion going to Silver Masque activities. This year, we have allocated \$3,000 from that index for those activities. For FY17, we'd like to eliminate the Silver Masque index and merge that budget with the department's discretionary budget, which is how it operates in essence now anyway.

There has been some discussion that the Silver Masque budget should not be the responsibility of the department, but should come from Student Activities. We are certainly open to that option; however, we would just want to make sure they would get enough money from Student Activities to continue with their current plans without disruption. The department has a close relationship with this group and we want to ensure that their needs are met. We will explore this option for FY17.

FY17 Request

As we look to next year, we plan to present a more detailed budget request for the department once we have selected the number and scale of our productions. In the meantime, we are including a request that generally mirrors our FY16 discretionary budget with the following adjustments:

- A “permanent” \$10,000 increase in the production budget, reflecting the increase in shows from four to six. (In FY16, this was an added adjustment).
- An additional \$11,000 for the rental of a larger, professional theatre space for one production. At the moment, our tentative plan is to present a large Shakespeare production that requires more space than our Studio Theatre can handle.
- Small increases to general expenses that reflect proper planning for scenic and costume shop upkeep and an increase in recruitment expenses, target toward advertisements and possibly additional printed materials for the department.
- In addition to those adjustments to the discretionary budget, we’ve requested the following capital improvements:
- New Technology for the Studio Theatre: \$173,280
- Transportation, Scene Shop Equipment, and Storage: \$27,930

We’re also requesting the replacement of the tenure-track faculty position that we recently lost, as well as a new Part-Time Professor of the Practice for both semesters, to reflect changes and additions to our course offerings.

New Budget Requests for 2016-17

We are well aware that CAMD does not have money for growth. Still, we need to maintain our department’s ambitions and goals. Here are the areas where we see benefits to investment and priorities in deferred maintenance.

- New Tenure or TT Faculty: \$80,000
- Increased Production Budget: \$10,000
- Rental of Boston Theatre: \$11,000
- Part-Time Professor of the Practice: \$10,000 (two semesters)
- New Technology for the Studio Theatre: \$173,280
- Transportation, Scene Shop Equipment, and Storage: \$27,930

Department of Theatre						
FY16 Operating Budget/ Discretionary						
			FY2016			
			Dollars			
	CAMD Base Budget		50,431			
	Silver Masque Adjustments		20,000			
			10,000	Added productions		
			80,431			
Production Expenses						
	Tim Miller		Budgeted	Spent	Projected	Variance
	Materials	1,500		35	-	1,465
	Miscellaneous	500		104	-	396
	Sub-total	2,000		139	-	1,861
	The House of Bernarda Alba		Budgeted	Spent	Projected	Variance
	Royalties	-		-	-	-
	Scripts	200		-	-	200
	Artists	2,300		2,250	-	50
	Sets/Props	2,500		2,979	100	(579)
	Lights	250		408	-	(158)
	Costumes	3,000		1,777	100	1,123
	Sound/Projections	250		135	-	115
	Photography	-		200	-	(200)
	Miscellaneous	500		457	-	43
	Sub-total	9,000		8,206	200	594
	Clybourn Park		Budgeted	Spent	Projected	Variance
	Royalties	1,200		1,200	-	-
	Scripts	100		26	-	74
	Artists	6,100		6,100	-	-
	Sets/Props	2,500		-	2,500	-
	Lights	250		-	250	-
	Costumes	1,500		-	1,500	-
	Sound/Projections	250		-	250	-
	Photography	-		250	-	(250)
	Miscellaneous	500		-	500	-
	Sub-total	12,400		7,576	5,000	(176)
	The Heidi Chronicles		Budgeted	Spent	Projected	Variance
	Royalties	960		960	-	-
	Scripts	100		26	-	74
	Artists	7,750		-	7,750	-
	Sets/Props	2,000		-	2,000	-
	Lights	250		-	250	-
	Costumes	2,500		-	2,500	-
	Sound/Projections	750		-	750	-
	Photography	-		-	250	(250)
	Miscellaneous	500		-	500	-
	Sub-total	14,810		986	14,000	(176)
	Spelling Bee		Budgeted	Spent	Projected	Variance
	Royalties	1,200		1,200	-	-
	Scripts	900		-	900	-
	Artists	7,800		-	7,800	-
	Sets/Props	2,000		-	2,000	-
	Lights	250		-	250	-
	Costumes	1,500		-	1,500	-
	Sound/Projections	-		-	-	-
	Photography	-		-	250	(250)
	Miscellaneous	500		-	500	-
	Sub-total	14,150		1,200	13,200	(250)
	Alien vs. Predator		Budgeted	Spent	Projected	Variance
	Royalties	-		-	-	-
	Scripts	-		-	-	-
	Artists	2,000		-	2,000	-
	Sets/Props	500		-	500	-
	Lights	1,000		-	1,000	-
	Costumes	500		-	500	-
	Sound/Projections	500		-	500	-
	Photography	-		-	250	(250)
	Miscellaneous	1,500		-	1,500	-
	Sub-total	6,000		-	6,250	(250)
	Productions Total	58,360.00		18,107.37	38,650.00	1,602.63

General Expenses						
	Office Operations		Budgeted	Spent	Projected	Variance
	Office Supplies		4,000	825	3,175	0
	Postage		250	18	100	132
	Photocopying		500	258	350	(108)
	Capital Equipment/Computer Supplies		1,000	435	500	65
	Telephone		3,546	2,013	2,821	(1,288)
	Miscellaneous		500	454	550	(504)
	Chair's Discretionary		500	-	500	-
	Office Ops Total		10,296.00	4,002.50	7,996.00	(1,702.50)
	Shop Expenses		Budgeted	Spent	Projected	Variance
	Sewing Machine repair		-	609	500	(1,109)
	Scene shop supplies		-	354	500	(854)
	Miscellaneous		-	-	1,000	(1,000)
	Shop Expenses Total		-	963.51	2,000.00	(2,963.51)
	Silver Masque					
	Playwright stipends		300	150	150	-
	Workshop stipends		1,000	500	500	-
	Fortnight food		1,080	519	727	(166)
	Fortnight production expenses		600	141	350	109
	Photocopying		-	35	50	(85)
	Silver Masque Total		2,980.00	1,345.76	1,776.74	(142.50)
	Recruitment		Budgeted	Spent	Projected	Variance
	Advertisements		5,000	6,240	750	(1,990)
	Recruiting events		500	200	200	100
	Supplies for events		250	15	200	35
	Printing		750	175	-	575
	Travel		250	16	100	134
	Recruitment Total		6,750.00	6,646.45	1,250.00	(1,146.45)
	NYC Trip		Budgeted	Spent	Projected	Variance
	Student travel		2,000	2,162	-	(162)
	Faculty travel		1,200	804	200	196
	Production tickets		3,500	3,396	-	104
	Backstage tour		400	340	-	60
	Hotel		4,000	3,875	-	125
	Career seminar		150	-	150	-
	NYC Trip Total		11,250.00	10,576.50	350.00	323.50
	Class Supplies/Expenses		Budgeted	Spent	Projected	Variance
	Equipment		500	1,065	250	(815)
	Guest Speakers		2,000	-	2,175	(175)
	Other		-	-	250	(250)
	Class Supplies		2,500.00	1,064.50	250.00	(1,239.50)
	Department Events		Budgeted	Spent	Projected	Variance
	Pizza and Pizzaz		500	329	350	(179)
	Opening night receptions		-	350	450	(800)
	Eat Your Art Out		500	100	300	100
	Harbor Cruise		250	-	250	-
	Other		-	-	1,000	(1,000)
	Events Total		1,250.00	779.34	2,350.00	(1,879.34)
	Faculty Research & Travel		Budgeted	Spent	Projected	Variance
	Faculty travel		5,000	2,698	3,500	(1,198)
	Faculty Total		5,000.00	2,697.53	3,500.00	(1,197.53)
	Revenue		Budgeted	Earned	Projected	Variance
	Ticket sales		(10,000)	(4,635)	(5,365)	-
	Student fees for NYC trip		(3,500)	(3,200)	-	(300)
	Revenue Total		(13,500.00)	(7,835.00)	(5,365.00)	(300.00)
			Budgeted	YTD Spent	Commitments	Variance
	GRAND TOTAL		98,386.00	46,183.46	58,122.74	(2,355.90)
	GRAND TOTAL WITH REVENUE		84,886.00	46,183.46	47,157.74	(2,655.90)
	Current Balance			38,882.54		

