

NAST DOCUMENTATION, COLUMBUS STATE UNIVERSITY

SECTION I: OPERATIONS

A. MISSION, GOALS, AND OBJECTIVES

The Department of Theatre at Columbus State University (CSU) meets the criteria for membership in the National Association of Schools of Theatre because Columbus State University: maintains a curricular program and training in theatre and offers a Bachelor of Fine Arts with a major in theatre, as well as a Bachelor of Science in Theatre Education; is a non-profit member of the University System of Georgia and as such is authorized to grant degrees; has basic facilities and equipment commensurate with the needs of its educational program in theatre; has library space and resources commensurate with the needs of the educational program in theatre; and clearly describes and publishes literature pertaining to the above and to policies regarding admission and retention of students, the institution's evaluation of progress, and tuition, fees and other charges on the University System of Georgia's website, www.usg.edu, on the Columbus State University's website, www.colstate.edu, and/or in the *Columbus State University 2001-2002 Catalog*, among other sources.

Furthermore, Columbus State University is accredited by: the Commission on Colleges of the Southern Association of Colleges and Schools (SACS) to award associate, baccalaureate, master's and educational specialist degrees; the Georgia Board of Nursing and the National League for Nursing, which approved the baccalaureate degree program in nursing; the National Council for Accreditation for Teacher Education (NCATE), which accredited the teacher education program; the Georgia Professional Standard Commission which accepts CSU credits for teacher certification; the Council for the Accreditation of Counseling and Related Educational Programs (CACREP) which accredited the MEd in school counseling and the MS in community counseling degree programs; the National Association of Schools of Music (NASM) which has accredited the Schwob School of Music as an institutional member; and the Georgia State Department of Veterans Service, which has approved CSU for training veterans and eligible dependents (*Columbus State University 2001-2002 Catalog*, 12).

The Mission, Goals and Objectives of the University System of Georgia, State Universities in the University System of Georgia, Columbus State University and the Department of Theatre at CSU are published in several locations, including the *CSU 2001-2002 Catalog*, the Columbus State University's website, www.colstate.edu, and the *Columbus State University Fact Book 2000*.

The Department of Theatre, whose Theatre Education program is part of the NCATE accreditation, has offered a baccalaureate degree since its creation in 1969. Throughout its thirty-two years of existence, its faculty members have been and continue to be qualified by educational backgrounds and professional experience for their specific teaching assignments and production duties. The mission of the department, course schedules,

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degree progress sheets, brief faculty data, the annual schedule of plays and other pertinent information about the department are published in the department's printed information, in the *Columbus State University 2001-2002 Catalog*, on the CSU website www.colstate.edu, and on the CSU Department of Theatre website <http://theatre.colstate.edu/>.

1. Mission, Goals, and Objectives of the University System of Georgia

The Mission and Goals of University System of Georgia appear on the University System of Georgia website (<http://www.usg.edu>)

Mission Statement

The mission of the University System of Georgia is to contribute to the educational, cultural, economic, and social advancement of Georgia by providing excellent undergraduate general education and first-rate programs leading to associate, baccalaureate, masters, professional, and doctorate degrees; by pursuing leading-edge basic and applied research, scholarly inquiry, and creative endeavors; and by bringing these intellectual resources, and those of the public libraries, to bear on the economic development of the State and the continuing education of its citizens.

Each institution in the University System of Georgia will be characterized by:

- A supportive campus climate, leadership and development opportunities, and necessary services and facilities to meet the needs of students, faculty, and staff;
- Cultural, ethnic, racial, and gender diversity in the faculty, staff, and student body, supported by practices and programs that embody the ideals of an open, democratic, and global society;
- Technology to advance educational purposes, including instructional technology, student support services, and distance education; and
- A commitment to sharing physical, human, information, and other resources in collaboration with other System institutions, the public libraries, state agencies, local schools, and technical colleges to expand and enhance programs and services available to the citizens of Georgia.

