The University of Tennessee at Chattanooga
Department of Theatre and Speech

ACADEMIC PROGRAM REVIEW
Self Study

Fall 2008
Preface

Traditions. Transitions. These are two of the major elements the Department of Theatre and Speech is balancing and developing at the present time. The Academic Program Review is providing the impetus for the faculty to proactively look at not only who we as a department, but also what we wish to be with the resources we have, as well as what predicable resources may be available in the near future.

Since the last Academic Program Review (2002-2003) the department has had significant changes. On the speech side of the department, there has been a complete changeover of full-time faculty. In addition, Public Speaking as a general education requirement no longer exists. This makes self-evident that the department's primary focus is theatre, with a service component of speech.

On the theatre side of the department, change has also been considerable. In the spring of 2006, Professor Robert Duffy, the department head, was diagnosed with leukemia, which led to his death at the start of the fall 2006 term. His death has had perhaps the most significant impact on the department during the time of this review. Additionally, Professor Fred Behringer retired in May of 2008 after serving the department for 27 years. Furthermore, when Professor Mark Ridgeway resigned from his position in the spring of 2003, the tenure line position he held was not filled, nor has it been allowed to be filled, thus the theatre program has one less tenured faculty line than it had during the last Academic Program Review.

During Professor Duffy's illness, Professor John Burgess was appointed as acting department head, by then Acting Dean of the College of Arts and Science, Charles Nelson. Professor Burgess was appointed department head, effective fall 2007. Also effective fall 2007, Professor Gaye Jeffers received appointment in the tenure track line formerly held by Professor Duffy. Effective fall 2008, Professor Steve Ray received appointment in the tenure track line formerly held by Professor Behringer. The position descriptions for these last two tenure lines were redefined, when announced, to be similar to the non-department head responsibilities undertaken by Professor Duffy, rather than being narrowly defined as was the case for Professor Behringer. These positions now rotate, both in instruction and in production, within the areas of design, directing, history and playwriting. This realignment will allow for better rotation of courses and better serves the department's production needs.

The transition of department head from Professor Duffy to Professor Burgess was awkward at best. The appointment of Professor Burgess was thought to be temporary; as there was optimism that Professor Duffy's treatments would allow him to return to the department. A full imparting of information between the two did not occur as a result of the rapid decline in Professor Duffy's health. This resulted in some items falling through the cracks. Professor Burgess did not have prior experience as department head nor was he able to be mentored by the previous department head, and the institutional support for department head training was somewhat lacking in specific duties for this department.

The department is now in the process of assessing what it has been doing and attempting to marry that with the goals and inspirations of the current faculty. The faculty wish to retain the best of the traditions of its past, yet transition into more current practices and training. The process of this self-study has accelerated the transition, as evaluation of the immediate past is part of the evaluation. Likewise, the faculty is able to put forward our collective ideas for the program and to set forth following the best practices within theatre education.
The following is a reverse chronology of significant events and personnel changes since the last Academic Program Review:

**FALL 2008**

- Scott Rosenow (Assistant Professor: Theatre) resigns as Theatre Institute Director from Southeast Center for Education in the Arts. A UTC hiring freeze may limit Theatre Education offerings as a result, as this position commonly teaches a Theatre Education course.

**SPRING 2008**

- Appointment of Steve Ray (Assistant Professor: Theatre) effective fall 2008.

**FALL 2007**

- Search committee redefines Professor Fred Behringer’s tenure line for new hire, broadening the scope of skill sets for the search.

- Fred Behringer files his retirement papers, effective at the end of the spring term, 2008.

- Appointment of John Burgess as department head.

**SPRING 2007**

- Stephanie Stokes-Eley (Lecturer: Speech) and Jillian Zwilling (Lecturer: Speech) resign from UTC.

- Appointment of Gaye Jeffers (Assistant Professor: Theatre) effective fall 2007.


- Appointment of Margaret Clark (Lecturer: Speech) effective fall 2007.

**FALL 2006**

- Robert Duffy, department head, dies. The department moves on with a very heavy heart.

**SPRING 2006**

- Immediately after directing *James Joyce’s The Dead*, Professor Robert Duffy is diagnosed with leukemia and is hospitalized for treatment. Jim Lewis, Professor Emeritus, and Professor Mac Smotherman assume Professor Duffy’s teaching responsibilities.

- UC Foundation Grant awarded to Robert Duffy for performances of *The Tales From Tennessee* for Summer 2006. Project was supervised by Patrick Sweetman.

- Acting Dean Charles Nelson appoints John Burgess as acting department head.

- John Burgess granted tenure and promoted to the rank of professor, effective fall 2006.
SPRING 2005

- UC Foundation Grant awarded Robert Duffy for development and performances of a Summer Children’s Theatre Company, which produces *The Tales From Tennessee* for summer 2005.

- Mac Smotherman promoted to the rank of professor, effective fall 2005.

FALL 2004

- Appointment of Jillian Zwilling (Lecturer: Speech).

- Appointment of Stephanie Stokes-Eley (Lecturer: Speech).

- Appointment of Patrick Sweetman (Lecturer: Speech/Theatre).

- David Lambkim (Lecturer: Speech) resigns effective fall 2004.

- Start of the Speech Minor.

SPRING 2004

- Stacy Ray (Lecturer: Speech) resigns from the department.

- The General Education requirements at UTC are modified to meet a legislative requirement of a 120-hour minimum for graduation of all majors not having certification requirements necessitating additional hours. An effect of this is the dropping of THSP 109 Public Speaking as a general education requirement. However, many UTC academic departments maintain the public speaking requirement for their majors.

SPRING 2003

- John Burgess (Associate Professor: Theatre) is re-hired, in tenure line as technical director, effective fall 2003.

- Mark Ridgeway (Assistant Professor: Theatre) resigns, effective end of spring 2003. As a result of a UTC hiring freeze, the position was not filled for the following year and the line has not been returned to the department as of this date.
Part 1. Program Outcomes

1.1 Intended program and learning outcomes are clearly identified.

The tenure track faculty for the Department of Theatre and Speech at UTC has changed by 50% in the last academic year and 80% in the last five years. Consequently, the faculty has been anticipating an ongoing evaluation of the program for the past year and especially since the new faculty hiring in the spring of 2008, to replace a retiring faculty member. One of the major items of discussion has been the mission statement of the department. The faculty has recently drafted a new more concise mission statement, which more accurately reflects the values and strengths of the current faculty. The previous mission statement seemed lengthy and cumbersome. The faculty also desired that prospective students and their parents be able to easily read and comprehend the statement. Following is the “new” mission statement and the previous one for comparison.

**2008 Mission Statement**
The Department of Theatre and Speech combines performance and production activities within a liberal arts environment to develop collaborative artists, while serving the community. By providing a strong foundation in the traditions and disciplines of theatre, the academic program encourages the artists to take risks, make compelling choices, and think independently. Our goal is to produce graduates who bring an informed awareness of the world to their lives and art, while preparing them for a variety of career paths.

**2002 Mission Statement**
Provide students majoring in theatre with a broad based education, a thorough exposure to the creative process using the full instrument of the theatre, and a solid grounding in professional discipline and practice through a rigorous production program. Graduates should be capable of competing for intern/apprenticeship positions at first-rate professional theatres and/or graduate school; for entry-level teaching positions at the primary or secondary level (theatre education majors); or to apply their skills to a variety of artistic, managerial or business endeavors.

Provide the general education university student exposure to the theatre and the related arts of film and dance through introductory courses for the non-specialist; access to production opportunities in the University Theatre and studio dance classes; minor tracks in theatre and drama; and public performances of the University Theatre.

Provide the general education university student with basic coursework in speech communication and/or performance under UTC General Education/Oral Communication guidelines and a minor in speech.

Produce University Theatre seasons with productions of challenging plays from the classical and modern repertory.

Provide the community with a resource for cultural and artistic enrichment through performances of the University Theatre and professional service.

Encourage and support student pursuit of quality professional internships.

Encourage, support and provide opportunities for student travel and exposure to professional theatrical performance and practice.
Provide opportunities and support for student initiated projects.

Support and provide opportunities for faculty/staff development.

Support on-going development and enhancement of the collaborative creative process.

Provide resources to maintain safety and a high-level of professional practice in production and performance studios/theatres.

Provide necessary and appropriate cooperation and support to the Southeast Center for Education in the Arts/Theatre Institute.

The following is a list of program goals and learning outcomes to assist the department in identifying student achievement. These outcomes were developed for the previous self-evaluation and are still appropriate. The current faculty has made some semantic changes to the following list for clarification.

1. Demonstrate an understanding of dramatic action.
2. Demonstrate an understanding of characterization.
3. Demonstrate an understanding of theatrical environment.
4. Demonstrate competency in production, organizational skills, and disciplines.
5. Demonstrate an ability to work at an advanced level in performance, design, directing, teaching, or other area of specialization.

Each course in the core curriculum satisfactorily addresses the program goals set forth by the faculty. Learning outcomes to determine student achievement are discussed in the following section. Following the description of purpose for each course, the specific learning outcomes are noted in parenthesis.

**THSP 125 Dance Technique I and THSP 225 Dance Technique II**
Primarily these courses follow in the tradition of a liberal arts education, which contains a physical education component, which the university no longer requires. However, the department strongly believes physical awareness, locomotion, and ease of movement and style to be integral to the education of theatre students as well as a promoting a healthy body. Students practice Pilates-based mat work that promotes a more in-depth understanding of alignment, centering, breath connection, stretch, strength, movement efficiency and injury prevention. Further study consists of classical ballet technique including barre work, center floor combinations, and locomotion work traveling through space. Additionally, students practice choreography, which generates an understanding of the theatrical environment, dramatic action and characterization. (Outcomes: 1, 2, 3.)

**THSP 141 Stagecrafts**
Students are introduced to production techniques, organizational skills and the physical tools and techniques of creating a theatrical environment. Students observe the application of this knowledge to the creation of live productions. (Outcomes: 3, 4.)

**THSP 143 Basic Design for the Theatre**
Outcomes addressed are an understanding of dramatic action, understanding theatrical environment, understanding characterization, and production organization skills and disciplines. (Outcomes: 1, 2, 3.)
THSP 151 Play Analysis  
Students learn, discuss and apply Aristotelian dramatic theory and apply it to a variety of dramatic texts, live performances, and recorded performances. Additionally students read and discuss important essays and articles by influential theatre artists. Specific outcomes introduced are dramatic action, characterization, theatrical environment, performance, directing, and design. (Outcomes: 1, 2, 3.)

THSP 200r, 300r, 400r Production and Performance  
These are the core classes for the demonstration and application of the program outcomes. Through these courses the students participate in the creation of a fully staged theatrical production. Over the six semesters spent in these courses, the opportunity to demonstrate all the program outcomes can be achieved. Through regular evaluations by the faculty, students are insured of gaining a range of opportunities to demonstrate the intended outcomes. (Outcomes: 1, 2, 3, 4, 5.)

THSP 221 Acting I  
This course is activity intensive. Students practice acting exercises primarily based in the Stanislavski tradition. Through these exercises students demonstrate: an understanding of the theatrical environment by learning to create an imaginary circumstantial world; an ability to work in performance by participating in daily acting exercises; demonstrate an understanding of characterization through character analysis exercises; experience dramatic action as the interplay between actors. (Outcomes: 1, 2, 3.)

THSP 255 Theatre to the Renaissance  
This is a theatre history course designed to develop a meaningful understanding of dramatic tradition. This course serves as a foundation for deepening the understanding of the program objectives. (Outcomes: 1, 2, 3, 4, 5.)

THSP 257 The Theatre from the Renaissance to the 20th Century  
This is a theatre history course designed to develop a meaningful understanding of dramatic tradition. This course serves as a foundation for deepening the understanding of the program objectives. (Outcomes: 1, 2, 3, 4, 5.)

THSP 331 Directing I  
This course addresses most of the program’s desired outcomes. Students demonstrate through critiques, written play analyses, class discussions and the staging of a theatrical scene the understanding of dramatic action, theatrical environment, production organization skills and disciplines, design, and directing. (Outcomes: 1, 2, 3, 4, 5.)

THSP 340 Theatre Arts for Children  
The department no longer teaches this course. The course was required by the School of Education and is now fulfilled within their curriculum. This course is to be removed from the catalog.

THSP 343 History of Costume  
This course focuses on the student’s understanding of characterization, the theatrical environment, and design. (Outcomes: 1, 2, 3, 5.)

This course has not been taught in several years due to the retirement of the faculty member who was most qualified in this area. Currently the faculty is reviewing the course.
THSP 412 Theatre for Youth
Students discover resources and materials for theatre education programs, gain experience in planning curricula and lessons for elementary and/or secondary school theatre programs, and develop a philosophy of educational theatre. (Outcomes: 4, 5.)

THSP 423 Advanced Problems in Acting
Students explore acting styles through character analysis, scene study, and exercises. Styles addressed are Greek tragedy, Shakespeare, comedy, and Realism. Students demonstrate characterization, dramatic action, theatrical environment and the ability to work in performance. (Outcomes: 1, 2, 3, 5.)

THSP 431 Directing II
This is more advanced practice with the skills learned in THSP 331. The course addresses most of the program’s desired outcomes. Students demonstrate through critiques, written play analyses, class discussion and the staging of theatrical scene the understanding of dramatic action, theatrical environment, production organization skills and disciplines, design, and directing. (Outcomes: 1, 2, 3, 4, 5.)

THSP 450r Topics in Drama and Theatre
This course offers students the opportunity to study specific topics that may arise or become of particular interest. Examples may include genres, dramaturgy, playwrights, theatre performance, etc. Specifically students have studied abroad and received university credit for this course. This course may address any/or all of the desired program outcomes. (Outcomes: 1, 2, 3, 4, 5.)

THSP 457 Conceptual Foundations of the Modern Theatre
This course focuses on influential playwrights, directors, and designers of the twentieth and twenty-first century. Students demonstrate an understanding of dramatic action, theatrical environment, and characterization. (Outcomes: 1, 2, 3.)

THSP 459 Playwriting Workshop
This course offers students the opportunity to learn and demonstrate their understanding of dramatic action, characterization, theatrical environment, and organizational skills through workshop projects and the creation of original dramatic pieces. (Outcomes: 1, 2, 3, 4, 5.)

THSP 461r Directed Studies in Advanced Production
This course offers the student the opportunity for individual study of theatrical environment, production organization skills and disciplines, design, directing, and/or other area of specialization. (Outcomes: 3, 4, 5.)

THSP 463r Directed Studies in Advance Performance
This course offers the student the opportunity of individual study of dramatic action, characterization, the theatrical environment, performance, direction, teaching, and/or other areas of specialization. (Outcomes: 1, 2, 3, 5.)

ENGL 307 Shakespeare
This course is offered and taught by the English department. Students read and study selected major plays with emphasis on essentials of character, dramatic action, themes, language, and staging. Students are assessed by class discussion, written reports and tests. (Outcomes: 1, 2, 3.)
1.2 The program uses appropriate indicators to evaluate appropriate and sufficient achievement of program outcomes.

The following are specific indicators used to evaluate appropriate and sufficient achievement of program outcomes. These indictors were developed for the previous self-study and are still appropriate. The current faculty has made a few minor additions and clarifications to reflect current practices. Students should:

1. Demonstrate an understanding of dramatic action.
   a. Oral and/or written reports on the basic structural elements and theatrical convention of plays using standard Aristotelian and Stanislavskian terminology.
   b. Detailed play analyses for directing, design, and performance studies.
   c. Through student directed scenes.

2. Demonstrate an understanding of characterization.
   a. In roles performed in student directed scenes and university theatre productions.
   b. Through scene and monologue work.
   c. In direction of scenes.
   d. Through costume design and assignment projects.
   e. Through written character analyses.

3. Demonstrate an understanding of scenic environment.
   a. Demonstrate the ability to read scenic floorplans.
   b. Design a scenic floorplan.
   c. Compose an effective floorplan for use in a student directed scene.

4. Demonstrate competency in production, organizational skills, and disciplines.
   a. Evaluation by faculty jury of two or more semesters of work, demonstration of communication, collaboration and time management skills. The evaluation will, in part, determine a student’s eligibility to pursue 300 level Production and Performance course work.
   b. Service as a crew head and/or stage manager on a university theatre production.
   c. Through organization and management of a student directed rehearsal process.

5. Demonstrate an ability to work at an advanced level in performance, design, directing, teaching, or other area of specialization.
   a. Through advanced production or performance work reviewed by the faculty.
   b. Through direction or design of departmental productions or workshop productions.
   c. As a supervised and evaluated student teacher.
   d. Through an internship or supervised international exchange.

In the following section, each course in the core curriculum is outlined in order to address how the indicators are observed and evaluated.

THSP 125 Dance Technique I and THSP 225 Dance Technique II
Indicators include daily activities, written reports, and the creation and performance of an original piece of choreography.
THSP 141 Stagecrafts
Indicators include, tests, activities, written reports, and demonstration of skills.

THSP 143 Basic Design for the Theatre
Indicators include class discussion, tests, projects, papers, and reports.

THSP 151 Play Analysis
Indicators include written reports, activities, group performance projects, class discussion, tests, and quizzes.

THSP 200r, 300r, 400r Production and Performance
Indicators include the demonstration of desired program outcomes in the production and performance of live theatre productions for public performance. Level of achievement is determined by faculty evaluation and communicated to students verbally during the process and if necessary in private meetings. At the end of each semester a discussion is held with the entire company for overall effectiveness and achievement of goals for the semester.

THSP 221 Acting I
Indicators include class activities, written assignments, discussion, group projects, and scene study.

THSP 255 Theatre to the Renaissance
Indicators include class discussion, tests, reports, papers and projects.

THSP 257 The Theatre from the Renaissance to the 20th Century
Indicators include class discussion, tests, reports, papers and projects.