		Department of Theatre							
		FY17 Operating Budget/ Discretionary							
				FY2017					
				Dollars					
	CAMD Base Budget			104,000					
				104,000					
Production Expenses									
	Production #1			Budgeted	Spent	Projected	Variance		
	Total			5,000	-				
	Production #2			Budgeted	Spent	Projected	Variance		
	Total			10,000	-				
	Production #3			Budgeted	Spent	Projected	Variance		
	Total			15,000	-				
	Production #4			Budgeted	Spent	Projected	Variance		
	Total			10,000	-				
	Production #5			Budgeted	Spent	Projected	Variance		
	Normal expenses			15,000					
	Added rental cost of Boston venue			11,000					
	Total			26,000	-				
	Production #6			Budgeted	Spent	Projected	Variance		
	Total			5,000	-				
	Production #7			Budgeted	Spent	Projected	Variance		
	Total			1,000	-				
			Productions Total	72,000.00	-	-	-		
General Expenses									
	Office Operations			Budgeted	Spent	Projected	Variance		
	Office Supplies			4,000					
	Postage			250					
	Photocopying			500					
	Capital Equipment/Computer Supplies			1,000					
	Telephone			3,500					
	Miscellaneous			750					
	Chair's Discretionary			1,000	-				
			Office Ops Total	11,000.00	-	-	-		
	Shop Expenses			Budgeted	Spent	Projected	Variance		
	Total			3,000					
				-					
				-					
			Shop Expenses Total	3,000.00	-	-	-		
Silver Masque									
	Total			3,000					
			Silver Masque Total	3,000.00	-	-	-		
Recruitment				Budgeted	Spent	Projected	Variance		
	Advertisements			8,000					
	Recruiting events			1,000					
	Supplies for events			500					
	Printing			2,000					
	Travel			500					
			Recruitment Total	12,000.00	-	-	-		
Class Supplies/Expenses				Budgeted	Spent	Projected	Variance		
	Equipment			500					
	Guest Speakers			3,000					
	Other			500					
			Class Supplies	4,000.00	-	-	-		

Department Events			Budgeted	Spent	Projected	Variance
	Total		4,000			
	Events Total		4,000.00	-	-	-
Faculty Research & Travel			Budgeted	Spent	Projected	Variance
	Faculty travel		5,000			-
	Faculty Total		5,000.00	-	-	-
Revenue			Budgeted	Earned	Projected	Variance
	Ticket sales		(10,000)			
	Revenue Total		(10,000.00)	-	-	-
			Budgeted	YTD Spent	Commitments	Variance
		GRAND TOTAL	114,000.00			
		GRAND TOTAL WITH REVENUE	104,000.00			

Summary: Theatre Goals for 2016

Fall Semester

Accomplished:

- ✓ Further increase enrollment in theatre courses and attendance at productions
- ✓ Increase number of theatre courses in the NU core from 17 to 27
- ✓ Increase promotions to yield more new freshman theatre majors (goal of incoming class of 20 by fall 2016).
- ✓ Further raise our national and regional profile through marketing in industry publications and media
- ✓ Finalize a new streamlined and flexible curriculum
- ✓ Create a course in "Devised Theatre" introducing a new conceptual pathway for making theatre
- ✓ Redefine the department's New York trip from a social event to a bridge for co-op and career development
- ✓ Revise production process to enhance the quality and amount of student participation, as well as budget management and efficiency
- ✓ Create a list of donor/funding opportunities with the department and their value
- ✓ Cultivate 3-5 more majors (goal of freshman class of 15)

Spring Semester

- Reexamine sequence of courses and frequency of offerings for maximum impact and minimal cost.
- Complete plans for combined major and interdisciplinary minor with Dept. of Communications Studies
- Complete plans for combined major and interdisciplinary minor with Dept. of English
- Revise Musical Theatre Minor
- Recruit 10-20 new minors
- Explore new partnership with Lyric Stage Company's First Stage – a summer program for high school students that would serve as a pipeline for admissions and raise our profile among prospective students
- Secure one new tenured or tenure-track faculty for fall 2016
- Renovate and redesign the Ryder Theatre Lab – for construction in Summer 2016; find a donor and naming opportunity
- Add 5 international co-op partners

Ongoing

- Build the number of full-time faculty as our yield and enrollment grows. We cannot attract students by having a strong national reputation with a majority of educators and artists who are not primarily associated with Northeastern
- Create a unique MFA program in theatre leadership that combines the artistic techniques of an MFA in directing with an MA in arts administration/management. This would include a co-op experience of 6 months to a year working the field. Or a master's program in theatre and social change?
- Develop 1-2 external partners for professional experiential learning with tangible outcomes; i.e. each acting senior graduates with enrollment in the actor's union membership program; each production/design student has a professional assistant or stage management credit on their resume, etc.
- Build one theatre course into a highly enrolled campus-wide course (100-200 students). Create a 6-member acting company to perform live scenes for this course (students + local non-AEA actors?)
- Produce one play annually off-campus in larger venue
- Bring in one nationally acclaimed figure for a master class or short residency each year
- Create an extraordinary new program or theatre event as a bold, defining, high profile contribution to the cultural life of Boston that makes Theatre at Northeastern regionally known – and a firmly established entity in the cultural life of the city

Theatre Assessment Plan
November 17, 2016

	WHAT Which programmatic student learning outcomes will be assessed?	WHERE Where are the outcomes addressed in the curriculum? I.e., Capstone, Foundation courses	HOW What direct AND indirect measures are being used to assess the outcomes? I.e., student final papers, portfolios, senior exit interviews, survey of incoming majors	WHO Who is responsible for the assessment? I.e., i.e., curriculum committee, accreditation team, small team of faculty members	HOW OFTEN i.e., Annually, once per cycle	HOW/WHEN WILL RESULTS BE SHARED WITH FACULTY i.e., Findings will be reported to at full faculty meetings at the first Fall meeting
YEAR ONE	Make informed choices as theatrical entrepreneurs through professional readiness	THTR 4100, THTR 3700, THTR 4702, THTR 2335, THTR 2365, THTR 3450	Capstone final research papers; Rehearsal & Production Journals; Studio class showcases; Epilogue post-production reflections; External professional respondents/evaluators; Bi-annual student survey	All full-time faculty (7)	Once in a four year cycle	May 2018 at a half-day retreat, convening the faculty to review materials and discuss changes.
YEAR TWO	Reflect on the cultural, social, and ethical impact and contributions that theatre has made to societies and communities	THTR 2340, THTR 1215, THTR 2335, THTR 2315, THTR 2320	Research papers; Final exams; student-written plays and student-created activist performances; Productions, showcases, and design presentations; Bi-annual student survey	All full-time faculty (7)	Once in a four year cycle	May 2019 at a half-day retreat, convening the faculty to review materials and discuss changes.
YEAR THREE	Make theatre with integrity a. Create or interpret a play b. Collaborate generously c. Apply a personalized technique to the process of making imaginative, innovative theatre	THTR 3700, THTR 4702	Capstone final research papers; Rehearsal & Production Journals; Studio class showcases; Epilogue post-production reflections; Bi-annual student survey	All full-time faculty (7)	Once in a four year cycle	May 2020 at a half-day retreat, convening the faculty to review materials and discuss changes.
YEAR FOUR	Apply a broad and deep knowledge of theatre as an art form to their work, including: a. Foundational skills in performance, design, and production b. Comprehensive understanding of theatre history, theory, and literature c. Oral, visual, written expression of ideas with clarity and originality	THTR 1000, THTR 1120, THTR 1131, THTR 1270, THTR 2325	Research papers; Final exams; student-written plays and student-created activist performances; Productions, showcases, and design presentations; Bi-annual student survey	All full-time faculty (7)	Once in a four year cycle	May 2021 at a half-day retreat, convening the faculty to review materials and discuss changes.