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Goals Statement

The University System of Georgia will ensure access to academic excellence and educational opportunities for all Georgians by:

1. Developing graduates who are intellectually and ethically informed individuals with defined skills and knowledge, capable of leadership, creative endeavors, and contributing citizenship in an ever-increasing interconnected world;
2. Expanding participation by increasing access while maintaining quality, enhancing diversity, focusing on the needs of nontraditional students, increasing distance education opportunities, advancing public library usage, and marketing the advantages of a postsecondary education to all Georgians;
3. Improving continuously the quality of its curricula, research activities, and international opportunities;
4. Increasing academic productivity through improved recruitment, increased retention, accelerated graduation, expanded credit generation, augmented continuing education opportunities, and current technology;
5. Emphasizing the recruitment, hiring, and retention of the best possible faculty, staff, and administration;
6. Accelerating economic development by providing, when feasible, needed graduates, appropriate academic programs, and expanding marketing of the System and its institutions as an economic asset of the state;
7. Seeking the most efficient, effective, and technologically sound business and service best practices and regularly comparing ourselves to national peers;
8. Providing and maintaining superior facilities, funded by innovative mechanisms which increase the speed with which they are usable;
9. Making University System of Georgia education seamless with K-12, DTAE, and independent colleges;
10. Increasing, diversifying, and strategically allocating funding;
11. Maximizing cooperation with other state agencies, boards, the Office of the Governor, and the General Assembly, while maintaining the constitutional authority of the Board of Regents (<http://www.usg.edu/admin/regents/index.html>).

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2. Mission of State Universities in the University System of Georgia

Augmenting the Mission Statement for the University System of Georgia is a “Core Mission Statement for State Universities in the University System of Georgia”:

Within the context of the University System's mission and vision, Albany State University, Armstrong Atlantic State University, Augusta State University, Clayton College and State University, Columbus State University, Fort Valley State University, Georgia College and State University, Georgia Southwestern State University, Kennesaw State University, North Georgia College and State University, Savannah State University, Southern Polytechnic State University and State University of West Georgia share core characteristics as state universities. While these universities all embody the common characteristics presented below, variations in their purposes, histories, traditions, and settings allow each also to focus on its own distinctiveness and accomplishments.

The core characteristics include:

- commitment to excellence and responsiveness within a scope of influence defined by the needs of an area of the state, and by particularly outstanding programs or distinctive characteristics that have a magnet effect throughout the region or state;
- commitment to a teaching/learning environment, both inside and outside the classroom, that sustains instructional excellence, serves a diverse and college-prepared student body, promotes high levels of student achievement, offers academic assistance, and provides developmental studies programs for a limited student cohort;
- a high quality general education program supporting a variety of disciplinary, interdisciplinary, and professional academic programming at the baccalaureate level, with selected master's and educational specialist degrees, and selected associate degree programs based on area need and/or inter-institutional collaborations;
- a commitment to public service, continuing education, technical assistance, and economic development activities that address the needs, improve the quality of life, and raise the educational level within the university's scope of influence;
- a commitment to scholarly and creative work to enhance instructional effectiveness and to encourage faculty scholarly pursuits, and a commitment to applied research in selected areas of institutional strength and area need (<http://www.usg.edu/inst/mission/stateuniv.html>).

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3. Mission, Goals, and Objectives of Columbus State University

The following is the Mission Statement of Columbus State University as it appears in *CSU 2001-2002 Catalog*:

In addition to the University System of Georgia Mission Statement and the Core Mission Statement for State Universities, Columbus State University has the following select mission:

Columbus State University will serve the educational needs of a diverse region by providing a mixture of liberal arts and professional programs leading to associate, baccalaureate and graduate degrees. The university also will serve transfer and transient students as well as those seeking certification and licensure. The university will maintain a strong core of general education as the foundation of all its academic programs. The university will provide a student-centered developmental program for those students who are unprepared for the rigors of college work. The university will serve the educational, cultural, and economic needs of its region by providing credit and non-credit outreach programs. In all these endeavors, the university will strive to meet the needs of previously underserved populations in its service area.

Columbus State University is committed to:

- functioning as a visible, responsible and responsive student centered institution dedicated to academic excellence;
- educating students to think critically, work creatively, communicate effectively, and become technologically literate;
- fostering research, supporting scholarly and creative endeavors, and performing a broad range of service functions to enhance the quality of life of our service area;
- meeting the academic, social, cultural, and health needs of students through co-curricular activities, student services, and a strong academic advisement program;
- fostering the cultural, ethnic, racial, and gender diversities of students, faculty and staff;
- providing a supportive environment that encourages faculty and staff to continue their intellectual and professional development;
- serving regional needs through collaboration with other educational institutions, area school systems, government agencies, and regional businesses and industries; and,

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- employing emerging technology and other creative methods, which support quality programs and maintain economic efficiency.