THSP 331 Directing I
Indicators include class discussion, written reports, written evaluations, written play analyses, tests, class activities, and the direction of a short scene from a play.

THSP 340 Theatre Arts for Children
The department no longer teaches this course. The course was required by the School of Education and is now fulfilled within their curriculum.

THSP 343 History of Costume
Indicators include tests, projects, quizzes, and class discussion.

This course has not been taught in several years due to the retirement of the faculty member who was most qualified in this area. Currently the faculty is reviewing this course.

THSP 412 Theatre for Youth
Primary indicators in this class are written reports and discussion with the instructor.

THSP 423 Advanced Problems in Acting
Indicators include written character analysis, class activities, class discussion, and presentation of scenes and monologues.

THSP 431 Directing II
This course uses indicators of a similar but more advanced nature as used in THSP 331 Directing I. Please see THSP 331 Directing I.
THSP 450r Topics in Drama and Theatre
Indicators will vary according to the nature of the topic being studied by the student. Usually a written paper to evaluate, analyze and synthesize the process is included, and discussion with the overseeing instructor.

THSP 457 Conceptual Foundations of the Modern Theatre
Indicators include a research journal, written play responses, research papers and class participation.

THSP 459 Playwriting Workshop
Indicators include class discussion, written dramatic text, and evaluation of texts submitted. The instructor who created and taught this course passed away two years ago. Currently the faculty is evaluating the future content and direction of the course.

THSP 461r Directed Studies in Advanced Production
This course serves the purpose of allowing students to do advance study in an area of production that is of special interest to them. Indicators will vary according to the area but typically would include research, completion of a project and discussion with the responsible instructor.

THSP 463r Directed Studies in Advance Performance
This course serves the purpose of allowing students to do advance study in an area of production that is of special interest to them. Indicators will vary according to the area but typically would include research, completion of a project and discussion with the responsible instructor.

ENGL 307 Shakespeare
Indicators include essays, tests, quizzes, and class participation.

The indicator results of student performance on licensure/certification exams are very minimal as a result of few students completing this track. Traditionally we have many entering freshmen who major in theatre education, but few who complete this course of study. The faculty believes there are several factors influential to students not completing the theatre education degree. One primary reason is that there is very little room for electives over the course of four years. This reason, combined with the 120-hour course of study, leaves students very little opportunity to explore courses and other areas of interest. Secondly, parents are often more supportive of a degree that includes the “education” component, but are not so willing to support a straight theatre degree, therefore many of these students become theatre majors once parents have warmed to the idea and they pursue the education component after graduation. Other students become theatre minors or choose to drop theatre altogether. The faculty is working towards developing ways of increasing the completion rate of students desiring this degree.

The indicator results of college base/major field exams have traditionally been very favorable. Theatre students perform at a higher level, or on par, with most students in the college. The faculty believes this is an indication of sound advisement, a program that prepares students to think critically, and one that provides a background based in historical concepts, traditions, ideas, and events. No current statistical data has been provided to the department.

The department does not currently have specific survey data as indicators from its graduates. The faculty views this lack of data as a clear area for improvement, believing that this type of information would be very useful. The department is presently conducting surveys amongst our current students and requesting responses from as many former students as can be located. The
department still has reasonably good information about the activities of students over the past ten years and we are confident we will be able to generate a good sample. The university conducts student surveys of the curriculum and there are no responses from theatre students graduating during this period. The surveys are not handed out every year and our graduates have slipped through the cracks. However, the student ratings of faculty for the department are characteristic of the college and so we view this as a positive indicator for student satisfaction.

The department is reasonably pleased with the indicators of success theatre students have had finding internships in professional programs. Often this is a gateway leading to other opportunities. After graduation many of our students follow career paths that are not in the field, but this is not necessarily viewed as a negative, given the notorious employment prospects of the profession. However, the faculty is working to increase the number of students who continue in theatre and are evaluating means of achieving better success.

Some specific and recent placements of students include appointments, internships and/or apprenticeships with The Wooster Group, New Dramatists, Actors Theatre of Louisville, The Goodman Theatre, Chattanooga Symphony and Opera, Actor’s Express in Atlanta, New York University MFA program, Chicago Shakespeare Theatre, Spoleto Festival USA and Louisville Children’s Theatre. Others are working in a variety of employments, including independent productions, standup comedy, as well as pursuing other careers in law and medicine.

Most of the department’s indicators concerning employer satisfaction are anecdotal: observing that students are retained, given opportunities to advance, recommended for other placement, conversations with employers and verbal feedback from the students. Generally, the indicators are very positive. The students or graduates are viewed as hard working, disciplined, and very capable of grasping concepts and ideas. One negative feedback that was recently received was regarding the audition process. Some students requested additional assistance in preparing for auditions and cold readings. Some members of the faculty have since begun regularly conducting sessions on the preparation and execution process of auditions. We strongly encourage students to attend Tennessee Theatre Association (TTA) auditions for the primary purpose of learning the process of auditioning. So far these efforts indicate improved results.

1.3 The unit makes use of information from its evaluation of program outcome attainment; student, alumni, and employer surveys; and university research to strengthen the program’s effectiveness.

The department does not have a wealth of survey information. In fact, we have very little. However, the department has developed relationships with graduates and alumni that extend beyond the time spent at UTC, and as such the department has significant anecdotal evidence that has enabled us to make evaluations affecting program outcomes. Still, we recognize the value of more strongly documented information and have begun efforts to gather more specific data. We are collecting survey data from current and past students via Facebook, which currently has 62 members, though not all of those are graduates.

Anecdotally, our information has been for the most part very positive. Students are capable, hard working, dependable, and reliable. They are frequently given more responsibilities, recommended for further opportunities, and given employment at the end of internship programs.

We see many positive results in student achievement following graduation. The chief weakness we observe and identify, is that many students are not strongly motivated to take the next step to pursue a career in theatre, a career requiring significant effort to enter and in which few in any
program attain high levels of success. While some are very motivated and excellent self-staters, many seem to tread water for a while before moving on to the next step. Some of this is often financial as many of our students have very little money and find it necessary to take some time to accumulate funds. But some of this is simply a lack of direction. The department concludes that a better vision for life after graduates is needed to give the students a practical way to plan their future. In response, the department has increased the seminars and workshops providing information for students preparing auditions and portfolios. Opportunities are regularly identified for students for summer jobs, internship programs, and post graduation directions. During advisement sessions, students are counseled about career opportunities. Trips to Actors Theatre of Louisville’s Humana Festival College Days have been very helpful for the purpose of students seeing a wider variety of career paths and possibilities. Guest artists and former students participating in question and answer sessions in the department’s Friday Focus series, which helps create a directional sense in students following graduation.

An important part of the department is the involvement of minors. Many students majoring in other areas find the minor fulfills a creative element in their education. These students receive equal treatment and attention from the faculty. Frequently these students participate beyond the basic requirements for the degree and become an integral part of the program. We also see value in the drama minor and speech minor for students who have an interest in those areas but who desire to pursue careers in other fields. The drama minor provides an opportunity for students with an interest in theatre to become involved without committing to the performance and production element of the program.

The following is a partial list of recent graduates and their careers paths.

- Whitney Britt graduated in 2007 and is currently the Executive Assistant – Production Manager for the Chattanooga Symphony and Opera. While still a student, she served as a production assistant with Spoleto Festival USA and was an intern at the Arts and Education Council. She is currently applying for graduate schools in Theatre Management and Arts Administration.
- Ashanti Brown graduated in 2005. She was accepted into the apprenticeship program at the Actors Theatre of Louisville and is currently in the graduate acting program at New York University.
- Laura Coates graduated in 2005 and worked in several theatres in Atlanta as a stage manager and costume assistant. She is now pursuing a law degree at Georgia State.
- Rhys Dawson graduated in 2005. He works as a sound engineer in Knoxville, TN and recently completed a year touring China with 42nd Street, and is a member of IATSE.
- Jonathan Durnell graduated in 2007. He is currently living in Los Angeles pursuing an acting career.
- Malcolm Haymes graduated in 2005. He won the Joseph Jefferson Award for Best Director in Chicago for his production of Laughter on the Twenty-Third Floor at the Shattered Globe Theatre.
- Zech Hook graduated in 2007. He is currently living in Los Angeles pursuing an acting career.
- Matt Johnson graduated in 2006. He is currently living in Chicago pursuing an acting career. Matt was recently in a production of Closer at A Dreaming Experiment Theatre Company in Chicago.
- Jess Kenyon graduated in 2005. She currently works at the Chicago Shakespeare Theater as a wardrobe assistant.
- Brenda McCann graduated in 2003 and received her M.F.A. from the University of Connecticut and works as a freelance costume designer in Chicago. She worked as a
design assistant for Chicago Shakespeare and recently designed shows for Theatre in the Center, Peninsula Players and Theatre Seven in Chicago.

- Brooke Ward graduated in 2002 and is currently pursuing a graduate degree in Occupational Therapy in Memphis.
- Ben Williams graduated in 2003. He lives in New York City where he is a member of Elevator Repair Service Theatre. He has performed in all of their shows nationally and internationally since 2004 and he also works as a freelance technician in other downtown theatres. He is currently developing new works with Elevator Repair Service and The Wooster Group.
- Jessica Wilson graduated in 2008 and is pursuing a Masters degree in Education.
- Annie York graduated in 2007. She lives in Atlanta and is an acting intern at the Actor’s Express. She recently performed in their production of The New Century.
- Andrew Zimmerman graduated in 2003 and is living in New York working as an actor. He recently appeared in The Looking Glass Theatre’s premiere production of Odyssey, playing Odysseus. He is also the finance associate at Theatre for a New Audience.

SUMMARY STATEMENT

The department has seen significant changes in personnel since the last self-study. These changes have been the impetus, in part, to beginning a close examination of the program that we expect will continue for the next couple of years. One result has been the forming of a new, more concise, mission statement. Program and learning outcomes have been retained with some semantic changes. Several courses are being examined for continuation, elimination or overhaul. While the rating of faculty by students is comparable to that of the rest of the college, we observe a lack of specific survey data from current students, graduates and employers. The department has begun efforts to collect information and responses that will be useful in the future. The department has increased efforts in the form of seminars and workshops as a means of helping students better prepare auditions, portfolios and other materials for summer jobs, internships and graduate schools.

Strengths and Weaknesses of Support

Weaknesses:
- Few students completing the B.S. Theatre Education degree program.
- Contact with graduates not well maintained; need plan for surveying graduates.
- Completion rates are low and need to be improved.
- Some students show a lack of motivation to take the next step to pursue a career.
- Lack of specific survey data concerning employer satisfaction.

Strengths:
- The department and faculty maintain strong, informal relationships with many of our graduates.
- The core curriculum offers a wide range of experiences.
- Students gain knowledge through a variety of indicators and learning styles.
- Students perform well on college base/major field exams.
- Graduates and students entering intern programs do well.
- Students have gained admittance to prestigious theatre companies and programs.
- Good anecdotal evidence from students and employers.
- Minors are well integrated into the program.
2.1 The curriculum is appropriate to the level and purpose of the program

The program is appropriate for students who are looking for a program that approaches theatre from a liberal arts perspective, rather than from a professional or conservatory perspective. As such, each student must complete the University of Tennessee at Chattanooga’s required general education courses. (See section 2.3.) Theatre, as an art form, has quite an array of areas of potential specialization including acting, management, directing, production execution, dramaturgy/theory, playwriting, and costume, lighting, set and sound design. In order to obtain a Bachelor of Arts degree within a liberal arts setting, the department believes theatre majors should be exposed to as many of these areas as possible without extensive specialization in one area to the exclusion of other areas. The theatre major at UTC provides just such a broad based curriculum for its majors, with theatre education majors additionally obtaining specialized instruction in teaching. (See Appendix B for catalog information.) The curriculum requires each student to take classes in the various areas of acting, directing, design, technical theatre, dramatic literature, theatre history as well as workshops in the practical aspects of production, which is appropriate to the level of the program. (For a detailed listing of required courses, see section 2.4.)

The purpose of the program as stated in the UTC catalog is as follows:

The Department of Theatre and Speech offers a curriculum that leads to a Bachelor of Arts degree with a major in Theatre and a Bachelor of Science degree with a major in Theatre Education. It seeks to promote an understanding of cultural history, an appreciation of meaning and form, a respect for and a facility with language, a sense of responsibility for the larger human community, and a firm grounding in the discipline and the creative processes involved in the making of theatre.

Through its curriculum and public season of performance the department is committed to exposure to an enhanced appreciation of the art of the theatre and the related arts of film and dance. The department provides the means for involvement in the art of theatre for interested members of the University community.

Courses designed to develop basic competency in oral communication are regularly offered by the department.

Students may elect to take specified courses leading to state licensure to teach theatre at the primary and secondary level.

The curriculum promotes “an understanding of cultural history” primarily through the general education requirement of nine hours of study in Cultures and Civilizations and through the required courses for majors: THSP 255 (The Theatre Through the Renaissance) and THSP 257 (The Theatre from the Renaissance to the 20th Century). The department will propose a change in title of THSP 257 to The Theatre from the Renaissance to the Present. These courses offer detailed analysis of trends in theatre in the significant time periods and cultures of the time periods indicated by the title of the courses.

THSP 255 and THSP 257 also promote “an appreciation of meaning and form,” as do the courses THSP 450r (Topics in Drama and Theatre) and THSP 457 (Conceptual Foundations of the Modern Theatre). These courses are approved as electives for the Theatre major. THSP 450r is also an approved elective for the Theatre Education K-12 major. Art 301 (Art Structure) and Music 111 (Introduction to Music) are required for the Theatre Education K-12 major. These classes also promote “an appreciation of meaning and form.”
Many of the required courses for majors promote “a respect for and a facility with language.” Through written work, the following courses meet this goal: THSP 141 (Stagecrafts), THSP 143 (Basic Design for the Theatre), THSP 151 (Play Analysis), THSP 255 (The Theatre to the Renaissance), THSP 257 (The Theatre from the Renaissance to the 20th Century), THSP 259r (Playwrights’ Seminar), THSP 331 (Directing I), THSP 431 (Directing II), THSP 457 (Conceptual Foundations of the Modern Theatre) and THSP 459 (Playwrights’ Workshop).

Additionally our general education/service courses promote “a respect for and a facility with language” by requiring written critiques and analyses of literature and productions. These courses include: THSP 111 (Introduction to Theatre), THSP 113 (Introduction to Dance), 115 (Introduction to Performance), and THSP 280 (Introduction to Film).

(See Appendix A for Syllabi.)

The department would like to see more uniformity in syllabi for the department’s general education courses. The syllabi from a very few sections of THSP 111 (Introduction to Theatre), THSP 115 (Introduction to Performance) and THSP 280 (Introduction to Film) indicate that these general education courses have less of a written component than is expected. The faculty has proposed establishing more regular communication with adjunct faculty. These times of communication would allow the adjunct instructors the ability to discuss issues with the full-time faculty and would allow the department to more deliberately oversee departmental guidelines for the courses. The University of Tennessee at Chattanooga will be reviewing all Theatre and Speech general education courses within the next three years.

All of the department’s speech and acting classes promote a respect for and a facility with spoken language. These classes are: THSP 107 (Voice and Diction), THSP 108 (Oral Interpretation), THSP 109 (Public Speaking), THSP 110 (Speaking Through Performance), THSP 115 (Introduction to Performance), THSP 121 (Beginning Acting), THSP 209 (Business and Professional Speech Communication), THSP 210 (Interpersonal Communication), THSP 221 (Acting I), THSP 307 (Advocacy and Debate), THSP 308 (Readers’ Theatre), THSP 309 (Contemporary Public Speech Communication: Concepts and Cases), THSP 423 (Advanced Problems in Acting), and THSP 463r (Directed Studies in Advanced Performance).

Promoting “a sense of responsibility for the larger human community” is a goal that is more implicit in the teaching of theatre in general than explicitly addressed in coursework. The students are taught in all courses that theatre is a collaborative art. As such it provides a model of community that, hopefully, students will take with them into the larger human community. Students taking acting courses and workshop courses learn the importance of commitment to community and the consequences of failing to live up to various responsibilities within these courses. Scene partners in acting classes and work partners in workshop classes suffer when one person fails to complete their part of the work. Also, in all of theatre department classes we promote the importance of the audience to our work. Without an audience, there is no theatre. The department works to instill in its students the principle that our art and craft serves the audience—the larger human community.

The entire curriculum is designed to promote “a firm grounding in the discipline and the creative processes involved in the making of theatre.” The introductory courses, including THSP 111 (Introduction to Theatre), THSP 113 (Introduction to Dance), THSP 115 (Introduction to Performance), and THSP 280 (Introduction to Film), are all foundational courses designed to provide a firm grounding in each discipline. In addition the theatre history courses, THSP 255 and THSP 257, as well as the THSP 457 (Conceptual Foundations of the Modern Theatre), provide a firm grounding in theory. The acting classes (THSP 121, 221 and 463r) promote a foundation in acting. THSP 141 (Stagecrafts) and THSP 143 (Basic Design in Theatre) promote grounding in the disciplines of production, theatre technologies and design. THSP 331 (Directing I) promotes a foundation in directing. The playwriting classes (THSP 259r and 459), when offered, promote
grounding in the discipline and creative processes of playwriting.

The "Performance and Production" courses (THSP 100r, 200r, 300r and 400r) are demanding and rigorous courses, requiring the students to participate in the production of scenic elements, costumes, properties, lighting elements, or sound design elements. Management skills are also learned in these courses. Students performing in departmental productions are given credit for their participation through these courses. These courses are perhaps where students are most practically exposed to the discipline and creative processes involved in making theatre.