YEAR FIVE	Comprehensive evaluation of data and assessment plan					
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March 8, 2016

To the UUCC:

Upon her arrival last fall, CAMD Dean Elizabeth Hudson requested a more streamlined and flexible curriculum structure for the departments in our College. The Department of Theatre had already begun the process of curriculum reform in the fall of 2014. **Following eighteen months of intensive work by the theatre faculty, I am pleased to submit a revision of our curricular requirements for your approval.**

During the process, the theatre faculty developed a new mission statement, revised our learning outcomes, and participated in a full day retreat conducted by Cigdem Talgar and CATLR. We conducted a surveyed of theatre majors and minors. We consulted with Susan Ambrose, Dean Hudson, Associate Dean Alan Zaremba, Director of CAMD Academic Advising Adam Smith, and Brianna Sacucci, the theatre academic advisor. Dean Hudson, the CAMD Chairs, and the CAMD Academic Affairs Committee have all approved these changes.

We are proposing a revised structure of requirements for:

- The Theatre Major
 - Performance path (concentration)
 - Design/Production path (concentration)
- The Theatre Minor
- The Musical Theatre Minor
- The Theatre Half Major Template

The revised structure seeks to:

- Fulfill our revised mission and learning outcomes.
- Offer flexibility for students to choose an individualized path of study while maintaining a broad and deep knowledge of theatre as an art form.
- Provide a foundational balance in the study of performance, design, and production; a comprehensive understanding of theatre history, theory, and literature; and the experiential learning gained by making theatre
- Embrace new and best practices in the study and making of 21st century theatre.
- Support the concept and values of NU Path by focusing on learning goals and experiences rather than specific courses.

Revisions to the Major and Half-Major:

- Refocusing the major from 15 requirements and three electives to 11 requirements and seven choices.
- Providing five introductory courses that ensure students have foundational knowledge and skills before choosing electives.
- Requiring one course in advanced technique.
- Renaming and renumbering some established courses for clarity of sequence and learning progression.
- Reducing production requirements from 16 to 10 credit hours to allow for more academic options.
- Adding five new courses in important and emerging disciplines of theatre.
- Developing a one credit senior seminar to encompass “theatre entrepreneurship” and “professional readiness” as defined in our mission/outcomes.
- Aligning the two concentrations with the new foundations, flexibility, and advanced requirements.
- Aligning the Half Major template with the new major structure.

Revisions to the Minor:

- Reducing the number of credit hours from 25 (seven course) to 17 (four courses and an experiential practicum) to align with university practices.
- Requiring that half of the courses are selected from the foundational stages of the major.

Revisions to Musical Theatre Minor:

- Reducing the number of credit hours from 25 (seven courses) to 17 (four courses and an experiential practicum) to align with university practices.
- Adding a foundational performance course in singing.

For easy reference, I have provided an overview below that allows you to compare the current program side-by-side with our proposed revisions.

We welcome your support as we seek to realign our curriculum with innovations in the university's academic plan and to redefine the education of theatre artists and scholars for a new century.

Best regards,

A handwritten signature in black ink, appearing to read 'Scott Edmiston', with a long horizontal flourish extending to the right.

Scott Edmiston
Professor of the Practice and Chair
Department of Theatre

New Requirements for the Theatre Major (BA/BS) – proposed for Fall 2016

Current Theatre Major Requirements

18 Courses (57 SH) = 57 SH

Complete the following 12 courses:

THTR 1000 Theatre at Northeastern (1 SH)
THTR 1101 Introduction to Theatre (4 SH)
THTR 1120 Acting 1 (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2325 From Script to Stage (4 SH)
THTR 2300 Theatre History: Greek Tragedy to Romanticism (4 SH)*
THTR 3550 Concepts of Directing (4 SH)
THTR 4702 Capstone Rehearsal & Production (4 SH)*
THTR 4701 Rehearsal and Production (4 SH)
THTR 4701 Rehearsal and Production (4 SH)
THTR 4701 Rehearsal and Production (4 SH)

Complete three courses from the following list:

THTR 1210 Theatre and Society (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 3450 Shakespeare in Performance (4 SH)
THTR 3500 Dramatic Theory/Criticism (4 SH)

Complete three (4 SH) theatre courses from the following range:

THTR 2300 to THTR 4699

*Writing Intensives within major

Revised Theatre Major Requirements

18 Courses = 60 SH

Foundational Stages (7 Required/22 SH)

THTR 1000 Theatre at Northeastern (1 SH)
THTR 1101 Introduction to Theatre (4 SH)
THTR 1120 Acting 1 (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2325 From Script to Stage (4 SH)*
ADD: THTR 4100 Senior Theatre Career Seminar (1 SH)

Theatre Texts and Context (2 Required/8 SH)

Choose two:

THTR 2300 Theatre History: Greek Tragedy to Romanticism (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2320 Pioneers of American Theatre (4 SH)
THTR 2340 Theatre and Society (4 SH)

Advanced Technique (1 required/4 SH)

Choose one:

THTR 3450 Acting 3: Playing Shakespeare (4 SH)
THTR 3550 Directing for the Theatre (4 SH)
ADD: THTR 3600 Production Design (4 SH)

Making Theatre (4 Required/10 SH)

THTR 1100 Production Experience (1 SH)
THTR 2000 Production Experience (1 SH)
THTR 3000 Rehearsal & Production: The Art of Collaboration (4 SH)
THTR 4000 Capstone Rehearsal & Production (4 SH)*

Electives (4 required/16 SH):

Choose four:

THTR 1150 Dance History (4 SH)
THTR 1215 Activism and Performance (4 SH)
THTR 1220 African-American Theatre (4 SH)
THTR 1250 Movement for Actors (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 2345 Acting for Cameras (4 SH)
THTR 2346 Viewpoints (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 2340 Theatre and Society (4 SH)
THTR 2342 Acting 2 (4 SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2360 Stage Makeup (4SH)
THTR 2365 Technical Theatre 2 (4 SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2400 Scenic Design for the Stage (4 SH)
THTR 2600 Voice and Speech (4 SH)
THTR 3450 Acting 3: Playing Shakespeare (4 SH)
THTR 3550 Directing for the Theatre (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)
ADD: THTR 3300 Devised Theatre Project: Collaborative Perf. (4 SH)
ADD: THTR 1XXX Singing for Musical Theatre
ADD: Stage Management
ADD: Sound and Video Design for the Stage

*Two required writing intensives in major

Current Performance Concentration

18 courses = 69 SH

Fifteen Required

THTR 1000 Theatre at Northeastern (1 SH)
THTR 1101 Intro to Theatre (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1250 Voice and Movement 1 for Theatre (4 SH)
THTR 1270 Theatrical Design (4 SH)
THTR 1120 Acting 1 (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2325 Script Analysis for the Stage (4 SH)
THTR 2342 Acting 2 (4 SH)
THTR 2343 Acting 3 (4 SH)
THTR 3550 Concepts of Directing (4 SH)

THTR 4701 Rehearsal and Performance (4 SH)
THTR 4701 Rehearsal and Performance (4 SH)
THTR 4701 Rehearsal and Performance (4 SH)
THTR 4702 Capstone Rehearsal & Performance (4 SH)

Complete three additional:

THTR 2310 American Musical Theatre (4 SH)
THTR 2320 American Theatre (4 SH)
THTR 2330 Playwriting 1 (4 SH)
THTR 2342 Acting 2(4 SH)
THTR 2360 Stage Makeup
THTR 3450 Playing Shakespeare (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)

Revised Performance Concentration

20 courses = 68 SH

Foundational Stages (7 Required/22 SH)

THTR 1000 Theatre at Northeastern (1 SH)
THTR 1101 Introduction to Theatre (4 SH)
THTR 1120 Acting 1 (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2325 From Script to Stage (4 SH)*
ADD: THTR 4100 Senior Theatre Career Seminar (1 SH)

Performance (3 Required/12 SH)

THTR 1250 Movement for Actors (4 SH)
THTR 2342 Acting 2 (4 SH)
THTR 2600 Voice and Speech (4 SH)

Theatre Text and Context (2 Required/8 SH)

Choose two:

THTR 2300 Theatre History: Greek Tragedy to Romanticism (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2320 Pioneers of American Theatre (4 SH)
THTR 2340 Theatre and Society (4 SH)

Advanced Technique (1 Required/ 4 SH)

Choose one:

THTR 3450 Acting 3 (4 SH)
THTR 3550 Directing (4 SH)

Making Theatre (4 Required/10 SH)

THTR 1100 Production Experience (1 SH)
THTR 2000 Production Experience (1 SH)
THTR 3000 Rehearsal & Production: The Art of Collaboration (4 SH)
THTR 4000 Capstone Rehearsal & Production (4 SH)*

Electives (3 Required/ 12 SH)

Choose three:

THTR 1150 Dance History (4 SH)
THTR 1215 Activism and Performance (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 2345 Acting for Cameras (4 SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 2340 Theatre and Society (4 SH)
THTR 2346 Viewpoints (4 SH)
THTR 2360 Stage Makeup (4SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Costume Construction (4 SH)
THTR 2400 Scenic Design for the Stage (4 SH)
THTR 3550 Concepts of Directing (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)
ADD: THTR 3300 Devised Theatre Project: Collaborative Perf. (4 SH)
ADD: THTR 1XXX Singing for Musical Theatre

*Two required writing intensives in major

Current Production Concentration

18 courses = 69 SH

Thirteen Required

THTR 1000 Theatre at Northeastern (1 SH)
THTR 1101 Introduction to Theatre (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 1120 Acting 1 (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2325 From Script to Stage (4 SH)
THTR 3550 Concepts of Directing (4 SH)
THTR 2365 Technical Theatre 2 (4 SH)

THTR 4701 Rehearsal & Performance (4 SH)
THTR 4701 Rehearsal & Performance (4 SH)
THTR 4701 Rehearsal & Performance (4 SH)
THTR 4702 Capstone Rehearsal & Performance (4 SH)

Complete two courses from the following:

THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Pattern/Costume Construction (4 SH)
THTR 3460 Scenic Design for the Stage (4 SH)
THTR 3465 Theatrical Drafting (4 SH)

Complete three courses from the following:

THTR 1210 Theatre and Society (4 SH)
THTR 2315 Theatre/Modernism (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 3450 Shakespeare in Performance (4 SH)
THTR 3500 Dramatic Theory/Criticism (4 SH)
THTR 2310 American Musical Theatre (4 SH)
THTR 2320 American Theatre (4 SH)
THTR 2330 Playwriting 1 (4 SH)
THTR 2342 Acting 2
THTR 2360 Stage Makeup
THTR 3570 Musical Theatre Technique (4 SH)
THTR 4600 Advanced Technical Production (4 SH)

Revised Design & Production Concentration

20 Courses = 68 SH

Foundational Stages (7 required/ 22 SH)

THTR 1000 Theatre at Northeastern (1 SH)
THTR 1101 Introduction to Theatre (4 SH)
THTR 1120 Acting 1 (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2325 From Script to Stage* (4 SH)
ADD: THTR 4100 Senior Theatre Career Seminar (1 SH)

Design & Production (4 Required/16 SH)

Choose four:

THTR 1230 Evolution of Fashion and Costume (4 SH)
THTR 2365 Technical Theatre 2 (4 SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Costume Construction (4 SH)
THTR 3460 Scenic Design for the Stage (4 SH)

ADD: Stage Management

ADD: Sound and Video Design for the Stage

Theatre Text and Context (2 required/ 8 SH)

Choose two:

THTR 2300 Theatre History: Greek Tragedy to Romanticism (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2320 Pioneers of American Theatre (4 SH)
THTR 2340 Theatre and Society (4 SH)

Advanced Technique (4 required/1 SH)

Choose one:

THTR 3550 Directing for the Theatre (4 SH) [rename]

ADD: 3000-level Production Design (4 SH)

Making Theatre (4 Required/10 SH)

THTR 1100 Production Experience (1 SH)
THTR 2000 Production Experience (1 SH)
THTR 3000 Rehearsal & Production: The Art of Collaboration (4 SH)
THTR 4000 Capstone Rehearsal & Production (4 SH)*

Electives (2 required/ 8 SH)

Choose two:

THTR 1150 Dance History (4 SH)
THTR 1215 Activism and Performance (4 SH)
THTR 1235 Fashion and Costume Design in Film and Television (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 2345 Acting for Cameras (4 SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 2340 Theatre and Society (4 SH)
THTR 2346 Viewpoints (4 SH)
THTR 2360 Stage Makeup (4SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2385 Costume Construction (4 SH)
THTR 2400 Scenic Design for the Stage (4 SH)
THTR 3550 Concepts of Directing (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)

ADD: THTR 3300 Devised Theatre Project: Collaborative Perf. (4 SH)

*Two required writing intensives in major

Requirements for the Theatre Minor – proposed for Fall 2016

Current Theatre Minor

6/7 courses = Total: 21/25 SH

Complete the following two courses:

THTR 1101 Introduction to Theatre (4 SH)
THTR 1210 Theatre and Society (4 SH)

Complete three of the following courses:

THTR 1130 Introduction to Acting (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1160 The Professional Voice (4 SH)
THTR 1125 Improvisation for Entrepreneurs (4 SH)
THTR 1215 Activism and Performance
THTR 1270 Theatrical Design (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 2370 Lighting Design (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2320 Pioneers of American Theatre (4 SH)
THTR 2345 Acting for Camera (4 SH)
THTR 2346 Viewpoints (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2325 From Script to Stage (4 SH)
THTR 2344 Intermediate Acting (4 SH)
THTR 2365 Technical Theatre 2 (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)
THTR 3460 Scenic Design (4 SH)

Participate in a theatre department production:

THTR 4804 Theatre Practicum (1 SH, repeated twice)
or
THTR 4701 Rehearsal and Performance (4 SH)