The department’s commitment to exposing and enhancing “appreciation of the art of the theatre and the related arts of film and dance” can be seen in our frequent and numerous offerings of introductory classes (THSP 111, 113, 115 and 280). In each of these classes students are required to attend and thoughtfully evaluate performances. These written responses, in addition to examinations and classroom activities, are used to evaluate student achievement in these courses.

In the past year, the department has made significant changes in order to better provide “the means for involvement in the art of theatre for interested members of the University community.” In addition to on-campus publicity and promotions, greater efforts to publicize events have been made, including more organized efforts to utilize print and radio advertisements and greater networking with the larger art community, such as Chattanooga’s “All the Stages,” an organization comprised of representatives from most of the Chattanooga area theatres brought together by the Mayor’s Office of Education, Art and Culture.

While non-majors have participated in productions occasionally in the past, the department made a concerted effort to promote the involvement of non-majors through on-campus fliers and announcements in classes. This year, fall 2008, auditions for theatre productions were open to non-majors. For each audition, between ten and fifteen UTC students auditioned who were not theatre majors or minors. The department’s production of Peace featured four non-major students. The department’s production of An Enemy of the People featured six non-major students. This practice is also being used as a recruitment tool, introducing students to the theatre department who might not otherwise have been aware of the opportunity to participate as majors or minors.

Theatre Education K-12 majors are required to take “specified courses leading to state licensure to teach theatre.” These courses include 25 hours from the College of Health, Education and Professional Studies including Education 201, 321 or 323, 400, 433 and 444.

Minors in theatre, drama and speech must complete 18 hours of specified courses with 8 of those hours being at the 300-400 level.

Overall, the current curriculum is appropriate to the level and purpose of the program. However, the department is looking at the need for more 300 level courses with the potential of adding a 300 level "rotating topics" design course and a 300 level acting course, perhaps a “movement” course. The department will also propose the obviously necessary title change for THSP 257 from “The Theatre from the Renaissance to the 20th Century” to “The Theatre from the Renaissance to the Present.” The department is also considering proposing the changing of the number of credit hours for the playwriting courses THSP 259r (Playwrights’ Seminar) and THSP 459 (Playwrights’ Workshop) from two hours to three hours in order to reflect course content. Student demand for these classes have been high, but the courses have been offered infrequently due to the limitations of faculty, who previously taught the classes as overloads. The department is still missing a faculty line. The position, last held by Mark Ridgeway in 2003, has yet to be filled.

2.2 The curriculum content and organization is reviewed regularly.
Since the last departmental self-study, numerous adjustments have been made to the curriculum indicating regular review of the curriculum. Review of the curriculum occurs when necessary at the weekly theatre faculty/staff meetings (a committee of the whole). Discussion of the curriculum occurs frequently during the numerous impromptu meetings between the faculty members, which are then brought to the faculty/staff meetings.

The changes in our curriculum since the last departmental self-study are listed below.

### 2003-04 ACADEMIC YEAR
In order to provide the theatre education majors with options from classes that were more frequently offered, the courses required for the category “12 hours dramatic literature and theatre history” were changed from THSP 343 (History of Costume), THSP 450r (Topics in Drama and Theatre), THSP 457 (Conceptual Foundations of the Modern Theatre), THSP 459 (Playwrights' Workshop) and THSP 461r (Directed Studies in Advanced Production) to THSP 151 (Play Analysis), THSP 255 (The Theatre to the Renaissance), THSP 257 (The Theatre from the Renaissance to the 20th Century), and THSP 457 (Conceptual Foundations of the Modern Theatre). Also the requirement of THSP 463r (Directed Studies in Advanced Performance—Summer Theatre Institute) was changed to THSP 465r (Directed Studies in Theatre Education) because the Summer Theatre Institute, which was organized and run by the Southeast Center for Education in the Arts, was discontinued.

### 2004-05 ACADEMIC YEAR
The total required course semester hours for the University of Tennessee at Chattanooga’s students dropped from 128 to 120 by state mandate. This required considerable adjusting. For theatre majors, the department felt it necessary to keep both a computer literacy course and two to three hours of classes that required physical activity from THSP 125 (Dance Technique I) or 225 (Dance Technique II), or two EHLS activity courses.

These requirements had been dropped from the university’s general education requirement. The department also removed the statement “Two courses outside the department may count toward major with approval of department head.”

For theatre education courses, the department replaced THSP 340 (Theatre Arts for Children) with University Studies (330), which contained similar content but was taught by the Southeast Center for Education in the Arts faculty. Four classes were added to the approved theatre and speech electives. These classes were: THSP 125 (Dance Technique I), THSP 225 (Dance Technique II), THSP 423 (Advanced Problems in Acting), and THSP 463r (Directed Studies in Advanced Performance).

Recognizing the university’s needs, the department added a speech minor. This minor could be offered without adding more classes, using the existing faculty and meeting university and student requests.

For both the theatre and theatre education majors, the minimum number of 300-400 level course requirement dropped from 42 hours to 39 hours, reflecting the state mandate of lowering the minimum hours of graduation to 120 hours.

### 2005-06, 2006-07, 2007-08 ACADEMIC YEARS
No changes made to the curriculum.

### 2008-09 ACADEMIC YEAR
The requirement of “One computer literacy course from Business Management 100, Computer Science 110-150” was removed since it was shown that these classes no longer served the computer savvy students. ENGL 307 (Shakespeare) was added to provide an
additional 300-level course for theatre majors.

English 307 (Shakespeare) was also added as an elective for both the theatre minor and the drama minor. THSP 100r (Performance and Production) was replaced by an additional class of THSP 200r (Performance and Production) for the theatre minor.

As indicated by the numerous adjustments made to the curriculum, the curriculum content and organization is reviewed regularly. The department will make a recommendation that THSP 340 (Theatre Arts for Children) be removed from the catalog, since this class is no longer offered and has been left in the catalog accidentally.

2.3 Program requirements include a strong general education component

Theatre majors and minors are required to fulfill the University of Tennessee at Chattanooga’s general education requirements, including the foreign language requirement for the Bachelor of Arts degree. This is a minimum of 40 hours of general education requirements for theatre majors and minors. The General Education requirements for the University of Tennessee at Chattanooga are as follows:

- Rhetoric and Composition: Two approved courses in rhetoric and composition (6 hours)
- Mathematics: One approved mathematics course (3 hours)
- Statistics: One approved statistics course (3 hours)
- Natural Sciences: Two approved natural science courses, at least one including a laboratory component (7-8 hours)
- Humanities and Fine Arts: Two approved humanities and fine arts courses, one from fine arts and one from either other than Theatre and Speech. (6 hours) For the Theatre Education K-12 major, students must take Art 301 and Music 111 to fulfill their Humanities and Fine Arts requirements.
- Cultures and Civilizations: Option A: Western Humanities I and II and Non-Western Cultures and Civilizations OR Option B: World Civilization I, II, and III (9 hours total)
- Behavioral and Social Sciences: Two approved behavioral or social science courses in two different disciplines (6 hours)

A Bachelor of Arts degree in the College of Arts and Sciences at UTC also requires foreign language studies through the second college year, which is not computed as part of the minimum 40 hours of general education.

By following the University of Tennessee at Chattanooga’s guidelines, the department includes a strong general education component.

2.4 The curriculum includes a required core of appropriate courses in the discipline.

In addition to the general education requirements, the current (2008-09) catalog lists the requirements for a Bachelor of Arts in Theatre as follows:
• 2-3 hours from THSP 125 (Dance Technique 1) or THSP 225 (Dance Technique 2), or 2 Health and Human Performance activity courses. (Typically one hour courses.)

• 6 hours design and technical theatre: THSP 141 (Stagecrafts), THSP 143 (Basic Design in Theatre)

• 3 hours acting: THSP 221 (Acting I)

• 6 hours directing: THSP 331 (Directing I), THSP 431 (Directing II)

• 9 hours dramatic literature and theatre history: THSP 151 (Play Analysis), THSP 255 (The Theatre to the Renaissance), THSP 257 (The Theatre from the Renaissance to the 20th Century)

• 9 hours of approved theatre and speech electives selected from THSP 343 (History of Costumes), THSP 423 (Advanced Problems in Acting), THSP 450r (Topics in Drama and Theatre), THSP 457 (Conceptual Foundations of the Modern Theatre), THSP 459 (Playwrights' Workshop), THSP 461r (Directed Studies in Advanced Production), THSP 463r (Directed Studies in Advanced Performance) and English 307 (Shakespeare)

• 6 hours (6 semesters) of performance and production: 2 hours each of THSP 200r, THSP 300r, and THSP 400r.

This curriculum provides a required core of appropriate courses in the discipline, exposing the students to the primary disciplines within theatre. Students may begin to specialize more by their choice of electives. The department is considering proposing an actor movement class to be included in the requirement of “2-3 hours from THSP 125 (Dance Technique 1) or THSP 225 (Dance Technique 2), or two HHP activity courses.” The department is also considering changing THSP 431 (Directing II) from a requirement to an elective and possibly adding THSP 107 (Voice and Diction) as a requirement or elective for majors.

In addition to the general education requirements, the current (2008-09) catalog lists the requirements for a Bachelor of Science in Theatre Education K-12 as follows:

• Art 301 (Art Structure) and Music 111 (Introduction to Music). These specific courses count as Humanities and Fine Arts electives under General Education requirements.

• Psychology 221 (The Psychology of Child Development) or Psychology 222 (The Psychology of Adolescence and Adulthood) or Early Childhood 242 (Adolescent Development)

• 6 hours design and technical theatre: THSP 141 (Stagecrafts), THSP 143 (Basic Design in Theatre)

• 3 hours acting: THSP 221 (Acting I)

• 6 hours directing: THSP 331 (Directing I), THSP 431 (Directing II)

• 6 hours of theatre education from THSP 465r (Directed Studies in Theatre Education), 412 (Theatre for Youth)

• 12 hours dramatic literature and theatre history: THSP 151 (Play Analysis), THSP 255 (The Theatre to the Renaissance), THSP 257 (The Theatre from the
Renaissance to the 20\textsuperscript{th} Century), THSP 457 (Conceptual Foundations of the Modern Theatre)

- 6 hours (6 semesters) of performance and production: 2 hours each of THSP 200r, THSP 300r and THSP 400r

- 3 hours of approved theatre and speech electives selected from THSP 125 (Dance Technique I), THSP 225 (Dance Technique II), THSP 343 (History of Costumes), to be removed from the catalog, THSP 423 (Advanced Problems in Acting), THSP 450r (Topics in Drama and Theatre), THSP 459 (Playwrights' Workshop), THSP 461r (Directed Studies in Advanced Production), and THSP 463r (Directed Studies in Advanced Performance)

- 25 hours from the College of Health, Education and Professional Studies including Education 201 (Education in the United States), 321 (Teaching of Reading in the Secondary and Middle Schools) or 323 (Teaching Reading), 400 (Survey of Exceptional Learners), 433 (Designing Instruction and Evaluation in the Secondary Classroom), 444r (Student Teaching in Music, Visual Arts, Exercise Science, Health Promotion, and Theatre)

- University Studies 330 (Arts Integration)

This curriculum provides a core of appropriate classes in both theatre and education.

2.5 An appropriate balance is maintained between courses inside the major and outside the major.

In order to earn a Bachelor of Arts in Theatre, the student must complete the required minimum of 40 hours of general education courses outside of the major. The student must complete a minimum of 41 hours inside the major. 120 hours are required for graduation, with a minimum of 39 hours of 300 and 400 level courses. The remainder of classes will be appropriated between minor requirements and electives. So approximately one-third of the required classes are inside the major and almost one-half is outside the major.

In order to earn a Bachelor of Science in Theatre Education, the student must complete a minimum of 40 hours of general education courses. The student must complete a minimum of 42 hours inside the major. Additionally, the student must complete 25 hours from the College of Health, Education and Professional Studies. 120 hours are required for graduation, with a minimum of 39 hours of 300-400 level courses. So, one-third are general education courses, slightly more than one-third are Theatre and Speech Department courses and almost one-fifth are from the College of Health, Education and Professional Studies.

With students needing a total of only 120 hours for graduation, the balance between courses inside and outside the majors is appropriate.

2.6 Curricular content reflects current standards, practices, and issues in the discipline.

The most widely accepted curriculum standards for Bachelor of Arts or Bachelor of Science programs in Theatre are those developed by the National Association of Schools of Theatre (NAST). NAST offers one definition of a Bachelor of Arts in Theatre in a liberal arts framework as
having a “breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Theatre study is also general: there is little or no specialization.” NAST defines a Bachelor of Science in Theatre Education as a degree “with liberal arts purposes that prepare students for state licensure or certification as specialist theatre teachers.” The University of Tennessee at Chattanooga’s theatre program meets both of each of these descriptions for the respective degrees.

NAST states its guidelines for curricular structure for B. A. degrees as:

Requirements in general studies comprise 50-70% of the total program; theatre, 20-25%; performance and theatre electives, 10-20%. Theatre studies, performance, and theatre electives normally total between 30% and 45% of the total curriculum.

The University of Tennessee at Chattanooga requires a minimum of 120 credit hours for graduation, of which a minimum of 40 hours are required for General Education requirements. This total for General Education has a few additional requirements, which may require additional hours to meet this requirement. For example, UTC has a foreign language requirement that the student meets proficiency through the second college year in one foreign language. Some students meet this through their high school coursework, but others must meet this requirement while a UTC student. Additionally, all students seeking a B. A. for departments within the College of Arts and Sciences, which includes the Department of Theatre and Speech, must declare a minor requiring a minimum of 18 hours within the minor, of which 8 must be at the 300-400 level. Theatre curriculum for the B. A. degree meets these guidelines. Theatre majors seeking a B. A. have a minimum hour requirement of 41 hours within the major, but it is typically higher, partially as a result of the requirement that a minimum of 39 hours at the 300-400 level be earned. The 300-400 minimum breaks down as follows: the minor requires a minimum of 8 hours, the major has a core requirement of 19 hours, leaving 12 hours at the 300-400 level unassigned.

Regarding specific course competencies for required theatre classes, NAST holds that students holding undergraduate liberal arts degrees must have:

1. The ability to think conceptually and critically about text, performance, and production.
2. An understanding of playwriting and production processes, aesthetic properties of styles, and the way these shape and are shaped by artistic and cultural forces.
3. An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
4. The ability to develop and defend informed judgments about theatre.

Objectives of this type are ordinarily emphasized in courses such as acting, speech, play analysis, design technology, history and literature of the theatre, and through regular practical and intimate contact with living theatre.

The theatre major at UTC is required to complete courses in all of the areas listed in the preceding paragraph with the exception of speech. Speech for the stage is addressed in the required courses THSP 221 (Acting I) and THSP 423 (Advanced Problems in Acting).

Regarding performance and theatre electives, NAST holds that students holding undergraduate liberal arts degrees must have:

1. Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.
2. An understanding of procedures and approaches for realizing a variety of theatrical
3. Intermediate to advanced competence in one or more theatre specializations in
creation, performance, scholarship, or teaching.

The work in this area includes acting, design/technology, other aspects of participation in
theatre productions, and studies in scholarly or pedagogical aspects of theatre. In addition
to electives in general education, further studies in theatre, including performance, should
be possible through a selection of additional courses.

The department’s electives meet the above criteria, allowing students to pursue areas of interest
such as acting, playwriting, advanced production, and other areas determined on an individual
basis through “Directed Studies” classes.

The University of Tennessee at Chattanooga’s B. A. in Theatre approaches meeting the basic
criteria offered by NAST.

NAST states its guidelines for curricular structure for B. S. degrees in Theatre Education as:

- Studies in theatre, including production and theatre history, should comprise 35-40% of the
total program; general studies, including electives, 40-50%; and professional education,
including practice teaching, 15-20%.

Theatre education majors at UTC must complete the same general education courses as the B. A.
degree. This requires a minimum of 40 hours plus electives. Theatre classes for the B. S. degree
total 38 hours (fulfilling NAST requirements of 12-15 hours in acting, directing and theatre history).
Education classes (including theatre education) total a minimum of 31 hours. These numbers fall
within the NAST guidelines.

NAST requires that coursework in a minor occupy at least 12% of the total curriculum. Theatre,
drama and speech minors must complete 18 hours in the department. This is well within the NAST
requirements.

The department also meets the Southern Association of Colleges and Schools’ (SACS) standards,
as demonstrated by continued accreditation of UTC and its programs.

Meeting the SACS standards and generally meeting NAST standards suggests that the
department’s curricular content reflects current standards, practices and issues in the discipline.

2.7 The curriculum encourages the development of critical thinking.

The core curriculum for the B.A. in Theatre and the B.S. in Theatre Education is structured on the
foundation of critical thinking. A student’s ability to critically analyze and examine information in
order to synthesize the basic concepts and techniques of creating theatre is paramount to the
department’s mission and to the education of the artistic mind. The subjective nature of art
requires that students embrace the tenets of observation, analysis and interpretation in order to
explore and establish their own ideas. As the program leads to either a B.A. or a B.S. degree, the
courses are structured to allow students to be adept in different disciplines of theatre from acting
and directing to design and technical production.

Following the catalog description for each course, and which track requires the course, is a
statement on how the course supports the development of critical thinking.

THSP 125 Dance Technique I (3)
A studio introduction to dance including physical and musical disciplines, form, style, and standard professional practice. Elective course for B.A. Theatre and B.S. Theatre Education.

Students are asked to write a review of a dance concert based on assessment criteria and observation skills introduced by the instructor. Students are called upon to develop their own style and skills by choreographing a short piece, and are required to critically evaluate the information presented in class by observing the work of others as well as creating a dance piece of their own.

THSP 141  Stagecrafts (3)
Introduction to production organization. Survey and application of technologies, materials, and techniques of theatrical production. Required course for B.A. Theatre and B.S. Theatre Education. Elective for Theatre Minors.

In this course, students apply the practical skills they learn by writing reviews of the theatre productions from a technology point of view. By observing how the various technical elements are utilized to support the design of a play, students must understand the choices made and how solutions were created.

THSP 143  Basic Design in Theatre (3)
Introduction to the principles and practices of designing theatrical environments and costumes for plays. Study and practice in analysis of various styles and types of plays; basic visual and spatial principles; developing theatrical imagery; and communicating design ideas. Required course for B.A. Theatre and B.S. Theatre Education. Elective for Theatre Minors.

The course in basic design introduces the students to the idea of interpretation and analysis based on visual and aural exploration of a play script. The coursework is influenced by personal observations, thoughts, beliefs and concepts that each student develops. While all students begin by learning the necessary skills, tools and research methods needed to begin the process of theatrical design, it is the research and analysis that allows them to develop their own ideas about the play in questions; each student is required to create their own solutions to meet the requirements of the play script.

THSP 151  Play Analysis (3)
Nature of drama and theatre in its historical context with emphasis upon analysis of play scripts as the basis for creation of theatrical images. Required course for B.A. Theatre, B.S. Theatre Education, Theatre Minors and Drama Minors.

The dramatic structure of a play is examined utilizing the Aristotelian model of plot, character, theme, diction, music and spectacle. The importance of each of these elements is examined through supportive articles on dramatic theory, history and criticism. Students begin to think more clearly about plays as works to be interpreted and performed on a stage and not merely as works of literature. The concepts of subtext, dramatic action, characterization and theatrical imagery are explored through play analysis, requiring the student to apply critical thinking in order to synthesize the totality of the play script.

THSP 200r  Performance and Production (1)
Lower division laboratory course in all aspects of theatre performance and production. Project assignments in departmental productions and workshops. Prerequisite: approval of department head. Graded by faculty jury. May be repeated for credit. Required for B.A. Theatre, B.S. Theatre Education and Theatre Minors.
Laboratory courses (THSP 200r, 300r, 400r) are structured to give the student practical experience as actors, technicians, stage managers and designers. These courses provide the students with an arena in which to create using all of the tools of theatrical performance and production. This foundational course is the basis for collaboration; each student must actively pursue individual goals that contribute to the creation of a full production. Knowledge gained in other courses is put into practice, requiring the student to analyze and examine their own contributions to the creative process.

THSP 221 Acting I (3)
Fundamentals of acting and of speech for the theatre. Prerequisite: Theatre and Speech 151 and/or approval of instructor. Co-requisite: Theatre and Speech 200r. Required for B.A. Theatre and B.S. Theatre Education. Elective for theatre minors.

This course is designed to develop the student’s emotional instrument, their ability to see and listen clearly, and respond truthfully within imaginary circumstances. Utilizing the basic system of Stanislavsky, supported by the methods of Sanford Meisner, Uta Hagen and Stella Adler, students explore acting tools in order to gain self-awareness and observation techniques. Classroom activities focus on relaxation, concentration, listening and responsiveness. Written assignments include character analyses of a play based upon moral, social, physical and psychological categories. Students must use methods of critical thinking in order to fully understand, evaluate and create a character through their analysis skills.

THSP 225 Dance Technique II (3)
A studio course for students with previous training in dance. Attention to choreography. Prerequisite: Theatre and Speech 125 or approval of instructor. Elective for B.A. Theatre, B.S. Theatre Education and Theatre minors.

See THSP 125.

THSP 255 The Theatre to the Renaissance (3)
History of the theatre as an art and as an institution from its beginnings to the 17th century. Prerequisite: Theatre and Speech 151 or approval of instructor. Required for B.A. Theatre, B.S. Theatre Education and Drama minors. Elective for Theatre minors.

Theatre history students consider the facts and events of time periods and explore them through the lens of social, philosophical and political influences. Plays from representative periods are studied in order to show cultural shifts in dramaturgy, theme, theatrical style and production elements. Students prepare written assignments and group projects that address these changes and allow the student to compare and contrast these shifts through their own synthesis of historical influence and significance.

THSP 257 The Theatre from the Renaissance to the 20th Century (3)
History of the theatre as an art and as an institution from the Renaissance to the 20th century. Prerequisite: Theatre and Speech 151 or approval of instructor. Required for B.A. Theatre, B.S. Theatre and Drama minors. Elective for Theatre minors.

See response for THSP 255

The title of this course will be changed to: “The Theatre from the Renaissance to the Present.”
THSP 259r  Playwrights' Seminar (2)

*Development of the playwright's craft through exercises in dramatic writing, critique, and examination of dramaturgical principles. Prerequisites: Theatre and Speech 151, 255 or 257, or approval of the instructor. May be repeated for up to 6 hours credit. Elective for all majors and minors.*

The former head of the department who is now deceased taught this course. Due to this shift, the playwriting seminar is currently being reevaluated. Part of the reevaluation being discussed by current faculty is to change the credit hours of this course from two to three.

The study of playwriting involves learning the tools and techniques of the writer as well as a thorough study of dramatic structure. In addition to these building blocks, students will be given writing assignments that serve as practical exercises to underscore the tools. Table readings, followed by constructive criticism, allow the students to gain positive feedback and the opportunity to hear their words aloud. Playwriting is rewriting. Critical thinking and weighing feedback is an invaluable tool that is practiced in all disciplines of theatre.

THSP 300r  Performance and Production (1)

*Upper division laboratory class in all aspects of theatre performance and production. Project assignments in departmental productions and workshops. Prerequisites: 2 semesters of Theatre and Speech 200r and approval of department head. Graded by faculty jury. May be repeated only once for credit. Required course for B.A. Theatre and B.S. Theatre Education.*

See comments on THSP 200r.

THSP 308  Readers' Theatre (3)

*The study of literature through group performance and the development of skilled verbal and nonverbal expression based on the critical examination of written texts. Elective for majors and minors.*

Using works of prose fiction, poetry, nonfiction literature and children’s literature, students develop their own theatrical adaptations and interpretations. Collaborating in small groups as well as individually, students write and perform original works based on a process of uncovering theme, structure and characterization as well as alternative ideas that are inspired from literature.

THSP 331  Directing I (3)

*Basic elements of play directing: play analysis, director-actor communication, and the uses of improvisation. Each student will direct a short scene and participate in diagnostic criticism. Prerequisite: Theatre and Speech 143, 255, 257, and approval of instructor. Co-requisite: Theatre and Speech 300r or 400r. Required course for B.A. Theatre and B.S. Theatre Education.*

A course that focuses on in depth play analysis, exercises in physical staging techniques and communicating with actors and designers. Working from a conceptual point of view, that considers parameters of style, casting, physical space and limited design elements, students prepare research and script analysis on a play of their choosing. A short scene from the play is mounted in a studio environment. Students are required to synthesize the skills of director, designer, dramaturg and actor in projects that are based in analysis, interpretation and communication while also completing a diagnostic critique of their classmates’ scenes.

THSP 343  History of Costume (3)
Study of wearing apparel, principally in the western world from ancient Egypt to the present with a particular emphasis on clothing as a reflection of the cultural milieu. Elective for B.A. Theatre, B.S. Theatre Education and Theatre minor.

A professor who has retired taught this course. We are currently planning to develop this course into a History of Décor class that would serve a broader need in our core curriculum and would better suit the experience and expertise of current faculty members.

THSP 400r Performance and Production (1)
*Upper division laboratory course in all aspects of theatre performance and production. Projects assigned in departmental productions and workshops. Prerequisite: 2 semesters of 300r and approval of department head. Graded by faculty jury. May be repeated only once for credit. Required for B.A. Theatre and B.S. Theatre Education.

Please see response given for THSP 200r.

THSP 412 Theatre for Youth (3)
*All phases of producing plays for or by junior audiences examined, including the techniques of creative dramatics. Required for B.S. Theatre Education.

A seminar course exploring philosophies and strategies for designing and conducting educational theatre programs in elementary and/or secondary schools. In this course, students discover resources for theatre education programs and develop a philosophy of educational theatre. Students gain experience in planning curricula and lessons through analysis of monographs, examples from dramatic literature, instructional strategies, and reviewing National Theatre Standards for teaching acting, technical theatre, playwriting, directing and theatre history.

THSP 423 Advanced Problems in Acting (3)
*Further development of the actor's instrument with emphasis upon performance style in the theatre. Prerequisites: Theatre and Speech 151, 221, 2 semesters of 200r and/or approval of instructor. Pre- or Co-requisite: Theatre and Speech 300r. Elective for B.A. Theatre, B.S. Theatre Education and Theatre minor.

Performance style is introduced to allow student actors to explore other types of plays. Utilizing exercises and assignments, students work on monologues and scenes from a variety of performance styles and historical periods. Students are required to analyze the script and the particular character through guidelines that focus on researching the given character’s values, ideas and beliefs that are appropriate to the circumstances of the play and the historical needs of the time period.

THSP 431 Directing II (3)
*Directing of short scenes for laboratory presentation and participation in diagnostic criticism. Prerequisite: Theatre and Speech 331 and approval of instructor. Co-requisite: Theatre and Speech 300r or 400r. Required course for B.A. Theatre, B.S. Theatre.

Students continue to hone their analysis skills through the presentation of two scenes as well as diagnostic criticism of a third scene. As they continue to explore their own directing style and thematic interests, the work of other directors of the 20th and 21st centuries are examined. Through videos, production photographs and occasionally first hand experience, students discuss and compare the work of other directors as a means of broadening their own artistic voice.
This course is currently being redefined to allow students to direct a one-act or ten-minute play that would introduce design collaboration into the course. This slight shift in direction would underscore the idea of conceptualization and analyzing in order to find an individual point of view that more fully exploits the use of all of the tools of directing, including communicating with designers.

THSP 450r  Topics in Drama and Theatre (3)
Study of dramatic genres, dramaturgy, playwrights, theatre and performance theory, applications and/or interpretations by theatre artists. A specified topic will be listed in course schedule. May be repeated for up to 6 hours credit when specified topics differ. Elective for B.A. Theatre majors, B.S. Theatre majors, Theatre minor and Drama minor.

This course is intended to be tailored to accommodate a diverse set of materials. As this is a senior level course, students are expected to produce a significant research paper, which demonstrates a synthesis of theme, style and theory of a particular topic.

THSP 457  Conceptual Foundations of the Modern Theatre (3)
Studies in the concepts of selected playwrights, directors, and designers who helped to shape the directions of the twentieth-century theatre and its drama. Prerequisite: approval of instructor. Elective for B.A. Theatre, B.S. Theatre Education and Drama minors. Elective for Theatre minors.

This course focuses on the work of theatre artists whose work in theatre changed the direction of the art form through advancements and shifts in style, ideological theory, performance and directing techniques, and design innovations. Most of the individuals were prominent during the 20th century and attention is paid to artists who may be defined as marginalized by the mainstream theatre establishment, but yet whose accomplishments warrant their inclusion in a course of this type.

Students are assigned a different artist to research each week and would present their research to the class in the form of oral reports with written material to be turned in to the instructor. Critical assessments of each artist involves dissecting their early influences and tracing the growth of their art and also analyzing their artistic growth and impact on others. Students will be tested on their ability to compare and contrast different individuals in regards to their ideology, style, theme or background. Research papers required an in-depth look at a specific aspect of theatrical theory or style.

THSP 459  Playwrights' Workshop (2)
Use of rehearsal, performance, and production process for the development of student writing for the stage. Prerequisite: Theatre and Speech 259r, 331, 300r and/or approval of instructor. Required for B.S. Theatre Education. Elective for B.A. Theatre, Theatre minor and Drama minor.

The former head of the department who is now deceased taught this course. Due to this shift, the playwriting seminar is currently being reevaluated. Part of the reevaluation being discussed with the current faculty is to change the credit hours of this course from two to three.

This course is the advanced section to be undertaken by those students who have completed THSP 259. Students continue to hone their craft in playwriting through exercises that will culminate in the writing of a one-act play, or in some instances a full-length play.

THSP 461r  Directed Studies in Advanced Production (1-4)
Advanced problems in design and technical theatre. Prerequisite: approval of department head. May be repeated for credit. Elective for B.A. Theatre.

The Directed Studies classes are designed to focus on a particular subject of a student’s choosing or as part of a concentrated study of material within the confines of a small group.

THSP 463r Directed Studies in Advanced Performance (1-4)
Advanced problems in acting, directing and musical theatre. Prerequisite: approval of department head. May be repeated for credit. Elective for B.A. Theatre.

THSP 465r Directed Studies in Theatre Education (1-4)
Problems in teaching theatre, creative drama, arts integration, etc., to K-12 students. Prerequisite: approval of department head. May be repeated for up to 6 hours credit. Required for B.S. Theatre Education.

THSP 498r Individual Studies (1-4)
On demand. Prerequisite: approval of department head. Student must submit an Individual Studies/Research Contract to the Records Office at the time of Registration.

THSP 499r Group Studies (1-4)
On demand.

The above five courses are intended to offer curricular flexibility in subject and course form, to meet the needs of advanced students, either individually or in small groups.

As detailed in the course descriptions above, the core curriculum for the B.A. in Theatre and the B.S. in Theatre Education is structured on the foundation of critical thinking. The department is intent on continuing the emphasis on analysis that leads to interpretation and a synthesis of information needed to create in all areas of theatre.

2.8 The curriculum exposes students to appropriate research strategies for the program area and students have the opportunity to participate in research.

Individual knowledge gained in coursework via written assignments, acting and directing projects, technical and production skills is based in research that encompasses many different areas including: historical, literary, social, political, religious, mechanical, visual and aural. Students are introduced to the concepts of play analysis as the first step in creating an environment that communicates the world of the play to an audience or addresses a technical problem. Research is the second step used to explore and complete the creative process. It is the basis for work as an actor, director, designer, dramaturg and technician.

Many of the core classes contain a research component that is the essential tool the students use to create their own ideas about the work at hand. Interpreting the words on a page to build a piece of theatre is centered on a student’s ability to understand how to research and to use this wealth of creative knowledge as fuel for their own work. Research releases the imagination.

The following core courses detail the research component and explain the importance of these skills in the students’ development.

THSP 143 Basic Design in Theatre (3)
Introduction to the principles and practices of designing theatrical environments and costumes for
plays. Study and practice in analysis of various styles and types of plays; basic visual and spatial principles; developing theatrical imagery; and communicating design ideas. Required course for B.A. Theatre and B.S. Theatre Education. Elective for Theatre Minors.

The course in basic design introduces the students to the idea of interpretation and analysis based on visual and aural exploration of a play script. Students must complete research boards for two plays during the semester, covering the areas of sets, props and costumes. Research materials cover historical period including a breakdown of economic and social factors as well as visual imagery including photographs, paintings and other documents. Aural research includes researching music from a time period and/or instruments used at the time.

THSP 200r, 300r, 400r Performance and Production (1)
Lower division laboratory course in all aspects of theatre performance and production. Project assignments in departmental productions and workshops. Prerequisite: approval of department head. Graded by faculty jury. May be repeated for credit. Required for B.A. Theatre, B.S. Theatre Education and Theatre Minors.

Laboratory courses (THSP 200r, 300r, 400r) are structured to give the student practical experience as actors, technicians, stage managers and designers. These courses provide the students with an arena in which to create using all of the tools of theatrical performance and production. This foundational course is the basis for collaboration; each student must actively pursue individual goals that contribute to the creation of a full production. Knowledge gained in other courses is put into practice, requiring the student to analyze and examine their own contributions to the creative process. Students who declare an interest in a particular area of theatre are assigned a role to engage that interest.

Recent examples of student research:

- In April of 2007 a student worked as a dramaturg on a production of Alchemy of Desire/Dead Man's Blues by Caridad Svich. This student prepared research on religious practices such as Voodoo and Santeria, focusing on symbols of death and the roots of ritual dance and movements.
- In April of 2008 a student directed a production of the short play Nina In The Morning by Christopher Durang. She was responsible for researching and analyzing the script; going through the audition process to ultimately cast five actors; worked with student designers on set and costume.
- In April of 2008 a student designed the scenery for three short plays with the advisement and aid of a faculty member. This student collaborated with two faculty directors and one student director. Student was responsible for researching images and time periods in order to create three different designs.
- In April of 2008 three students designed costumes for a series of short plays and songs, supervised by the staff costume designer. One of these pieces was based on a historical event, requiring the student to full research the time period and the event being reenacted.
- In September of 2008 a student designed the sound for an original play based on a Greek comedy. The student researched the use of music in ancient Greek theatre and transferred his findings to suitable contemporary alternatives to underscore theme and mood.
- In November of 2008 a student worked as a dramaturg and assistant director on a production of An Enemy of the People by Henrik Ibsen. The student worked with
the faculty director in making cuts to the original script and researching and analyzing the dramatic structure of the play.

THSP 221 Acting I (3)
Fundamentals of acting and of speech for the theatre. Prerequisite: Theatre and Speech 151 and/or approval of instructor. Co-requisite: Theatre and Speech 200r. Required for B.A. Theatre and B.S. Theatre Education. Elective for theatre minors.

Acting students prepare written character analyses that require them to thoroughly research not only the play itself, but also the characters and their function and importance within the world. Understanding the world of the play involves character research based upon moral, social, physical and psychological categories.

THSP 255 The Theatre to the Renaissance (3)
History of the theatre as an art and as an institution from its beginnings to the 17th century. Prerequisite: Theatre and Speech 151 or approval of instructor. Required for B.A. Theatre, B.S. Theatre Education and Drama minors. Elective for Theatre minors.

Theatre history students consider the facts and events of time periods and explore them through the lens of social, philosophical and political influences. Plays from representative periods are studied in order to show cultural shifts in dramaturgy, theme, theatrical style and production elements. Students prepare written assignments and group projects that address these changes and allow the student to compare and contrast these shifts through their own synthesis of historical influence and significance.