Revised Theatre Minor

5 courses = Total: 17 SH

Complete the following course (4 SH)

THTR 1101 Introduction to Theatre (4 SH)

Choose one: (4SH)

THTR 1130 Introduction to Acting (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2325 From Script to Stage (4 SH)

Choose two: (8SH)

THTR 1130 Introduction to Acting (4 SH)
THTR 1131 Technical Theatre 1 (4 SH)
THTR 1150 Dance History (4 SH)
THTR 1160 The Professional Voice (4 SH)
THTR 1125 Improvisation for Entrepreneurs (4 SH)
THTR 1127 Improvisation for Entrepreneurs Abroad
THTR 1165 The Professional Voice Abroad
THTR 1215 Activism and Performance (4 SH)
THTR 1220 African-American Theatre (4 SH)
THTR 1250 Movement for Actors (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2335 Boston Theatre Experience (4 SH)
THTR 2345 Acting for Cameras (4 SH)
THTR 2346 Viewpoints (4 SH)
THTR 2300 Theatre History (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 2340 Theatre and Society (4 SH)
THTR 2342 Acting 2 (4 SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2315 Rebels of Modern Drama (4 SH)
THTR 2400 Scenic Design for the Stage (4 SH)
THTR 2360 Stage Makeup (4SH)
THTR 2365 Technical Theatre 2 (4 SH)
THTR 2370 Lighting Design for the Stage (4 SH)
THTR 2380 Costume Design (4 SH)
THTR 2600 Voice and Speech (4 SH)
THTR 3450 Acting 3: Playing Shakespeare (4 SH)
THTR 3550 Directing for the Theatre (4 SH) [rename]
THTR 3570 Musical Theatre Technique (4 SH)

Participate in a theatre department production: (1 SH)

THTR 1100 Production Experience (1 SH)

NOTE: If cast in a substantial role, THTR 3000 Rehearsal and Production (4 SH) can be substituted for THTR 1100

Requirements for the Musical Theatre Minor – proposed for Fall 2016
Approved by Department of Music

Current Musical Theatre Minor

7 courses = Total: 25 SH

Complete the following three courses (12 SH):

THTR 1130 Introduction to Acting (4 SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)

Complete one of the following courses (4SH):

MUSC 1119 Fundamentals of Western Music Theory (4 SH)
MUSC 1201 Music Theory 1 (4 SH)

Complete two courses from the following list (8SH):

MUSC 1101 Introduction to Music (4 SH)
MUSC 1107 Introduction to Opera (4 SH)
MUSC 1109 Introduction to Art, Drama and Music (4 SH)
MUSC 2210 Songwriting (4 SH)
THTR 1101 Introduction to Theatre (4 SH)
THTR 1270 Introduction to Theatrical Design (4 SH)
THTR 2325 From Script to Stage (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 2344 Intermediate Acting (4 SH)

Complete one of the following courses (1SH):

MUSC 1901 Music Lessons 1 (1 SH)
MUSC 1903 Composition Lessons (1 SH)
THTR 4804 Theatre Practicum (1 SH)

Revised Musical Theatre Minor

5 courses = Total: 17 SH

Complete the following: (8 SH)

THTR 11230 Introduction to Acting (4 SH)
ADD: THTR 1XXX Singing for Musical Theater (4 SH)

Choose two: (8 SH)

THTR 1101 Introduction to Theatre (4 SH)
THTR 1150 Dance History (4 SH)
MUSC 2107 Introduction to Opera (4 SH) 4 SH
MUSC 2210 Songwriting 1 (4 SH)
THTR 2310 History of Musical Theatre (4 SH)
THTR 2330 Playwriting (4 SH)
THTR 3570 Musical Theatre Technique (4 SH)

Choose one: (1 SH)

MUSC 1901 Music Lessons, 1 SH
THTR 4804 Practicum in Production 1 SH

Half Major for Theatre Template
Approved for Combined Majors by Media and Screen Studies and ASL Programs

Current Half Major Template

9 Courses (36 SH)

5 courses at an introductory level

4 courses at an intermediate or advanced level

Revised Half Major Template

11 Courses = 38 SH

Foundational Stages (5 Required/20 SH)

THTR 1101 Introduction to Theatre (4 SH)

THTR 1120 Acting 1 (4 SH)

THTR 1131 Technical Theatre 1 (4 SH)

THTR 1270 Introduction to Theatrical Design (4 SH)

THTR 2325 From Script to Stage (4 SH)*

Theatre Texts and Context (1 Required/4 SH)

Choose one:

THTR 2300 Theatre History: Greek Tragedy to Romanticism (4 SH)

THTR 2315 Rebels of Modern Drama (4 SH)

THTR 2320 Pioneers of American Theatre (4 SH)

THTR 2340 Theatre and Society (4 SH)

Intermediate or Advanced Technique (2 Required/8 SH)

Choose two:

THTR 2300 Theatre History: Greek Tragedy to Romanticism (4 SH)

THTR 2315 Rebels of Modern Drama (4 SH)

THTR 2320 Pioneers of American Theatre (4 SH)

THTR 2340 Theatre and Society (4 SH)

THTR 2345 Acting for Cameras (4 SH)

THTR 2346 Viewpoints (4 SH)

THTR 2330 Playwriting (4 SH)

THTR 2342 Acting 2 (4 SH)

THTR 2310 History of Musical Theatre (4 SH)

THTR 2360 Stage Makeup (4SH)

THTR 2365 Technical Theatre 2 (4 SH)

THTR 2370 Lighting Design for the Stage (4 SH)

THTR 2380 Costume Design (4 SH)

THTR 2400 Scenic Design for the Stage (4 SH)

THTR 2600 Voice and Speech (4 SH)

THTR 3450 Acting 3 (4 SH)

THTR 3550 Directing for the Theatre (4 SH)

THTR 3570 Musical Theatre Technique (4 SH)

ADD: THTR 3600 Production Design (4 SH)

Making Theatre (3 Required/6 SH)

THTR 1100 Production Experience (1 SH)

THTR 2000 Production Experience (1 SH)

THTR 4000 Capstone Rehearsal & Production (4 SH)*

*Two required writing intensives in major



THEATRE AT NORTHEASTERN

Northeastern offers an exciting alternative to the traditional choice between a conservatory or liberal arts education. Create a personalized path that combines comprehensive theatre training, innovative electives, diverse performance experiences, and professional development opportunities. We also offer a range of combined majors and minors tailored to your unique ambitions and interests.

In our signature co-op program, you can work for a semester in professional theatre and begin to explore future career paths. Connect your classroom and stage experiences with real-world knowledge in one of the world's most vibrant theatre cities.

DRAMATIC STRENGTHS

- Growing reputation, yield, enrollments, and audience attendance.
 - 20% increase in applications
 - 75% increase in admitted students
 - 52% increase in minors
 - 48% increase in audience attendance
- Newly revised and flexible curriculum aligned with NUPath and NU values.
- Enhanced interaction with professional world and 40 new co-ops; pending partnership with Huntington Theatre Company.
- New interdisciplinary majors and minors (Communications, English, Professional Presentation, Fashion, Creativity, Maker, Dramatic Literature, Social Justice).
- Engagement with non-majors: Last year, all 12 sections of our non-majors classes **enrolled to capacity** -- 356 students.
- New TT faculty in Performance Theory planned for fall 2017 to enhance theory vs. practice.
- New theatre/voice seminar created for all CCIS students.