THSP 257 The Theatre from the Renaissance to the 20th Century (3)
History of the theatre as an art and as an institution from the Renaissance to the 20th century. Prerequisite: Theatre and Speech 151 or approval of instructor. Required for B.A. Theatre, B.S. Theatre and Drama minors. Elective for Theatre minors.

See response for THSP 255

The title of this course will be changed to: “The Theatre from the Renaissance to the Present.”

THSP 331 Directing I (3)
Basic elements of play directing: play analysis, director-actor communication, and the uses of improvisation. Each student will direct a short scene and participate in diagnostic criticism. Prerequisite: Theatre and Speech 143, 255, 257, and approval of instructor. Co-requisite: Theatre and Speech 300r of 400r. Required course for B.A. Theatre and B.S. Theatre Education.

A course that focuses on in depth play analysis, exercises in physical staging techniques and communicating with actors and designers. Working from a conceptual point of view, that considers parameters of style, casting, physical space and limited design elements, students prepare research and script analyses. A short scene is mounted in a studio environment. Students are required to synthesize the skills of director, designer, dramaturg and actor in projects that are based in analysis, interpretation and communication while also completing a diagnostic critique of their classmates' scenes.

THSP 423 Advanced Problems in Acting (3)
Further development of the actor’s instrument with emphasis upon performance style in the theatre. Prerequisites: Theatre and Speech 151, 221, 2 semesters of 200r and/or approval of
Performance style is introduced to allow student actors to explore other types of plays, requiring students to research time periods and modes of lifestyle. Through scenes and monologues, students prepare research focused on the guidelines of a given character’s values, ideas and beliefs that are appropriate to the circumstances of the play and the historical needs of the time period.

THSP 431  Directing II (3)
Directing of short scenes for laboratory presentation and participation in diagnostic criticism. Prerequisite: Theatre and Speech 331 and approval of instructor. Co-requisite: Theatre and Speech 300r or 400r. Required course for B.A. Theatre, B.S. Theatre.

Students continue to hone their analysis skills through the presentation of scenes and diagnostic criticism. This course is currently being redefined to allow students to direct a one-act or ten-minute play that would introduce design collaboration into the course, furthering the research opportunity in this class. Research is one of the primary tools in a director’s skill set. In order to communicate with actors, designers and audience, students of directing begin their process in research and analyzing that research in order to develop an individual approach and/or concept to a play.

Directing research includes a complete preparation of given circumstances including geographical, historical, economic, social, political and religious aspects of given time and place as well as visual and aural research.

THSP 457  Conceptual Foundations of the Modern Theatre (3)
Studies in the concepts of selected playwrights, directors, and designers who helped to shape the directions of the twentieth-century theatre and its drama. Prerequisite: approval of instructor.
Elective for B.A. Theatre, B.S. Theatre Education and Drama minors. Elective for Theatre minors.

This course focuses on the work of specific theatre artists whose work in theatre changed the direction of the art form. Research is the major teaching method in this course. Students create their own textbooks through the research they contribute. Students will be assigned a different artist to research each week and will present their research to the class in the form of oral reports with written material to be turned in to the instructor. Critical assessments of each artist involved dissecting their early influences and tracing the growth of their art and also analyzing their artistic growth and impact on others. Students will be tested on their ability to compare and contrast different individuals in regards to their ideology, style, theme or background. Research papers required a more in-depth look at a certain aspect of theatrical theory or style.

THSP 459  Playwrights’ Workshop (2)
Use of rehearsal, performance, and production process for the development of student writing for the stage. Prerequisite: Theatre and Speech 259r, 331, 300r and/or approval of instructor.
Required for B.S. Theatre Education. Elective for B.A. Theatre, Theatre minor and Drama minor.

Research as a means of inspiration and a support of ideas is stressed in this upper division playwriting course. Plays and styles of writing require the student to fully understand the conditions under which certain works were written and the influences that came from these works. In creating their own plays, students are encouraged to delve into their chosen subject and produce research as an element of their creative process.
The Departmental Honors Program allows exceptional students to receive special recognition for their academic achievements. Departmental honors is bestowed upon students who have maintained high academic standards in their course work, completed an acceptable two-semester, four-hour honors project, and passed an oral examination. The departmental honors project allows each honors candidate to deepen knowledge and increase skills in a particular discipline. Typical honors projects include original research or literary analysis, scientific experimentation, or artistic expression.

In 2003 Ben Williams, theatre major and member of the University Honors Program, presented his Departmental Honors Thesis entitled “HaDivadlo In Chattanooga: Critical Assessment of the Process of Producing School for Fools”. As Ben Williams stated in his thesis:

The goal of this project was to create an experimental theatre production called School for Fools in the Studio Theatre of the UTC Fine Arts Center in February of 2003. Spanning nearly an entire year, the process for me was one of compiling a dramaturg’s notebook of research and materials related to the play, adapting and revising the text from the original, written by Belgian playwright Michel de Ghelderode in 1937, creating costume and set designs, appropriating a cast, raising funds for the production, and then directing the play.

The project director for the thesis was Robert Duffy, former head of the Department of Theatre and Speech. Theatre department examiners were Stacy Ray, assistant professor and Mac Smotherman, professor.

Research is an essential tool in the department’s program and supports the mission of encouraging students to make compelling choices and to take risks in their artistic work. Students are required to learn and practice research skills in their own work and they are also invited to share in the research of faculty members as each prepares for upcoming productions and projects. Students are welcomed into design meetings and are an integral part of design presentations.

2.9 Students have opportunities to apply what they have learned to situations outside the classrooms.

Student Internship / Practicum / Clinical Opportunities

The program curriculum supports the students in preparing them to audition and/or gain positions in theatre outside of the university setting. Summer breaks are often used as opportunities to gain professional experience in theatre through internships and summer appointments. Students participate in auditions, portfolio reviews and interviews at the Southeastern Theatre Conference (SETC) and the Tennessee Theatre Association (TTA). Under the guidance of faculty members, students receive advice in preparing audition pieces, resumes and design/technical theatre portfolios.

In the summer of 2008, the theatre department sponsored and hosted a Shakespeare Intensive led by Kate Forbes for UTC students as well as members of the community. The intensive lasted two weeks, culminating in a workshop production of scenes from Macbeth. The number of participants was limited, per Ms. Forbes’ request, insuring that each student could receive individual instruction. Kate Forbes is an award-winning actor and teacher who is an instructor at The Public Theatre
Shakespeare Lab in New York, the Yale School of Drama and Fordham University. Her acting credits include Portia in *The Merchant of Venice* at the Royal Shakespeare Company as well as Desdemona in *Othello* at The Public Theatre, the Broadway productions of *Macbeth*, *The School for Scandal*, *Inherit the Wind* and *Sight Unseen*.

Since the fall of 2001, Theatre majors have held internships and/or apprenticeships at professional theatres or related cultural/educational institutions including the Wooster Group in New York, New Dramatists in New York, Actors Theatre of Louisville, Utah Shakespeare Festival, Spoleto Festival USA and Actors Express in Atlanta. Additional summer intensives have been attended at Circle In The Square Theatre in New York.

Internships, apprenticeships and summer intensives are typically extra-curricular and may occur after students have completed their studies at UTC. These experiences often act as a segue way into graduate schools. For example one student is currently pursuing her M.F.A. in New York University in the acting program. Other students are often hired as full time employees, as was the case at New Dramatists in New York. Another graduate is currently working with the avant-garde theatre company Elevator Repair Service in New York. The department has a strong history of placing students in elite internships and is strongly pursuing the return to this strength as a benchmark of our teaching philosophy.

Many students have worked backstage with local and touring productions through association with IATSE local 140. This opportunity exposes students to methods and processes used by touring professions in design/tech and performance.

The department is committed to sponsoring student trips to observe theatre and/or participate in workshops and exhibitions at such venues and events as the Humana Festival of New Plays at the Actors Theatre of Louisville, which the department has been attending since 2005. In addition to seeing the premiere of new work, students participate in workshops with playwrights, directors, dramaturges, actors and other production personnel. In the summer of 2004 the faculty traveled with a group of students to New York and were able to see theatre and visit other cultural institutions. The department, with students receiving free transportation, accommodations and tickets to specific events, financially underwrote both of these trips.

The department has also sponsored short day trips to Atlanta. In the fall of 2006, fifteen students attended *Aladdin* at the Alliance Theatre and *Voices Underwater* at Synchronicity Performance Group. In the spring of 2007, fifteen students attended *Dark Stories for Boys* at Actor’s Express and *Rachel Corrie* at Synchronicity Performance Group. Also in the spring seven students attended *Richard III* at Georgia Shakespeare Festival. In the fall of 2008, sixteen students and faculty attended *Antigone* at Georgia Shakespeare and *The New Century* at Actor’s Express. The department paid for all student tickets and transportation costs.

In the fall of 2008, the faculty formalized an idea to help underwrite the costs associated with attending theatre. Theatre majors and minors will be reimbursed for theatre tickets they purchase on their own, up to $100 per year per student. By supplementing the rising costs of tickets, the faculty opens up the possibility for more students to see theatre, which is an opportunity to enrich their theatre education.

In the fall of 2007, a Friday Focus seminar was created by faculty members to provide the students with another avenue to learn about the art of theatre outside the classroom. Friday Focus seminars included the following special guests and topics:
• Discussion with professional playwright Arlene Hutton who spoke about her development as a playwright and the practical issues surrounding getting plays produced as well as the value of grant writing and being an independent producer.
• Members of the Aquila Theatre Company of New York held a workshop on actor movement techniques and physical relaxation and readiness.
• Members of Chicago’s Second City Theatre held a workshop on long form improvisation techniques, allowing students to participate in group devised improv games and storytelling devices.
• Professional actor Dennis Haskins spoke to the students about career paths in the world of film and television. He responded to questions and provided practical advice about audition techniques and the ins and outs of working with agents and casting directors.
• Audition techniques and design portfolio workshop with members of the UTC theatre faculty and staff.
• Directing students presented ten minutes scenes for the department and invited guests.
• George Quick, producing director at the Chattanooga Theatre Center, spoke with the students about career paths, education and training.
• UTC Theatre faculty member, Karen Henderson, taught a workshop on choreography and theatre movement.
• UTC Theatre faculty member, Steve Ray, taught a workshop on Creativity.

The theatre department is intent on providing many opportunities for the students to experience professional theatre, as both audience members and as practitioners. Seeing the work of other artists may nurture the individual goals of students and gives them a chance to see the ideas of others in performance.

2.10 Students are exposed to professional and career opportunities appropriate to the field.

The department encourages theatre students to attend state, regional and national theatre conferences, such as those held by the Tennessee Theatre Association (TTA), the Southeastern Theatre Conference (SETC) and the United States Institute for Theatre Technology (USITT). These conferences offer students an exposure to a plethora of workshops and panels presented by professors, professionals and instructors from across the country.

Under faculty advisement, students receive help in preparing audition materials such as resumes and monologues as well as design portfolio assistance. Workshops are scheduled to prepare students to enter the professional world with confidence and with the materials needed to present themselves to future employers.

Two bulletin boards in the UTC Fine Arts Center are designated as information centers for students seeking information on graduate schools, summer programs and workshops. Articles as well as correspondence from former graduates offer information about upcoming professional productions as well as workshops in the region.

The Dorothy Patten Fine Arts Series is presented each year in the UTC Fine Arts Center complex, which also houses the Department of Theatre and Speech. The Patten Series brings in national and international artists and performers. Over the past six years students have had the opportunity to see productions by the Aquila Theatre Company of New York, The Acting Company, Chicago’s Second City, the American Shakespeare Company, Minnesota Dance Theatre, Atlanta’s 7 Stages,

Workshops by many of these artists directly benefit the students. Some examples:

2003-2004
- Aquila Theatre of New York presented an acting workshop that focused on Shakespeare.

2004-2005
- Anthony Zerbe, professional actor in theatre and film held a discussion about the acting profession and answered questions posed by students.
- 7 Stages Theatre Company of Atlanta held an acting workshop.

2006-2007
- American Shakespeare Company held a workshop on the language of Shakespeare.

2007-2008
- Aquila Theatre Company of New York presented a workshop on actor movement.
- Second City presented a workshop on improvisation.

In the summer of 2008, the theatre department sponsored and hosted a Shakespeare Intensive led by Kate Forbes for UTC students as well as members of the community. The Intensive lasted for two weeks, culminating in a workshop production of scenes from *Macbeth*. The number of participants was limited, per Ms. Forbes’ request, insuring that each student could receive individual instruction. Kate Forbes is an award-winning actor and teacher who is an instructor at The Public Theatre Shakespeare Lab in New York, the Yale School of Drama and Fordham University. Her acting credits include Portia in *The Merchant of Venice* at the Royal Shakespeare Company as well as Desdemona in *Othello* at The Public Theatre, the Broadway productions of *Macbeth*, *The School for Scandal*, *Inherit the Wind* and *Sight Unseen*.

The department has a history of bringing in guests artists to work with the students. The following is a list of events from 2003 to the present:

- In 2004 the department produced *Holy Days* by Sally Nemeth. The department brought in Ms. Nemeth to talk with the students about the playwriting process. She held a workshop with the students and members of the University community about the craft of playwriting.
- In 2005 for a production of *Electra*, Kofi Mauko, an specialist in African drumming, and Rebeekah Mauko, a specialist in African movement, worked with the students throughout the rehearsal process.
- Liz Duncan, guest artist in acting, participated in three productions: *Blithe Spirit* in 2004, *The Foreigner* in 2005 and Linney’s Shorts (One-act plays by Romulus Linney) in 2006. Providing an opportunity for students to work with more advanced actors improves their understanding of discovery and professionalism, while allowing them to see the work habits of others.
- Dottie Youells, scenic artist, worked with students on scenic painting techniques in 2007 for *Crimes of the Heart* and in 2008 on *Rhinoceros*.
- Patrick Sweetman, theatre faculty member, performed in two productions with the students in the 2005 production of *The Foreigner* and in 2008 in *Peace*.
During department sponsored theatre trips to professional theatres, students are granted the opportunity to participate in pre-show or post-show discussion with theatre artists in which they can learn about the creation of theatre from professional artists. The Actors Theatre of Louisville’s Humana Festival of New Plays provides a number of workshops for college students covering such topics as: playwriting, directing, working with a dramaturg, arts management and the play development process.

Providing professional and career opportunities for the students have been a priority for the faculty and will continue to be stressed as part of the program. Workshops, theatre trips and guests artists encourage the students to seek out their own career path. These exposures to the outside work of other artists keep the faculty current with ideas and advances that are happening in the professional world of theatre.

Placement of Students in Occupations Related to Major Field of Study

The following is a partial list of graduates and their careers paths.

- Whitney Britt graduated in 2007 and is currently the Executive Assistant – Production Manager for the Chattanooga Symphony and Opera. While still a student, she served as a production assistant with Spoleto Festival USA and was an intern at the Arts and Education Council. She is currently applying for graduate schools in Theatre Management and Arts Administration.
- Ashanti Brown graduated in 2005. She was accepted into the apprenticeship program at the Actors Theatre of Louisville and is currently in the graduate acting program at New York University.
- Laura Coates graduated in 2005 and worked in several theatres in Atlanta as a stage manager and costume assistant. She is now pursuing a law degree at Georgia State.
- Rhys Dawson graduated in 2005. He works as a sound engineer in Knoxville and recently completed a year touring China with 42nd Street.
- Jonathan Durnell graduated in 2007. He is currently living in Los Angeles pursuing an acting career.
- Malcolm Haymes graduated in 2005. He won the Joseph Jefferson Award for Best Director in Chicago for his production of Laughter on the Twenty-Third Floor at the Shattered Globe Theatre.
- Zech Hook graduated in 2007. He is currently living in Los Angeles pursuing an acting career.
- Matt Johnson graduated in 2006. He is currently living in Chicago pursuing an acting career. Matt was recently in a production of Closer at A Dreaming Experience Theatre.
- Jess Kenyon graduated in 2005. She currently works at the Chicago Shakespeare Theater as a wardrobe assistant.
- Brenda McCann graduated in 2003 and received her M.F.A. from the University of Connecticut and works as a freelance costume designer in Chicago. She worked as a design assistant for Chicago Shakespeare and recently designed shows for Theatre in the Center, Peninsula Players and Theatre Seven in Chicago.
- Brooke Ward graduated in 2002 and is currently pursuing a graduate degree in Occupational Therapy in Memphis.
- Ben Williams graduated in 2003. He lives in New York City where he is a member of Elevator Repair Service Theatre. He has performed in all of their shows nationally and internationally since 2004 and he also works as a freelance technician in other downtown theatres. He is currently developing new works with Elevator Repair Service and The Wooster Group.
- Jessica Wilson graduated in 2008 and is pursing a Masters degree in Education.
• Annie York graduated in 2007. She lives in Atlanta and is an acting intern at the Actor’s Express. She recently performed in their production of *The New Century*.

• Andrew Zimmerman graduated in 2003 and is living in New York working as an actor. He recently appeared in The Looking Glass Theatre’s premiere production of *Odyssey*, playing Odysseus. He is also the finance associate at Theatre for a New Audience.

2.11 **The program uses appropriate indicators to evaluate appropriate and sufficient achievement in service courses.**

The department offers many courses designed to fulfill other curriculum requirements for the university. Through student evaluation surveys given each semester, the faculty is able to assess the goals and outcomes of each course.

Seven of the following eight courses are considered general education courses by the university. The UTC General Education Committee reviews these courses every five years. As stated in the catalog:

> The general education curriculum lies at the heart of the university's mission, providing not just a foundation for academic study but also the tools and intellectual experiences to promote learning long after its students have left campus. The UTC faculty believes that this curriculum can expand the students' knowledge base, analytical and communicative faculties, and aesthetic sensibilities, while also fostering a sense of social awareness that is essential for citizenship in our increasingly complex global village.

To accomplish these goals, the UTC faculty has developed a curriculum, overseen and maintained by the Faculty Senate General Education Committee.

The general education requirements for fine arts courses:

• include a writing component which counts for at least 1/5 of the grade in fine arts courses.

• hold human experience as the center of concern.

• concentrate on significant or influential events or works of human culture and civilization.

• explore human activities as expressions of the time and place in which they occurred.

• illuminate the relationship between significant creative expression and the processes of society, politics, and everyday life.

• provide an awareness and explanation of basic human values and moralities, and demonstrate how systems of belief infuse all inquiry.

• develop students' potential for creativity, depth of feeling, critical analysis, and appreciative awareness, in both written and oral form.
The following courses are accepted theatre components that fulfill the general education requirements as stated by the UTC Faculty Senate General Education Committee.

THSP 111  Introduction to the Theatre (3)
A study of the theatre and its drama; examination of selected plays as representative types of drama, as products of a cultural milieu, and as works intended for performance. Designed to heighten the student’s perception, appreciation, and enjoyment of a variety of forms of theatre in performance.

THSP 113  Introduction to Dance (3)
An introductory study of dance forms and function and of specific practices in a range of different cultures. Designed to heighten the student’s understanding and appreciation of how dance expresses aesthetic values and how it embodies social, religious and political values.

THSP 115  Theatre: Introduction to Performance (3)
Introduction to acting and use of total instrument in the theatre. Emphasis upon dramatic theory and literature and their relationship to performance.

THSP 255  The Theatre to the Renaissance (3)
History of the theatre as an art and as an institution from its beginnings to the 17th century. Prerequisite: Theatre and Speech 151 or approval of instructor.

THSP 257  The Theatre from the Renaissance to the 20th Century (3)
History of the theatre as an art and as an institution from the Renaissance to the 20th century. Prerequisite: Theatre and Speech 151 or approval of instructor.

THSP 280  Introduction to Film (3)
The history and language of motion pictures studied by viewing and analyzing selected film masterpieces and the ideas they explore.

THSP 457  Conceptual Foundations of the Modern Theatre (3)
Studies in the concepts of selected playwrights, directors, and designers who helped to shape the directions of the twentieth-century theatre and its drama. Prerequisite: approval of instructor.

The following course is taught as a requirement for the following degree programs:

THSP 109  Public Speaking (3)
Practical application of the principles of public speaking and group discussion.

B.S. Art Education
B.A. Psychology
B.S. Psychology
B.S. Business Administration: General Management
B.S. Business Administration: Human Resource Management
B.S. Business Administration: Industrial Management
B.S. Business Administration: Marketing
B.S. Business Administration: Entrepreneurship
In student evaluations of faculty from the fall semester of 2006 (provided by the UTC Office of Planning, Evaluation, and Institutional Research) the following results were calculated.

**FIGURE 10: STUDENT RATINGS OF FACULTY**


**Responses to statement: The instructor of this class is an effective teacher.**

<table>
<thead>
<tr>
<th></th>
<th>UTC</th>
<th>College</th>
<th>Dept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>9%</td>
<td>9%</td>
<td>9%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>25%</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>59%</td>
<td>59%</td>
<td>62%</td>
</tr>
</tbody>
</table>

**Responses to statement: My instructor presents the subject matter clearly.**

<table>
<thead>
<tr>
<th></th>
<th>UTC</th>
<th>College</th>
<th>Dept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>11%</td>
<td>11%</td>
<td>12%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>25%</td>
<td>25%</td>
<td>22%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>56%</td>
<td>56%</td>
<td>61%</td>
</tr>
</tbody>
</table>

**Responses to statement: My instructor is well-prepared for class.**

<table>
<thead>
<tr>
<th></th>
<th>UTC</th>
<th>College</th>
<th>Dept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>6%</td>
<td>5%</td>
<td>9%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>18%</td>
<td>18%</td>
<td>18%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>72%</td>
<td>74%</td>
<td>69%</td>
</tr>
</tbody>
</table>

**Responses to statement: My instructor is willing to help students.**
Responses to statement: My instructor grades fairly.

Service courses are regularly evaluated for content and success by both theatre faculty as well as the university general education committee. The department is currently reviewing the manner in which syllabi are constructed in theatre general education classes as adjunct instructors teach many. A more formalized structure of each section of THSP 111 (Introduction to Theatre) and THSP 115 (Introduction to Performance) is currently being discussed in order to insure that students taking different sections of the same course may expect a similar content regardless of instructor.

2.12 Courses are offered regularly to ensure that students can make timely progress.

The department is on a fairly structured schedule that allows students to progress with regularity and in a timely manner. There has been an occasion during the past three years when some courses were not offered as they were taught by Professor Robert Duffy, who became ill and subsequently passed away. This moment of time did not, however, hamper any student from progressing toward graduation. Jim Lewis, professor emeritus, returned to take over some of these classes and other faculty members were able to continue teaching the remainder of Professor Duffy’s course load.

Some theatre and speech electives have not been offered on a regular basis, as the professors who developed and taught those electives have either retired or passed away. The department is reviewing which of these courses the current faculty can teach and which courses need to be redesigned to better reflect the specialties of those now teaching.

The courses currently under review and/or revision:

- **THSP 257** The Theatre from the Renaissance to the 20th Century (3)
  
  *History of the theatre as an art and as an institution from the Renaissance to the 20th century.*

  The title of this course will be changed to: “The Theatre from the Renaissance to the Present.”

- **THSP 259r** Playwrights’ Seminar (2)
  
  *Development of the playwright’s craft through exercises in dramatic writing, critique, and examination of dramaturgical principles*
The former head of the department who is now deceased taught this course. Due to this shift, the playwriting seminar is currently being reevaluated. Part of the reevaluation being discussed by current faculty is to change the credit hours of this course from two to three.

THSP 343  History of Costume (3)
Study of wearing apparel, principally in the western world from ancient Egypt to the present with a particular emphasis on clothing as a reflection of the cultural milieu.

A professor who has retired taught this course. We are currently planning to develop this course into a History of Décor class that would serve a broader need in our core curriculum and would better suit the experience and expertise of current faculty members.

THSP 431  Directing II (3)
Directing of short scenes for laboratory presentation and participation in diagnostic criticism.

This course is currently being redefined to allow students to direct a one-act or ten-minute play that would introduce design collaboration into the course. This slight shift in direction would underscore the idea of conceptualization and analyzing in order to find an individual point of view that more fully exploits the use of all of the tools of directing, including communicating with designers.

THSP 459  Playwrights’ Workshop (2)
Use of rehearsal, performance, and production process for the development of student writing for the stage.

The former head of the department who is now deceased taught this course. Due to this shift, the playwriting seminar is currently being reevaluated. Part of the reevaluation being discussed with the current faculty is to change the credit hours of this course from two to three.

In addition the department is exploring the possibility of creating a formal course in musical theatre, a rotating topics design course and theatre movement which would be added to the curriculum as electives.

Courses are offered regularly and are currently under review if faculty changes have altered their original intent. The curriculum currently in place for the Bachelor of Arts in Theatre and the Bachelor of Science in Theatre Education is appropriate and fulfills the department’s goal of educating students based on the foundations and traditions of theatre education in a liberal arts environment. Attention has been paid to areas where the curriculum is currently being shifted because of faculty changes and will be strengthened when the UTC faculty curriculum committee has adopted these changes.

The service courses now offered by the department serve a vital function in fulfilling the goals of the general education requirements of the university. Additional review of course content is needed to possibly undertake a more standardized approach to the “introduction” courses currently offered.

The frequency of course offerings needs to be looked at very closely, realizing the areas of instruction of the current faculty along with future proposed courses. The continuation of the
missing faculty line, formerly held by Mark Ridgeway until 2003, causes difficulty in course offerings as well as assigning production responsibilities.

The department is working toward sharpening the current curriculum to better reflect the strengths of the new faculty while serving the students. With an eye to the future, the department believes that a full exploration of the benefits of being accredited by NAST will be undertaken within the near future.

**SUMMARY STATEMENT**

The curriculum is appropriate to the level and purpose of the program. Providing a creative environment for students to explore the different disciplines of theatre deepens their theatre education and their education in general. Through the performance and production classes, students are encouraged and free to apply what they have learned in order to develop their own creativity as well as learning how to work within a collaborative environment.

Through the commitment of the faculty to give students the opportunity to see professional theatre performances that explore a range of styles, the program continues to meet current trends and expose the students to companies and artists from whom much information can be gained. Theatre is an art form that demands a clear understanding of research and critical thinking. Students must utilize these skills in every area of the discipline in order to uncover their own individual artistic voice. The department provides a wealth of support for students to learn from professionals through workshops and guest artists. The curriculum supports the department’s new mission statement to encourage the students to take risks, make compelling choices and think independently.

**Strengths and Weaknesses and of Support**

**Weaknesses**
- Need better oversight for general education courses, particularly of adjunct instructors.
- The need for additional 300 level courses.
- Missing faculty line puts pressure on existing faculty to offer courses with regularity.
- Musical Theatre Workshop is currently not offered for credit.
- Need for movement and voice and diction classes for actors.
- Lack of playwriting classes since Robert Duffy’s death.
- Need more surveys and feedback on curriculum from students.

**Strengths**
- Curricular changes are proposed and reviewed regularly.
- The department provides a broad-based curriculum for majors.
- Strong general education component.
- Providing service classes to the university.
- Encouragement of critical thinking.
- Hands-on participation in the creation of theatre.
- Exposure of students to a wide variety of opportunities within the field of theatre.
- Graduates have largely continued their work as theatre artists.
- Revived interest in reaching out to the community.
- Placement of graduates in cutting edge theatres.
Part 3. TEACHING AND LEARNING ENVIRONMENT

3.1 The program’s instructional practices are consistent with the standards of the discipline.

Instructional practices used by the Theatre and Speech faculty are consistent with the standards of the discipline, following a range of methods and approaches. There is not a singular doctrine or approach that is followed, such as exclusively following Sanford Meisner’s techniques for acting or utilizing a single method for lighting the stage. The faculty utilizes a broad range of methods, philosophies and approaches in the training of students.

Theatre courses involve a variety of pedagogical practices. From lecture classes to individual studies courses, students experience a wide range of learning environments and styles. Courses, such as acting, directing and stagecrafts, involve both lecture and laboratory exercises. Analytical and history courses are primarily lecture and research based. Performance and production courses are primarily activity-based experiences. High activity courses include acting and movement courses. Peer education occurs in many courses as students do project based work, but perhaps most significantly within crew activities. Many courses employ group and/or individual presentations. This range of pedagogy is consistent with other accepted theatre programs in the country. The department offers no on-line courses, but many courses utilize Blackboard.

Performance and Practice (THSP 100r/200r/300r/400r) is a course where students demonstrate a wide range of skills they have learned in class, as well as a course in which they learn new methods and techniques. The variety of experiences include the preparation and construction for the department’s public performances, rehearsals of the production for the cast and running crews, as well as the performances themselves. All theatre majors are required to complete two hours each of THSP 200r, 300r and 400r as a minimum. This translates into work of on twelve different productions over six semesters. In both casting and crew assignments, the faculty seeks to assign students to a range of roles and production responsibilities, during the course of their tenure. Guest artists have been employed as performers to allow students the experience of working with more advanced actors.

Students have opportunities to discuss course offerings and content, formally during end of semester departmental discussions, as well as with individual faculty members. For example in 2005, students discussed their needs for specific instruction in welding and lighting. A course was offered to meet their needs. As there is currently not a 300r or 400r level course in design, a section of THSP 461r, Directed Studies in Advanced Production, will be offered in the spring of 2009 to address their needs. Productions are selected to meet the performance and production opportunities needed by specific students.

Students are vitally involved in the central activity of the department. The principal research/creative effort of the faculty is the production of plays and other forms of performance for the university theatre. Students serve as assistant directors and designers, stage managers, cast members, and members of production crews. Most directors invite widespread participation in the pre-production process. Students are able to initiate department-supported projects for demonstration labs and summer theatre production. Advanced work may be done under the supervision or direction of the faculty.

Each semester the department conducts a forum for students in the program at which they evaluate and provide feedback valuable for future planning. This end of semester discussion is a valuable forum for students to share their thoughts with the faculty and staff.
The system for the end of term assessment of students in production labs (THSP 100r/200r/300r/400r) is in transition. In past years, this process, known as juries, has been in two phases: first the faculty and staff meet to discuss how the student had participated and evaluate the student’s growth; second, the students meet with the faculty and staff individually to discuss the key points of the first phase. The faculty and staff advise the student as to future opportunities and recommendations for growth, and obtain feedback from the student. A common observation from the students was that they felt extreme pressure during the jury process. Thus, we are currently dispensing with the second part of juries, except in cases where a meeting with the faculty is imperative. Otherwise findings will be communicated on a one-to-one basis and/or via written comments.

The program generally meets NAST guidelines, although it has not been NAST reviewed. The department is considering applying for NAST membership, which, if meeting all necessary requirements would further indicate the program is consistent with the standards of the discipline.

Additionally, it meets SACS (Southern Association of Colleges and Schools) standards, as demonstrated by continued accreditation of UTC and its programs. Qualified and subject competent instructors teach all of our courses. We believe the UTC Theatre programs instructional practices are consistent with the standards of the discipline.

3.2 As appropriate to the discipline, the program provides students with the opportunity for interaction with one another, faculty, and professionals in the field.

Students majoring in theatre have extensive opportunities to practice the art in Performance & Production labs under faculty/staff direction or supervision as well as opportunities through independent projects administered by the department. Typical assignments for Performance & Production labs include acting, technical execution of scenery, costumes, properties, lighting, and sound for university theatre productions or demonstration labs. Upper-level students serve as crew heads, stage managers, and assistant designers and directors. Advanced students may be assigned to direct or design productions. These experiences provide extensive opportunities for interaction of students with not only other students, but with faculty and staff as well.

All members of the theatre faculty are actively engaged in theatre production and work alongside students in creating productions. Students participate in design and production meetings, activities within the shops and theatres, and in discussions about the productions.

Students participate in auditions, portfolio reviews and interviews at the Southeastern Theatre Conference (SETC) and the Tennessee Theatre Association (TTA). Their attendance at conferences brings not only the experience of the formal conference presentations to students, but also the potential for observing and interacting with students from other programs. The department has and continues to offer financial support for students to participate in conferences.

The department regularly sponsors trips to observe regional and national theatre productions. Typically, twice each year the department arranges trips to Atlanta to attend theatre performances, often getting opportunities to speak with performers and/or staff at the venues. The department provides not only the funds to purchase the students’ tickets, but also covers transportation costs for students to these events.

Annually, the department sponsors trips to attend College Days at the Humana Festival of New American Plays, produced by the Actors Theatre of Louisville. In addition to seeing the premiere
productions of new American plays, this trip also allows students to speak with playwrights, dramaturges and other members of the theatre producing organization, as well as students from other institutions. The department provides tickets, transportation costs, lodging and a per diem for our students participating in this event.

Theatre majors have held internships at professional theatres or related cultural/educational institutions since 2002 including the Utah Shakespeare Festival, Georgia Shakespeare, Berkshire Theatre, Actor’s Express, Actor’s Theatre of Louisville, the Wooster Group, New Dramatists, and the Elevator Repair Service.

In 2007 the department developed a series titled Friday Focus in which a variety of presentations are brought to students, including theatre professionals from a variety of differing backgrounds and areas of the disciplines. These sessions have been an attempt to bring the active, outside world of theatre directly to our students. We continue to look for opportunities to expand the range of perspectives that we can bring to the Friday Focus series.

### 3.3 Effective advisement is provided by well-informed faculty and/or professional staff.

The department has a record of academic advising by seasoned faculty members. It is common for new faculty members to not advise students until well into their second year or later, trying to acclimate the faculty member to the institutional practices and policies before providing academic advisement. UTC typically offers faculty members training and informational sessions regarding academic advisement. Faculty members are required to attend such sessions when the Records Office or the Provost’s Office believes significant policy changes have occurred.

The department attempts to balance the advising load among the faculty, rather than to have only a single individual or two do all of the advising. As a result of faculty changes in recent years, there are currently only two primary theatre area advisors, but additional faculty members will be assimilated into the advising process as soon as seems prudent.

Because of the program’s size and the high level of frequent faculty and student interaction, advising is often conducted on a regular basis. The areas of concern can be academic, professional/career or personal. The department has made no effort to have policy statements regarding informal advising, but rather, depends on the professionalism of the faculty and staff to give appropriate advice.

### 3.4 Library holdings are current and adequate to meet student needs for class projects and research.

The Lupton Library has current and adequate holdings to meet the needs of our program. The data provided by the Lupton Library and the statements following it, detail the holdings of the library. Last year the Library spent approximately $15,511 on theatre-related holdings. The Lupton Library is proximate to the Fine Arts Center, providing easy access for students and faculty.
The mission of the T. Carter and Margaret Rawlings Lupton Library is to support the teaching and research of the faculty and students of the University of Tennessee at Chattanooga through developing collections and services that promote and enhance the University's curriculum and research endeavors.

### Library Collections

As of October 2008, the Library’s monograph collection consists of 384,687 titles, of which 4,768, or 1.2% of the total, are books bearing the call numbers PN1560 - PN3307, appropriate to the study of theatre, drama, and public speaking. The Library’s collection of audiovisual material consists of 8,076 video recordings and DVDs some 948, or 10.5% of which deal with theatre, film, and related themes.