DRAMATIC WEAKNESSES

- Admissions. Admissions. Admissions.
- Northeastern culture of utilitarian liberal arts; values function and practicality over creative expression, exploration, and beauty.
- NUPath enrollment impact:
 - Fall 2014: 277 students (2 freshman majors)
 - Fall 2015: 296 students (6 freshman majors)
 - Fall 2016: 278 students (13 freshman majors)
 - Evolution of Fashion enrollment dropped from 33 to 15
 - Improv for Entrepreneurs has dropped from 38 to 13
- We lack non-performance students, male students, and students of color.
- We lack faculty to teach essential elements of theatre production: Lighting Design, Sound Design, Projection Design (also missing from curriculum).
- We have more part-time than full-time faculty.
- We're adding new courses – but do we have students to enroll in them?
- Facilities: Two 80 seat “theatres” and no mainstage theatre. Substandard production shops.
- Production budgets: we've increased productions + cost of guest artists due to fewer students and faculty to execute them.



[NU] PATHS TO SUCCESS

- Arts advocacy: Change NU's relationship with the arts and CAMD.
- Define a message that better connects to NU: **"Arts Careers for the Real World."**
- Make theatre courses add up to minors that are perceived to be useful on a resume – i.e. offer tangible incentives for enrollment.
- Creation of new master's degree in Artistic Direction combining online arts administration/cultural entrepreneurship + one year in department + one year on the Huntington Theatre staff.
- Donors to increase production budgets or off campus rental of a real theatre.
- Increase marketing and media relations to show the campus, the public, and the national/local theatre "industry" how we are exciting, unique, and filling an valuable educational need in arts education.
- High visibility stars visiting campus: *Hamilton*?
- Superclass: Highly enrolled (100+) on "Broadway?" Has NUPath killed the superclass?
- Multi-tiered admissions campaign; emphasis on talent as well as academics.
- Increase financial aid and scholarships.
- Continue curricular connections with other departments/programs.
- Developing better balance between theatre courses and service courses (ability to offer high level theatre courses to keep us competitive.



COMPARISONS

- No other theatre program has co-op and the city of Boston.
- Theatre programs are usually rated by the size and quality of their productions; and the fame of their alumni. Due to our institutional history, NU does not have famous theatre alumni.
- Regional competitors are Boston University (conservatory) and Emerson College (liberal arts). Both are comparable in quality/national reputation of the faculty.
- We lost our bid to own the BU Theatre.
- Emerson is seen as a place that values the performing arts.
- Emerson has a culture of only performing arts, communication, journalism, and visual arts. They aren't viewed as frivolous or icing. Unlike CAMD at NU, they ARE the whole cake.
- Emerson: 10 different undergraduate theatre majors; 2 minors; one masters, and 27 faculty and 14 staff. NU theatre has 7 full-time faculty, 9 part-time faculty, and 4 staff.
- Emerson has the 1100-seat Cutler Majestic and Paramount Theatre offering both a 596-seat mainstage and a 150-seat flexible black box theatre.



WE ARE NOT JUST DISTINCT... WE ARE FABULOUS

- Academic + artistic training + real-life career preparation = 21st century alternative to 20th century conservatory model.
- Art + practicality. Co-op and the real world career values it represents.
- **We don't promise you fame. We offer you a lifetime of accomplishment as a working theatre artist.**
- Boston and continuous engagement with its 100+ theatres.
- A liberal arts campus in an urban setting. Theatre kids don't want to go to college in Iowa. (Well, who does?)
- Unlike conservatories, our multi-dimensional students fluidly explore many theatre disciplines: act, design, direct, write plays, and stage manage.
- They can integrate and study non-theatre fields. We are part of an innovative interdisciplinary college – connections to other disciplines.
- Preparation for diverse kinds of **real theatre careers** -- not just getting an agent or a mythic "Broadway" definition of fame.



Theatre Department Retreat Agenda

Tuesday, September 5, 9:00 -1:00

Retreat Goals

- To engage in united goal planning that can be explored further in our monthly meetings.
- To welcome new faculty/staff and begin to cultivate a shared sensibility.
- To assess recent accomplishments – identify what is working well about our department and enhance it.
- To begin the academic and production year with positive outlook and ideas for growth.
- To focus on teaching and the shaping of our department culture.
- To provide an opportunity for faculty to learn from each other and share new ideas/teaching techniques.

Schedule

9:00 Introductions

- What are three things that are working well about our department?
- What are three things that you believe could be improved about our students' experience in the program?
- Advice for Dani, Oliver, and Margaret about our students?
- Any new teaching techniques you are trying this fall?

10:00 News from Chair's Retreat: Dean Hudson's Priorities

10:10 Update on Fall 2017 Enrollments

10:30 break

10:40 Review List of 2016-17 Goals

11:00 Future Goals – Discuss Theatre Major

What do we do when a fall class yield surpasses 18 students?

Ideas for new courses to consider for 2018-19

- Stage Combat
- Queer Theatre
- Theatre and Science
- Introduction to Performance Studies
- Others?

Discuss large scale course ideas:

- Broadway
- Great Performances on Stage & Film
- Introduction to Theatre?
- Others?

11:30 Future Goals – Discuss Theatre Minors

Ideas for new minors

- Theatre and Social Change?
- Performing Arts Administration?
- Performance Studies?

How many minor programs do we want?

Dramatic Lit + HE Minor: Cancel?

Fashion Studies Minors – In what ways do we include them in the life of the department?

12:00 Lunch and Socializing in the Theatre Office

DEPARTMENT OF THEATRE
RETREAT
SEPTEMBER 2017



UPDATE FROM DEAN HUDSON

Priorities

Continue to build infrastructure --
budget, new website, CAMD staff,
research support

Strategic Themes

- Experience Design
- Digital Storytelling
- Creative Practice

Four Plus One

- Arts Administration or Cultural Entrepreneurship?
- Graduate Certificates?

November deadline of teaching plan
for following year

Faculty Senate is developing new
policies on teaching loads and
definitions of research and
creative practice – “What does it
mean to be research active or
creatively active?” (merit and
course release)

Review of by-laws and NT voting rights

May have an external review within the
next year



FALL 2017 ENROLLMENT GROWTH


Majors and Minors

2014-15:	67 majors/minors
2015-16:	Began with 77 majors/minors; ended with 94
2016-17:	Began with 92 majors/minors; ended with 149
2017-18:	Begin with 165: 70 majors/95 minors; goal of 200


Fall Course Enrollments

Fall 2014:	277 students	
Fall 2015:	315 students	
Fall 2016:	365 students	(262= 4 credit; 103 = 1 credit)
Fall 2017:	518 students	<i>(includes 7 Honors + 2 Directed Study)</i> (351 = 4 credit; 167= 1 credit)

WHAT IS WORKING?

- ✓ Quality of teaching and faculty/staff interaction
 - ✓ Curriculum revisions
 - ✓ Four new/accessible minor programs; Frances' Global Fashion Studies
 - ✓ Nancy's work increasing theatre representation in core/NU Path
 - ✓ Jonathan's outreach as "the Mentor Minor"
 - ✓ Antonio's outreach courses: Eloquent Presenter, Improvisation, Professional Voice
 - ✓ Jesse as designated admissions liaison
 - ✓ More production opportunities (growth from four to eight productions)
 - ✓ Darren's increased promotions (emails, website, monitors, Facebook)
 - ✓ Visibility: *Hamilton* Master Class/attention from News@Northeastern
- 

*What else is helping to help
engage more majors, minors,
and course enrollments?*



ACHIEVED GOALS FROM 2016-17

- ✓ Grew from 110 majors/minors to 140 majors/minors – we achieved 149
- ✓ Secured new faculty: Assistant Professor and Visiting Assistant Teaching Professor.
- ✓ Production Manager position made full-time.
- ✓ Launched and defined usage of Theatre Lab – opportunities and limitations.
- ✓ Brought a cast member from *Hamilton* to campus for a master class.
- ✓ Stabilized course enrollments after the NUPath impact/Further increased participation in theatre courses .
- ✓ Hosted retreat with Huntington to discuss shared benefits of possible partnership.
- ✓ Established agreement/alliance with the Huntington Theatre Company.
- ✓ Cataloged prop inventory; upgrades to scene and costume shop equipment.
- ✓ Increased audience outreach; offers to targeted constituents/higher ticket prices/relationship with Residence Life community.