In regards to serial support, the Library and the faculty of the Theatre & Speech Department have identified 24 currently received journal subscriptions (out of 1,737 direct print, microform, and digital subscriptions) supporting the department’s curriculum and research needs. A list of these titles is attached. In addition, the Library subscribes to numerous electronic journal packages, aggregated sources, and other online tools. The total number of full-text resources available through these sources is 21,468 titles, including open access titles, of which 126 are serial titles relevant to the subject of theatre, film, and speech. These resources are accessible 24/7 from any internet connection. The primary article identifying tool purchased by the Library to support Theatre and Speech research is MLA International Bibliography. Additional indexing to journals in the field is available through Humanities and Social Sciences, and Arts and Humanities Research. In addition, the Library subscribes to the Duke Scholarly Collection, Project Muse, JSTOR, and the Literature Resource Center, all of which offer support for Theatre and Speech studies.

### Library Holdings of Materials Relevant to Program

<table>
<thead>
<tr>
<th></th>
<th>Books</th>
<th>Periodicals</th>
<th>Video/Films</th>
<th>Audiotapes</th>
<th>Other*</th>
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<tr>
<td>Count</td>
<td>4,735</td>
<td>126</td>
<td>851</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>

* Source: Lupton Library, Department of Acquisitions
As part of the process of building and maintaining the collection, each year a portion of the Library’s materials budget is allocated to each academic department for the purchase of materials specific to the needs of that department. The allocation for the Theatre and Speech Department for the academic year 2007-2008 for one-time, non-journal purchases was $4,000, from a total allocation to Academic Affairs of $114,600. In 2006-07 the Library implemented a new collection development paradigm with librarians assigned as liaisons to academic departments. Each librarian was provided a budget for the purchase of materials to support the curriculum of that academic department, with the emphasis on materials appropriate to undergraduate and graduate student use. Library liaisons, in addition to collection development responsibilities are charged with enhancing communication to keep the academic departments informed of Library services and opportunities.

For twenty-four print, microform and electronic subscriptions faculty members of the Theatre and Speech Department have identified as germane to their curriculum and research needs, the Library paid $2,581 for the year 2008.

The following table outlines expenditures for the Theatre and Speech Department over the past five years.

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</thead>
<tbody>
<tr>
<td>Book expenditures</td>
<td>6,000</td>
<td>6,000</td>
<td>4,000</td>
<td>4,000</td>
<td>4,000</td>
</tr>
<tr>
<td>Serials expenditures</td>
<td>2,581</td>
<td>2,337</td>
<td>2,282</td>
<td>2,263</td>
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<tr>
<td>Digital expenditures</td>
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<tr>
<td>(MLA)</td>
<td>6,930</td>
<td>6,600</td>
<td>5,800</td>
<td>5,500</td>
<td>5,800</td>
</tr>
<tr>
<td>Total expenditures</td>
<td>15,511</td>
<td>14,937</td>
<td>12,082</td>
<td>11,763</td>
<td>11,839</td>
</tr>
</tbody>
</table>

The periodicals currently purchased for theatre studies needs to be evaluated. Omissions of some key periodicals need to be addressed, which may require substitutions, as the current library budget for periodicals is flat, if not declining.

Additional theatre holdings are kept within the department. The personal libraries of several former theatre faculty members are available to theatre students. While no formal space has been dedicated for such a collection, we have open storage for our holdings in the trap room of the Ward Theatre. Primarily consisting of scripts, but including texts and other theatre books, theatre students have access to the collection whenever the Ward Theatre is open (during normal class hours, including afternoon shop hours). This open access has resulted in some loss of books (minimal at this point), but space is at an absolute premium on campus. Additional space is needed for a departmental library.

Individual faculty members have made their personal libraries available to students as well. Scripts, books and periodicals are available to students from these sources.

3.5 The program seeks to include the perspectives and experiences of underrepresented groups through curricular and extracurricular activities.
In addition to close collaboration with their minority peers, students are exposed to diverse points of view through the curriculum, the production program, guest artists and travel opportunities.

The department has no formal plan for including the perspectives of underrepresented groups, but this does not mean such groups are ignored. Course content, where appropriate, does speak to the history and productions of such groups throughout history, including the present time. Script selection for productions reflects the expected gender and ethnicity of returning students, amongst other factors.

The department has sought minority applicants for faculty positions in recent years, as well as encouraged minority student applicants. This continues to be an area in which the department has had limited success, but we are not alone in that. The UTC Department Head Guidebook, for example, states (about Diversity recruitment): “Sometimes this may be difficult, especially if you do not receive a diverse pool of applicants to work with. But, there may be ways that you can make your department more attractive to members of minority groups.” We are not alone in this area.

Our casting for productions is typically color-blind and ethnicity-blind. Roles have often been cast either gender-blind or adapted to become trans-gender. We have emphasized minority recruitment in the department's promotional materials and during recruitment opportunities. The gender and ethnic composition of the students varies from year to year, creating occasional imbalances. The gender and ethnicity chart shows the composition of theatre majors in 2007.

**STUDENT MAJORS: GENDER AND ETHNICITY**

- American Indian: 1
- Asian: 1
- Hispanic: 0
- African American: 6
- Caucasian: 15
- Female (23), Male (14)

The theatre history curriculum includes a unit of Asian theatre and religious issues that have shaped our culture. The modern theatre class covers feminist, African-American and political theatre as well as gender theory. These subjects are covered in other courses as well.

Student travel opportunities have placed an emphasis on theatre work outside of the mainstream theatre and have sought to expose students to artists with diverse backgrounds and perspectives. While only one theatre student in the last five years has exercised the option of the exchange
For the past two seasons, the department has been working to provide sign language interpreters for one performance of each of the departmental productions. This has opened up the department’s productions to the hearing impaired community, both on campus and in the greater Chattanooga community. However, due to state funding cutbacks, this outreach may have to be reduced or eliminated.

3.6 Students have the opportunity to regularly evaluate faculty relative to the quality of their teaching effectiveness.

Student review of teaching is mandated at UTC. All unique courses must be rated each term; courses taught both terms require evaluation only annually. Therefore all regular, formal courses receive evaluation by students of the course instruction.

Below is a sample of Student Ratings (the most recent such ratings provided by OPEIR), which includes courses for both majors and non-majors.

<table>
<thead>
<tr>
<th>STUDENT RATINGS OF FACULTY</th>
</tr>
</thead>
</table>

Responses to statement: **The instructor of this class is an effective teacher.**
Responses to statement: **My instructor presents the subject matter clearly.**

![Graph showing responses]

<table>
<thead>
<tr>
<th>Agreement Level</th>
<th>UTC</th>
<th>College</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>11%</td>
<td>11%</td>
<td>12%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>25%</td>
<td>25%</td>
<td>22%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>56%</td>
<td>56%</td>
<td>61%</td>
</tr>
</tbody>
</table>

Responses to statement: **My instructor is well-prepared for class.**

![Graph showing responses]

<table>
<thead>
<tr>
<th>Agreement Level</th>
<th>UTC</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>6%</td>
<td>5%</td>
<td>9%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>18%</td>
<td>18%</td>
<td>18%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>72%</td>
<td>74%</td>
<td>69%</td>
</tr>
</tbody>
</table>
Responses to statement: **My instructor is willing to help students.**

![Bar chart showing responses to the statement: My instructor is willing to help students.](chart1)

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>6%</td>
<td>7%</td>
<td>8%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>17%</td>
<td>17%</td>
<td>16%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>72%</td>
<td>71%</td>
<td>70%</td>
</tr>
</tbody>
</table>

Responses to statement: **My instructor grades fairly.**

![Bar chart showing responses to the statement: My instructor grades fairly.](chart2)

<table>
<thead>
<tr>
<th></th>
<th>UTC</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Slightly Agree</td>
<td>7%</td>
<td>7%</td>
<td>8%</td>
</tr>
<tr>
<td>Moderately Agree</td>
<td>21%</td>
<td>22%</td>
<td>21%</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>65%</td>
<td>64%</td>
<td>61%</td>
</tr>
</tbody>
</table>

Students in Theatre and Speech courses rate the quality of instruction highly. Data indicates an effective and engaged faculty, accessible and willing to offer assistance to their students.

Intrinsic in the nature of our program, and partially because of the size of the program, students, staff and faculty work closely together throughout the production process.
SUMMARY STATEMENTS

The UTC Department of Theatre and Speech offers students a strong learning environment, through strong teaching, library resources, interaction with peers and outside opportunities. The department has minimal ethnic diversity but works on presenting the ideas of underrepresented groups on stage as well as within course material. While there is not professional theatre in Chattanooga, the department provides opportunities to view quality theatre in other cities. Student comments about the course instruction and the program as a whole are valued and are a catalyst for change.

Strengths and Weaknesses of Support

Weaknesses
- Decreases in library funding.
- Space needed for departmental library.
- Lower than desired ethnic diversity, both in student and faculty/staff populations.

Strengths
- The faculty is open to student needs and input.
- Strong interaction and healthy rapport between students, faculty and staff.
- Students offered opportunities and financial assistance to view theatre beyond the university and city.
- Reasonable gender balance among faculty and staff.
- Frequent advisement and faculty is kept current with student progress.
- Faculty is rated highly in student evaluations.
Part 4. Faculty

4.1 The faculty is adequate in number to meet the needs of the program with efficient teaching loads.

The composition of the faculty is adequate to meet the needs of the program. There are a few areas of concern, which will be addressed in this section. In the spring of 2003 a professor resigned and the budget line for that tenure-track position was not filled as a result of a hiring freeze; that tenure-track line and has yet to be filled.

The current faculty consists of:

- **Four Tenure Track Lines**
  - John Burgess: Tenured, seventh year
  - Gaye Jeffers: Untenured, in second year of appointment
  - Steve Ray: Untenured, in first year of appointment
  - Mac Smotherman: Tenured, twelfth year

- **Five Non-tenure Track Lines**
  - Suzanne Carter: Twenty-fifth year
  - Margaret Clark: Second year
  - Jeannie Hacker-Cerulean: Second year
  - Karen Henderson: Thirteenth year
  - Patrick Sweetman: Fourth year

Adjuncts are employed to supplement the full-time faculty, primarily with service classes. During the fall of 2008, six adjuncts taught ten of eighteen sections of service courses:

- THSP 109 Public Speaking (4 sections)
- THSP 111 Introduction to Theatre (2 sections)
- THSP 113 Introduction to Dance (1 section)
- THSP 125 Dance Technique (1 section)
- THSP 225 Dance Composition (1 section)
- THSP 280 Introduction to Film (1 section)

Additionally, staff from the Southeast Center for Education in the Arts have, and presumably will, teach the following courses:

- THSP 412 Theatre for Youth (Theatre Education)
- THSP 465r Directed Studies in Theatre Education
- As well as elective courses, such as Theatre Movement. (The SCEA Director of Theatre position is currently open, and subject to a UTC hiring freeze).

The program has retained a physical activity requirement, which was dropped from the UTC General Education requirements in 2005, which can be met through departmental offerings or HHP activity courses. It is generally recommended to theatre majors to take departmental courses to meet this requirement.
Teaching loads for full-time faculty are reasonable. Due to the extraordinarily high level of contact hours, faculty who teach Production & Performance Labs have been assigned a nine hour load/semester (including Production & Performance) since 1993. Faculty so involved, often teach a large section of a general education course and one course in the major curriculum. Professor Burgess teaches a six-hour load (including Performance & Production) due to his duties as department head. Speech faculty are typically assigned twelve hours per term, as they have no other departmental responsibilities. In the fall of 2007, the department faculty members averaged 305.5 student credit hours, compared to a university average of 381.3 student credit hour per faculty member. For the department, the average student credit hour/faculty member for the past five fall semesters was 292.6. The department’s lower than general university load is understandable based on its individualized and small group instruction, and in recognition of production responsibilities.

The teaching loads of faculty members allow for courses to be taught with a reasonable frequency of offering, generally without overloading. A new schedule of rotation is to be constructed, as the current faculty have differing areas of expertise, making the previous rotation not as effective. For example THSP 259r Playwrights’ Seminar and THSP 459 Playwrights’ Workshop have not been offered recently. As both courses are only a two credit hour course, it is not a simple substitution for a three credit hour course within a faculty credit hour production load, particularly as it historically has had low student enrollment.

Faculty workloads and course loads have continued to be negatively impacted by the missing faculty line, vacant since 2003. While the department has adapted to make this situation work, it is less than desirable.

Teaching loads for current faculty members must be closely watched. The department’s lost faculty line requires doubling up of production responsibilities for some faculty members. The exact balance between teaching and production work may be tilted away from instruction for a faculty member who is, for example, teaching and designing during the same term.

The following charts indicate faculty credit hour production:

### STUDENT CREDIT HOUR PRODUCTION PER FTE FACULTY (ADJUNCTS NOT INCLUDED)

#### Student Credit Hours/Faculty Member/Semester

<table>
<thead>
<tr>
<th>Semester</th>
<th>UTC</th>
<th>College</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2003</td>
<td>323.2</td>
<td>356.9</td>
<td>265.5</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>310.28</td>
<td>339.8</td>
<td>292.2</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>310.2</td>
<td>338</td>
<td>277.4</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>316.1</td>
<td>359.3</td>
<td>322.8</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>330.6</td>
<td>381.3</td>
<td>305.5</td>
</tr>
</tbody>
</table>
4.2 As appropriate to the demographics of the discipline, the faculty are diverse with respect to gender, ethnicity and academic background.

The department has diversity in gender, but not ethnicity. Women comprise over half, five out of nine, of the full-time positions in the department. However, the department is comprised entirely of Caucasian faculty members. As a state institution, the UTC Office of Affirmative Action has vetted all of our faculty hires. University announcements of positions have sought to attract minority applications. However, minority applications have been extremely low in number and for many positions non-existent. In 2007 the department lost its only African-American faculty member when she elected to resign when her husband accepted a position in another region of the state. The department will continue to seek qualified minority applicants when positions arise in the future. The department recognizes the lack of ethnic diversity as a potential obstacle to attracting additional students having ethnic diversity, which does not reflect the ethnic diversity of our region.

There is a range of diversity in the educational backgrounds of the faculty. Five of nine faculty members hold terminal degrees, while the others hold non-terminal master’s degrees. Largely institutions in the Southeastern United States conferred the faculty’s graduate degrees. Only two faculty members have graduate degrees from the same institution while several are from out of the region. All have degrees appropriate to the subject matter they teach.

Similar qualities, in terms of both ethnicity and educational backgrounds, exist for the adjunct faculty as they do for the full-time faculty in theatre and speech. The department continues to solicit applications for underrepresented populations to hire, when positions are available, but there has been little success in this area. The small number of diverse ethnic applicants is a problem for
many institutions of higher education, particularly in theatre. The relatively low faculty salaries at UTC may exacerbate the lack of interest of this population.

4.3 Faculty are appropriately prepared for the level of the program, at least meeting SACS requirements for faculty preparation.

The faculty of the department meet all standards set by SACS. All teaching faculty teach in the subject area of their graduate education. Five faculty members hold Masters of Fine Arts degrees, recognized as terminal degrees within the Tennessee State systems, one holds a Masters of Music, two hold Masters of Arts degrees, and one holds a Masters of Religious Education (with an expected MA in Film by fall 2009).

The range of interest and specific training is broad and wide, ranging in areas of specific training and areas of specialization of the faculty. The faculty who teach primarily within the speech area of the department have degrees and experience suited to that area of study. The backgrounds of the theatre faculty likewise have a range of training and experience suited to an undergraduate program.

The specific graduate programs and the area(s) of concentration of the Theatre and Speech faculty are shown below. Faculty vitas are located in Appendix C.

### Full-Time Faculty

- **John R. Burgess**  
  M.F.A  
  University of Arizona  
  Theatre Design and Technology
- **Susanne Carter**  
  M.M.  
  Cincinnati Conservatory of Music  
  Voice
- **Margaret Clark**  
  M.A.  
  University of Georgia  
  Speech Communications  
  M.Ed.  
  West Georgia College
- **Jeannie Hacker-Cerulean**  
  M.A.  
  Louisiana State University  
  Speech
- **Karen Henderson**  
  M.R.E  
  Southern Baptist Theological Seminary  
  (Has completed all course work and has thesis in process for a MA in Film from Hollins University. Degree expected summer 2009.)
- **Gaye Jeffers**  
  M.F.A.  
  University of Alabama  
  Theatre Directing
- **Steve Ray**  
  M.F.A.  
  University of Alabama  
  Theatre Directing
- **Mac Smotherman**  
  M.F.A.  
  Trinity University  
  Acting
- **Patrick Sweetman**  
  M.F.A.  
  Catholic University  
  Drama

### Adjunct Faculty

- **Kate Briere**  
  M.F.A.  
  DePaul University  
  Directing
- **Monica Coulter**  
  M.F.A.  
  Texas Christian University
Ballet

• Alice McCormack   M.Ed.  University of West Georgia
  Speech/Language Pathologist

• Marissa Nesbit   M.F.A.  Texas Women’s University
  Dance and Related Arts

• Scott Rosenow   M.F.A.  University of Texas
  Creative Drama/Children’s
  University of Ohio
  Literature ABD (EdD)

• Katie Schwartz   M.A.  Vanderbilt University
  Speech/Language Pathology

• Anthony Sims   M.F.A.  Ohio University
  Film

• Rodney Van Valkenburg   M.F.A.  University of North Carolina at
  Greensboro
  Theatre for Youth

• Sonia Young   M.Ed.  University of Chattanooga
  Psychology/Speech Therapy

• Kim Wheetley*   M.A.  Schiller College
  European Theatre

• Fred Behringer**   Ph.D.  University of Texas
  Theatre History/Criticism

*Kim Wheetley holds the rank of Professor within the Department of Theatre and Speech, however, he holds the administrative appointment of Director of the Southeast Center for Education in the Arts (SCEA). While he teaches theatre education courses as needed, his primary responsibilities are with SCEA.