MORE ACHIEVED GOALS

- ✓ Continued to raise our national and regional profile with a marketing campaign.
- ✓ Increased admission applications (41%).
- ✓ Hosted first on-campus auditions for prospective students.
- ✓ Increased yield of new theatre majors (goal of 20/achieved = 16ish).
- ✓ Completed new combined majors with Comm Studies, Anthropology, and English; goal of 10 new combined majors (achieved= 9).
- ✓ Created new minors in Fashion, Dramatic Lit, Theatrical Design, goal of 20 new minors (achieved = 32).
- ✓ First online course: Fashion Retailing (enrollment of 30 students)
- ✓ Added new courses (and core attributes) in **Singing for Musical Theatre, Devised Theatre, Women and Theatre, Senior Career Seminar.**
- ✓ **Graduate Program Discussion: MFA in Artistic Direction** (discussed -- refocused on graduate certificate concept instead).
- ✓ **Increased fundraising:** Alumni cultivation event for *Midsummer*. Creation of “Producer’s Circle” – list of giving opportunities.



NOT YET ACHIEVED FROM 2016-17

Solve admissions challenge/Implement greater alliance with EMSA.

- Admits dropped from 57 to 16 fall admits in one year (yield of 9 = 2 combined majors + 1 NUin).

- Doubled the number of NUin admits from 15 to 30 but only yielded 1 student

Curriculum additions: Stage Management, Projection/Media Design, Production Design.

Reworking of NUin (new London partner) – REALLY not working.

Increase in audience attendance:

Add 5-10 new or international co-op partners.

Promote NU co-ops in national media (*Dramatics Magazine/American Theatre*).

Build new “highly enrolled campus-wide course (100- students). Create a student acting company to perform live scenes for this course?



**Any other significant accomplishments
from last year?**

**Anything else on our “TO DO” list that
are not yet accomplished?**



MAJORS: A CLOSER LOOK

BA/BS Theatre	39
BA/BS Performance	9
BA/BS Production	2
BA Comm Studies/Theatre	4
BA English/Theatre	4
BA/BS Media & SS/Theatre	4
BS ASL/Theatre	3
BA Anthropology/ Theatre	1
Double Majors	4
TOTAL THEATRE MAJORS	70 students (2018 goal of 80 majors)



Thoughts and reactions?

MAJOR/CURRICULUM QUESTIONS

When our fall yield surpasses 18 students, what do we do?

Ideas for new courses

- Queer Theatre (*mapped*)
- Stage Combat (*mapped*)
- Theatre and Science
- Introduction to Performance Studies
- Stage Management

London Theatre Experience

- Reshape it for majors taking Acting 3 and Voice & Speech?

Large scale course ideas

(able to attract enrollment of 50-100)

- Great Performances on Stage & Film
- Broadway
- Introduction to Theatre?
- Others?



Any ideas or goals for our major program in the coming year?



GROWTH IN THEATRE MINORS

Increasing the minor programs has helped fill courses for majors; created interdisciplinary learning opportunities, enhanced production support and audiences.

Minors Fall 2014:	31 students/2 programs)
Minors Fall 2015:	41 students/2 programs
Minors Fall 2016:	30 students/3 programs
Minors Fall 2017:	95 students/6 programs
<i>Spring 2018 Goal:</i>	<i>145 students</i>



TWO MINORS: REVISED IN 2015

Theatre Minor

5 Required theatre courses/17 SH

- *47 students/goal of 55*



Musical Theatre Minor

5 Required courses/17 SH

Interdisciplinary

- 8 Theatre courses
- 3 Music courses
- *16 students/goal of 20*



NEW MINORS APPROVED FALL 2016

Professional Presentation

4 Required courses/16 SH

Interdisciplinary

- 7 Theatre courses
(including DOC)
- 5 Comm Studies courses
- *9 students/goal of 15*

Dramatic Literature and the Human Experience

4 Required courses/16 SH

Interdisciplinary

- 10 Theatre courses
- 1 Comm Studies course
- 1 English course
- 1 MSS course
- *0 students/goal of 5*



Today's professionals must be charismatic leaders able to connect meaningfully with others. Whether you are speaking at a meeting or energizing your team, dynamic presentation skills are essential to success in any career. Co-sponsored by Communications Studies and Theatre.

Select four courses from 14 choices, including:

- Two Course Summer "Dialogue" in London
- Improvisation for Entrepreneurs
- The Professional Voice
- Business and Professional Speaking
- Presentation, Style, and Professional Communication
- Acting for Cameras

MINOR IN PROFESSIONAL PRESENTATION

To enroll in the Professional Presentation Minor, contact Maegen Bishoff m.bishoff@northeastern.edu.



NEW MINORS APPROVED SPRING2017

Theatrical Design

5 Required courses/17 SH

Interdisciplinary

- 9 Theatre courses
- 2 Art+ Design courses
- 1 Music course
- 1 Architecture course
- *2 students/goal of 10*



Global Fashion Studies

4 Required courses/16 SH

Interdisciplinary

- 9 Theatre courses (*including DOC*)
- 3 Art + Design
- 3 Comm Studies
- 3 Journalism
- 1 Anthropology
- *21 students/goal of 30*



IDEAS FOR NEW MINORS?

“Theatre and Social Change?”

Foundation Courses:

- Theatre & Society
- Activism & Performance
- The Living Newspaper

Electives:

Interdisciplinary with Comm Studies and Journalism

Performance Studies

- Interdisciplinary

“Performing Arts Administration?”

Interdisciplinary with Music, Comm Studies, Business, Co-op

“Maker”

- Interdisciplinary w/Art + Design

MINOR QUESTIONS

We currently have 6 minor programs. What is the cap? Eight? Ten?

Dramatic Literature+ the Human Experience Minor: Cancel?

Fashion Studies Minors – how do we include them in the life of the department?

Any ideas or goals for our minor programs?



Northeastern University

College of Arts, Media and Design

Department of Theatre Assessment Retreat

Tuesday, May 15, 2018

CATLR Suite

12:00-4:30

12:00 Lunch and brief year-end update

Assessment of Learning Outcome:

“Make informed choices as theatrical entrepreneurs through *professional readiness*.”