**Fred Behringer retired from UTC effective May 2008. However, he is participating in a program entitled “Phased Retirement”, in which he may teach up to six semester hours per year, through the 2010-2011 academic year.

4.4 Faculty are engaged in scholarly, creative, professional association, and service activities that enhance instructional expertise in their areas of specialty.

All theatre production faculty are actively engaged in creative work appropriate to their discipline at UTC and through other production organizations. Most production faculty use the summer and other academic breaks to observe and study theatre production at centers of professional activity around the nation and internationally. Directors and designers prepare research, textual analysis and pre-production collaboration of plays produced by UTC theatre. Our production schedule requires us to perform this work throughout the calendar year, although minimum during summers.

Although there is little pressure on non-tenure-track faculty to conduct research or service, each has been active in his/her respective field.

Beyond their creative work for UTC theatre, all members of the production faculty participate in professional creative work. The department’s costume designer, a member of United Scenic Artists #829, has been particularly active. The flexibility of her schedule, with no regular classroom teaching assignments, allows her, with careful time-management, to be away from the university
for that purpose. Our scene shop supervisor and technical director each work on area stages throughout Chattanooga as members of IATSE (Local 140).

Summary of Faculty Creative and Scholarly Work 2003-2008

Theatre Production Faculty

John Burgess
- Designed lighting for 19 productions.
- Developed sound for 10 productions.
- Provided technical direction for 20 productions.
  (All for UTC theatre.)
- Member ESTA Rigging Working Group (E1.4) since its inception.

Suzanne Carter
- Music Direction for five productions at UTC.
- Artistic director, pianist and business manager for Ripe and Ready Players since 1988.
- Music director for Unity of Chattanooga.

Gaye Jeffers (since Fall 2007)
- Directed three productions.
- Designed scenery for two productions.
- Adapted one play.
- Wrote one short play.
- Designed six posters and programs as part of department publicity campaigns.
- Seminar presenter Southeastern Theatre Conference 2008

Steve Ray (Fall 2008 only)
- Designed scenery for two productions.
- Directing one production (Feb. 2009).
- Designed one production poster.

Sydney Roberts
- Designed costumes for 19 productions.
- Designed scenery for three productions.
  (All for UTC theatre.)
- Designed costumes for 41 productions at regional theatres since 2003.
- Designed costumes for one film.

Mac Smotherman
- Directed six productions.
- Directed The New Works Theatre Company’s production of Southern Connections.

Full-time Speech and Theatre (non-production) Faculty

Jeannie Hacker-Cerulean
• Research in Festival Theatre, which received Arts Grants from the National Endowment for the Arts and the Transformus Festival, Ashville, NC – where a performance was given.

Karen Henderson
• Drama Team Member for the First Baptist Church of Chattanooga.
• Acted in three productions for Chattanooga Theatre Center as well as volunteer work on crews and in house management.
• Finished all course work for MA in Film Studies, Hollins University.

Patrick Sweetman
• Directed one UTC production.
• Acted in two UTC productions.
• Directed seven productions at the Chattanooga Theatre Centre.
• Acted in ten productions at the Chattanooga Theatre Centre.
• Directed one production at Ocoee Players in Cleveland, Tennessee.
• Acted in six episodes of the television documentary, “History of Catoosa County”.

Service: Full-time Theatre Faculty

Much of the traditional faculty service work assigned in most universities is completed in the Department of Theatre and Speech by a “Committee of the Whole”, comprised of the tenure line faculty.

John Burgess
• Department Head since 2007.
• Department Production Committee for UTC theatre.
• Participated in SETC Convention 2008.

Gaye Jeffers (since 2007)
• Department Library Acquisitions.
• Department Production Committee for UTC theatre.
• Participated in Southeastern Theatre Conference 2008.

Steve Ray (since 2008)
• Department Production Committee for UTC theatre.

Mac Smotherman
• Department Rank, Tenure & Reappointment Committee.
• Department Production Committee for UTC theatre.
• Served on Faculty Senate 2006 – 2008.
• Participated in Tennessee Theatre Association 2006.

4.5 Each faculty member has a professional development plan designed to enhance his or her role as a faculty member and there is evidence of successful achievements within the plan.
The university maintains an annual process for both tenure-track and tenured faculty entitled “Evaluation and Development by Objectives” (E.D.O.), which creates a professional development plan. This process is not specifically required of non tenure-track faculty, but is utilized by the Department of Theatre and Speech and the College of Arts and Sciences as a communication and management tool.

The following quotation is from the UTC Faculty Handbook (3.2.2.1):

The following guidelines should be consulted during the objective setting stage of the E.D.O. process:

1. The objectives should contribute to his or her development as an effective faculty member.
2. The objectives should be realistic and they should identify needed resources. Although a good objective will be challenging, it should also be attainable within the capabilities and resources of the individual and the University. Objectives should reflect the resources available to the faculty member.
3. Objectives should specify an action to be taken or a task to be accomplished. At the time of evaluation it should be clear whether or not a particular objective has been achieved.
4. Objectives should be described in such a way that their completion may be objectively evaluated in a manner keeping with disciplinary standards. Not all objectives can or should be quantified; but for those that so lend themselves, objectives should be stated so that the result is specific and subject to quantitative measures. When an objective aims for a qualitative result, understanding should be reached beforehand as to how and by what standards the outcome is to be judged.
5. Once formulated, objectives should be written down and consulted periodically by the faculty member, academic department head, and others who might have an interest or role in their attainment.

These objectives are proposed by the faculty member to the department head at the beginning of the academic year, and after discussion, mutually agreed upon. The objectives are then revisited in the spring, and after consultation between the faculty member and the department head, forwarded to the Dean and Provost.

The department strives to foster plans that allow professional development, as creative artists and educators. The university offers limited funds within its annual budget for travel and other expenses for such development. Additional resources can be sought through the University and UC Foundation Development Grants. These grants may be made for traditional sabbatical leaves or to support other projects such as research or instructional development.

4.6 Adjunct faculty meet the high standards set by the program and expected SACS qualifications and credentials.

All adjunct faculty meet SACS standards as well as program and UTC standards. All of the department’s adjunct instructors have appropriate graduate degrees and meet the minimum number of subject hour requirements set by SACS. Credentials for all adjuncts are submitted by the department to the Dean’s office and reviewed each term. Credentials and updated Vitas are maintained by the Dean’s office. (See Appendix C for curricula vitae.)
4.7 The unit uses a faculty evaluation system to improve teaching, scholarly and creative activities, and service.

The process outlined in section 4.5 is utilized to evaluate, develop and enhance teaching, creative activities as well as service. The process involves complete participation of each faculty member and the department head in refining each faculty member’s assignments, responsibilities and goals as well as in the evaluation of each. Additionally, instructors receive student evaluations that are reviewed and discussed, as appropriate, by the department head and each faculty member.

Creative activities, generally UTC productions, are discussed additionally amongst peers within the department. The department values discussion amongst the faculty, students and community about the qualities of the creative activities.

SUMMARY STATEMENT

The faculty for the department bring quality instruction, dedication to their art, and a variety of educational and professional experiences to the UTC students. These qualities have been recognized by SACS, peers and by UTC students. The service of the faculty has been noted, both on-campus and off. Faculty members participate in professional associations, pursue professional development and keep abreast of current theatrical trends and movements.

As a strong collaborative team, the faculty actively strives to share and create a positive learning environment for theatre students. The department is fortunate to have a wonderful depth of diversity regarding interests, specializations and experience within the faculty and staff. As the leaders of a creative community, the faculty continues to grow as they mentor students.

Strengths and Weaknesses of Support

Weaknesses
- Missing one tenure track faculty line requiring four tenure line faculty members to produce the work of five.
- Lack of ethnic diversity.

Strengths
- A faculty and staff of diverse theatre backgrounds and areas of specialization.
- A strong collaborative and creative environment for both faculty and students.
- Reasonable gender balance among faculty and staff.
- Supportive internal artistic community as a result of a stable cohesive faculty.
- Committed and active faculty and staff who pursue further growth opportunities and experiences.
- Reasonable expectations for faculty load requirement by the dean’s office.
Part 5. Support

5.1 The unit regularly evaluates its equipment and facilities, encouraging necessary improvements within the context of overall college resources.

The department regularly evaluates its equipment, in terms of the functionality of existing equipment as well as needs for improved and/or recently developed new equipment in order to remain current with trends and technologies within the field.

The department maintains an adequate stock of classroom and production equipment. Recent acquisitions include: lighting fixtures, software for computers, sewing machines and tools. Evaluation by area supervisors is forwarded to the department head, who in discussion with the appropriate faculty, determines the purchasing priorities. The budgets for equipment funding have been staccato in nature during the past few years, with the department receiving modest equipment funding in some years and receiving none in other years. However, the department has been able to keep existing equipment functional in all years, and has been able to obtain new equipment in several years.

The greatest area of concern regarding equipment at the present time is in the area of lighting. The existing lighting console in the Ward Theatre is nearing the end of its service life, and may need replacement on short notice. Requests have been made the past two years for its replacement, but no funds have been made available. Additionally, to keep up with contemporary practices in theatre technology, requests for funding of automated lighting equipment have also been submitted. State funding does not seem to be on the horizon, as the state budget is shrinking; funding of equipment may be a potential problem in the future. However, this will not stop the process of submitting equipment requests in the future, for these items and for others as they become necessary.

Facility maintenance is the responsibility of the UTC Department of Facilities Planning & Management, however, they contribute little to improvements. The most notable exception to this is the emergency alarm and notification system installed in the Fine Arts Center last year. The University of Tennessee system has placed the Fine Arts Center/Lupton Building Renovation in the number six position in regards to priority. Currently, the proposed funding is set at $28,600,000. This early stage proposal includes significant renovation of the Fine Arts Center as well as conversion and renovation of the majority of the existing Lupton Library into usable facilities for the departments of Theatre and Speech, Art, and Music. The specific details of this proposal have yet to be defined. At the present time, there are no plans for significant improvements to the Fine Arts Center spaces.

Space is at a premium in the Fine Arts Center (FAC). The department of theatre and speech has no classrooms in the FAC. The studio theatre has classes scheduled in it, such as Acting, directing, movement and occasion production classes. The Ward theatre is not used for formal classes, which allows production work to continue throughout the day. Design and production courses, amongst others, must be shoehorned into classrooms around the university. There is no space for a departmental library (other than the trap room), and there is no departmental room for meetings. This will likely change when the Lupton Library moves into a new building, as it is projected that the existing library will be utilized by the departments in fine arts. The new library has yet to break ground, although it has received funding and is in the planning phases.
5.2 The program's operating budget is consistent with the needs of the program.

The department has a sufficient operating budget for the program. The operating budget for the department has in recent years been either flat or modestly reduced. The effect on the department has been minimal. In the fall of 2007 ticket prices were raised by $1.00, largely off-setting the reductions of state allocations.

The department maintains three budget lines: one for general department funding, one for theatre production and one consisting of endowments. While these budget lines have not been used exclusively as defined above, the department has been moving toward a system of utilizing budgets in this fashion, to more easily assess costs per project. The previous method of co-mingling budget lines by usage does not allow for as much transparency.

The department budgets average approximately $3,000 per production, for direct production expenses. While this is an average figure, some productions have lower actual costs while others rise significantly above this. Production budget limitations are generally not a significant factor in limiting designs or the selection of production titles. Perhaps this is because the faculty has a mindset to produce affordable works, but the budgets for productions have raised very few complaints from the faculty or staff.

Students are hired by the department to work in various capacities in the shops and offices and are paid through a combination of the general department budget lines and the endowment budget lines. During the fall of 2008, 19 students were awarded assistantships, varying from 6 to 12 hours per week. Over $11,000 has been budgeted for this. Additionally, many students (12 students in fall 2008, for a total of $7,500) receive theatre stipends (grants) from endowment funds.

The department is well served by endowments and by the Tennessee Tomorrow fund. These funds allow students to:

- Receive scholarships.
- Work as student assistants.
- Travel off-campus to view theatre.
- Learn through workshops led by guest artists, sponsored by the department.

UTC theatre students have historically been offered the following scholarships:

- Authors and Artists Scholarships (via departmental nomination).
- Mr. and Mrs. Charles W. Loftin Scholarship
- DeForest Spencer Scholarship
- Marian Jones Tyte Scholarship
- Departmental scholarships paid from Tennessee Tomorrow funds and others

Starting in 2006, the Robert Lees Theatre Endowment became available, and in 2009 the Robert R. Duffy Scholarship in Theatre will be available. From a monetary and flexibility viewpoint, the Lees Scholarship is particularly useful, as funds from this endowment may be used not only for direct scholarships, but “for special programs for the ‘Dorothy Hackett Ward Theatre’, as the governing body of the Department shall determine to be in the best interest of the Department.’” This has allowed some discretion in use of these funds.

While the budget for the department has historically been adequate, it, along with the university as a whole, has seen continual reduction in funding. This has occurred in years which had no increase to cover inflation, and there are potential cuts on the horizon.
5.3 The program has a history of enrollment and graduation rates sufficient to sustain high quality and cost-effectiveness.

The department’s enrollments have been quite reasonable. The enrollments in service courses have been historically high. Most sections reach student enrollment capacity during registration and do not have significant attrition during the term. There are no indications that this will change.

Enrollments of students as theatre majors have been reasonably consistent, peaking with the start of each academic year, and then falling off at the end of each term. The department has an open enrollment policy in that no entry auditions or portfolio reviews are required for students to enter the program. Students at UTC may simply declare themselves as a theatre major and list that in their initial application to the university, or by filing such a statement with the Records Office. Some freshmen elect to leave the major upon discovering the rigors involved in the program and/or have a change of heart and decide to choose a different major. Other students leave the program for financial or other outside reasons.

Annual retention of theatre majors has been consistent over the past five years. The retention rate has been at a relatively low rate of approximately 43.4%, compared to a UTC average of just over 55%. During the same period, approximately 17.5% of former theatre majors migrated to another major at UTC, with the percentage of students electing to leave the University entirely standing at approximately 39%. The reasons for these movements are based on a variety of factors, many of which are beyond the control of the theatre faculty.

The department is attempting to address this issue by better, more active recruitment of theatre students. Additional emphasis has been placed on faculty attendance at conferences where high school students can be specifically targeted. Specific recruitment opportunities include: the Tennessee Theatre Association, the Tennessee State Thespian Conference, the Tennessee Governor’s School for the Arts and the Southeastern Theatre Conference. By targeting and increasing the number of students with known and developed interests in theatre studies, it is believed that the department will improve both the retention and graduation rates.

The Tennessee Education Lottery Scholarship has shifted the enrollment profile of UTC theatre students. Students who meet the scholarship criteria have more options when choosing a state college or university. The majority of theatre majors currently enrolled are from outside the Chattanooga area. The department is recognizing this trend and is targeting the high schools and communities of current and former students from outside the area as step one of a new recruitment effort. In the past the department has maintained a relatively low profile among state programs offering degrees in theatre and theatre education. The faculty is actively shifting this ethos and reaching out to high school students and high school teachers to advance the profile of UTC as a vital choice in their higher education plans.

Similarly, the number of students graduating from the program has been relatively low, averaging just four per year for the past four years. The department is working to improve this rate as noted above. Additionally, Theatre and Speech contributes to the development, education and graduation of students with minors in theatre, speech and drama.

The department has shown itself to be a cost effective department. The overall cost per student credit hour for the university during 2006-2007 was $159.26. This figure is the last year the department has data. During this same academic year, the Department of Theatre and Speech costs per student credit hour came in at $153.56.
In addition the department is an affordable arts provider for the city and region of Chattanooga. As a member of the city of Chattanooga’s theatre collective, “All the Stages”, the department is working with the Mayor’s Office of Education, Art and Culture to develop and support the arts, thereby creating a strong community of active audience members as well as participants. UTC Theatre is a major contributor to the cultural life of Chattanooga. The department produces a spectrum of plays, including classic works, plays that explore theatrical style as well as contemporary plays. The breadth of theatre experience serves not only the university community but the arts community of Chattanooga as well. As Missy Crutchfield, the Administrator of the Mayor’s Office of Education, Arts and Culture states, “Cultural programs and the arts play an important part in a well-rounded education. Participation in the arts expands your horizons, preserves our cultural heritage, enriches our quality of life, nurtures creativity, fosters appreciation for diversity, provides lifelong learning opportunities and boosts the economy. Art is the true language of education.” (For a list of UTC theatre productions from 2002 – 2009 see Appendix D.)

The department has a sufficient number of students for an active and cost effective theatre program, and efforts are underway to increase enrollment and retention, which should increase graduation rates. As the faculty sets goals and redefines parts of the program, the quality of the education shared by the department continues to be high. The commitment to the program is strong, from faculty, staff and students.

**SUMMARY STATEMENT**

The department has sufficient resources available to meet its mission of quality education and service. Physical space and budgets to keep up with technological progress are areas of potential concern, however, historically budgets have been able to maintain existing facilities and equipment. Student graduation rates are low, but with a presumably more stable faculty than in recent years, and with the attention currently being paid to both recruitment and retention, we are optimistic that the graduation rates will rise. Recently endowed funds for student scholarship should also assist in retaining students during the current period of economic instability.

**Strengths and Weaknesses of Support**

**Weaknesses:**
- Relatively low graduation numbers.
- Concerns about future budgets in a weak economy.
- Lack of physical space, particularly classroom space, which was the result of cuts made during construction of the Fine Arts Center.

**Strengths**
- Historically sufficient funding resources.
- New, recently endowed scholarships to aid students.
- Early implementation of retention strategies to address graduation rates.
- Renewed and active outreach agenda for recruitment to encourage higher graduation rates.
- Existing facilities are good with renovations projected.