12:30 *Analyze:* Fall 2017/Spring 2019 capstone papers and journals
R&P reflection papers
Co-op reflection papers
TRACE feedback on Senior Career Seminar
Senior Survey on Professional Readiness
CAMD 2018 Student Advisory Survey

2:00 *Reflect:* What have we discovered?
Conversation facilitated by Dr. Susan Chang

3:00 *Integrate:* What improvements might we make? -- facilitated by Dr. Susan Chang

4:00 Conclusions/ Action Items

DEPARTMENT OF THEATRE RETREAT MAY 2018



FALL 2017-18 ENROLLMENT GROWTH

Majors and Minors

2015-16:	Began with 77 majors/minors; ended with 94
2016-17:	Began with 92 majors/minors; ended with 149
2017-18:	Began with 165: 70 majors/95 minors; goal of 200 Actual: 228 majors/minors <i>240% increase in under four years</i>

Admissions

Applications went from 200 in 2017 to 353 in 2018
76% increase in one year
Freshman class of 30 students (16 fall/14 spring)
650% yield increase in under four years

MAJORS: A CLOSER LOOK

	<u>FALL</u>	<u>SPRING</u>
BA/BS Theatre	39	30
BA/BS Performance	9	12
BA/BS Production	2	2
BA Comm Studies/Theatre	4	9
BA English/Theatre	4	3
BA/BS Media & SS/Theatre	4	5
BS ASL/Theatre	3	2
BA Anthropology/ Theatre	1	1
Double Majors	4	2
TOTAL THEATRE MAJORS	70	67 total majors



(chair's goal of 80 majors was not achieved)

MINORS: A CLOSER LOOK

	<u>FALL</u>	<u>SPRING</u>
Theatre	47	66
Musical Theatre	16	19
Theatrical Design	2	5
Pro-Presentation	9	17
Fashion Studies	21	59 (half of new minors)
DL&THE	0	0
TOTAL MINORS	95	166 total minors



(chair's goal of 145 was surpassed)

Thoughts and reactions?

NEW MINOR PROGRAMS

“Theatre, Performance and Social Change”

Interdisciplinary with Music, Communications Studies, Journalism, Politics, Women’s, Gender, and Sexuality Studies, Human Services, Sociology, Art + Design

Approved by the UCC for Fall 2018

“Playwriting”

Interdisciplinary with English, Media/Screen Studies, Communications Studies

Approved by the UCC for Fall 2018

“Performing Arts Administration”

Interdisciplinary with Music, Communications Studies, Journalism

On hold pending full enrollment (19 students) of MUSI 2330 Performing Arts Administration to be offered in Spring 2019

Five current theatre students have expressed interest in that course

12 current students did performing arts administration co-ops

Admissions shared that three students have inquired about a combined major with Business

2017-18 ACCOMPLISHMENTS

- ✓ Continued to raise our national and regional profile with a marketing campaign.
- ✓ Higher attendance at admissions auditions and welcome days for prospective students.
- ✓ Two new courses offered: *Senior Career Seminar, Devised Theatre*
- ✓ Four new courses created: *Queer Theatre and Performance, Designing Stage Combat, Creative Storytelling/Living Newspaper, Performance Studies.*
- ✓ Two new interdisciplinary minors developed: *Theatre, Performance & Social Change, Performing Arts Administration.*
- ✓ Three new combined majors: *Experience Design (in process), Game Design (in process), Interaction Design (approved).*
- ✓ Dramatic Literature and Human Experience Minor renamed
- ✓ Improved quality of Classics of Global Theatre, Activism and Performance, Musical Theatre Performance, History of Musical Theatre
- ✓ First online course: *Fashion Retailing* – enrolled 60 students.
- ✓ Capstone: New structure and approval process developed
- ✓ Theatre represented in CAMD research community/PhD planning



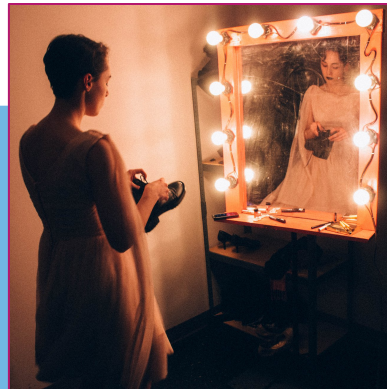
ACCOMPLISHMENTS

- ✓ No courses had to be cancelled due to low enrollment.
- ✓ Fall and spring course enrollments (over 500) have doubled in four years.
- ✓ Expanded cap on Introduction to Theatre: 30 students.
- ✓ Offered two sections of Intro to Design; three sections of lighting design – fully enrolled (up from one).
- ✓ Added three new 3000 level courses
- ✓ Developed first 5000 level course to include graduate students (?).
- ✓ Added four sections of Eloquent Presenter.
- ✓ Production Manager was made full-time and ten-month.
- ✓ First official Devised Theatre Project: explored gender themes
- ✓ First student directed capstone in 15 years.
- ✓ First site-specific “mainstage” production (*Mr. Burns*).
- ✓ Casting diversity growing – notably in HAIR: nearly half the cast were students of color.



ACCOMPLISHMENTS

- ✓ 30 out of 67 theatre majors completed at least one co-op (45%).
- ✓ 14 students on co-op -- up from 12 last year (8 already planned for fall 2018).
- ✓ **Huntington Alliance:** three paid co-ops, two humanities forums, one class visit, and free tickets for theatre department, VIPS, and all new faculty/staff .
- ✓ **Fundraising:** Alumni sponsorship of *HAIR*; donor funded Tim Miller residency/*Body Maps*.
- ✓ **Production Working Group** met to discuss production scale and process
- ✓ Audience attendance increased 12% from last year and about 60% since 2013.
- ✓ Season brochure and season subscriptions made available.
- ✓ “The Callboard” email list reached 1800 people; Facebook is nearing 900 followers
- ✓ 23 news stories on website; web redesign planned for fall 2018.
- ✓ Three theatre majors named among Huntington 100.
- ✓ Second year for a theatre student recognized with a CAMD graduation award.



NOT ACCOMPLISHED/CHALLENGES/TO DO

- More diversity in faculty, staff, students, curriculum, programming.
- Performance Studies: theatre is not permitted to create a 5000 level course.
- Performing Arts Administration minor on hold.
- The three new design-based combined majors were made “independent combined majors,” specific to that student and not available to other students unless we can demonstrate a justifiable estimated total enrollment to be endorsed by the Dean.
- Singing for Musical Theatre course on hold.
- “Theatre & Science” course idea dropped.
- Writing Intensive question – remain with Script Analysis or switch to all other lit courses?
- Addition of 5-10 international co-op partners.
- News stories on NU co-ops in national media (*Dramatics Magazine/American Theatre*).
- NU Broadway – only one seminar (fall).



NOT ACCOMPLISHED/TO DO

- Admissions improved but not solved.
- Highest student growth was in Global Fashion Studies.
- Gender parity: Fall majors currently at 11 males and 75 females.
- New large scale campus-wide course (100 students).
- Huntington Alliance: no master classes/NU Broadway or cultivation event.
- “Producer’s Circle:” four donors @\$5K concept disallowed.
- New York Theatre Experience cancelled/London or NYC intensives to be explored.
- No theatre-based Dialogue of Civilizations.
- Enhancing Design/Production Curriculum: Stage Management, Projection Design, Production Design.
- Graduate certificate.
- Four plus 1 (in Arts Administration?)



Any other significant accomplishments
from the past year?

Anything else on our “TO DO” list
for next year?



SEASON STILL IN PROGRESS 2018-19

Fall Auditions: September 6,7

Lab#1: "Carr Workshop"

Led by Jonathan

- September 21, 22

Studio #1: How I Learned to Drive

Directed by Dani

- October 11-21

Studio #2: Everyman

Directed by Antonio

- November 8-18

Lab#2: Directing Class/10-Minute Play Festival

Taught by Janet

- December 1

Spring Auditions: January 8, 9

Studio #3: Blithe Spirit

Directed by Janet

- February 19-24

Spring Break: March 1-9

Lab #3: Complete Works of Shakespeare Abridged

Directed by Darren

- March 20-24

Studio #4: The Three Sisters

Directed by Russian Guest Artist Igor Golyak

- March 28-April 7 or April 1-13