Columbus State University will foster programs for which national reputations of excellence may be achieved. The programs will emphasize interdisciplinary collaboration among academic units of the university. Columbus State University shall promote the following as centers of excellence:

- the fine and performing arts
- science, mathematics and technology education
- regional economic and community development
- international education and exchange

Columbus State University offers significant advantages, which are unequalled in our service region. The university is strategically located in a major urban setting. The university is accessible and affordable to those who reside in our region and to students drawn from throughout the nation and the world. The university offers a broad array of academic and professional programs and is committed to providing outreach services throughout the region. The university has an excellent faculty dedicated to teaching, research and service and is supported by outstanding community leaders. With these advantages, Columbus State University welcomes the opportunity to pursue its select mission as an important member of the University System of Georgia (*CSU 2001-2002 Catalog* 6-7).

4. Mission, Goals, and Objectives of the Department of Theatre

In 1969, Columbus State University, then Columbus College, began offering the Bachelor of Arts in Drama. Originally the Drama Department was housed in the Humanities Division at Columbus College. In 1980, the Drama Department began offering a BA degree with two tracts: the BA for those students who planned to go into higher education, professional or community theatre, and the BA with K-12 Teacher Certification for those students planning to go into public school teaching. The growth and changes in the degrees offered have been a direct result of the department's growth and mission.

The mission of the Department of Theatre, which compliments the CSU mission was most recently printed in the *Columbus State University 2001-2002 Catalog*:

The Department of Theatre offers comprehensive undergraduate programs, with courses covering the basic areas of the discipline and a variety of program electives to meet students' curricular needs. The

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Bachelor of Fine Arts (BFA) in theatre provides a broad theatrical background for students planning careers in professional, higher educational or community theatre. The Bachelor of Science in Education (BSEd) in theatre education provides opportunity for students to become certified to teach drama from preschool through secondary grades.

BFA graduates may pursue employment in the entertainment and related fields in a number of areas: arts management, technical theatre, public relations, acting, directing, playwriting, and design. Teacher certification qualifies students to teach in public and private schools in Georgia and other states.

Expected Outcomes:

Theatre graduates will be able to demonstrate:

- Knowledge of the theatre history and appreciation for dramatic literature of western civilization;
- Knowledge of and proficiency in theatre design and technology;
- Knowledge of and proficiency in acting and directing;
- BSEd graduates will also be able to demonstrate knowledge and proficiency in the methods of teaching theatre (*Columbus State University 2001-2002 Catalog 98*).

The offerings of the Department of Theatre support its stated mission. During the 1997-98 academic year, while preparing for semester conversion, the department, now the Department of Theatre at Columbus State University, requested that its degrees be changed to correspond with the degrees offered by the other fine and performing arts programs at CSU: that the BA be eliminated and a Bachelor of Fine Arts (BFA) be offered to reflect the performance/production-based structure offered in the department, and that the theatre education degree be changed from a track within the BA to a BSEd to coincide with other CSU teacher education programs.

It needs be stressed that the Fine and Performing Arts have been selected as areas of emphasis, as “Centers for Excellence” by CSU. By focusing on theatre history and literature of the western world, theatre design and technology, acting and directing, and the methods of teaching theatre, we believe we can and do have a positive effect on our students and our service area. The department focuses on the progressive nature of our students’ education, starting with the foundation courses during their first two years through their final year, which focuses on the Senior Project and graduation.

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B. SIZE AND SCOPE

Columbus State University has an estimated enrollment of 5,500 students. The Department of Theatre, a department within the College of Arts and Letters, has approximately sixty majors enrolled in two degree programs: the Bachelor of Fine Arts and the Bachelor of Science in Theatre Education.

At present, CSU is the only institution in the University System of Georgia that offers a BSEd in Theatre Education. Valdosta State University is the only other University System of Georgia institution currently offering a BFA in Theatre. The Department of Theatre also offers a theatre minor tailored to the individual student's needs.

1. Enrollment

Enrollment in the CSU Department of Theatre is stable and growing. Between 1994-95 and 1997-98, there was a period of relative instability in the department as a result of the sudden death of the scene designer and a series of temporary replacements. As a consequence, the number of entering freshmen theatre majors hovered around twelve or thirteen students annually, and the retention rate dropped.

The department experienced a significant enrollment increase in 1998-99, which has been maintained during the past four years. The growth of the department is a result of a number of factors: the change in the CSU theatre degrees from the BA with different tracts to separate BFA and BSEd degrees; more aggressive recruitment by the department; and the expansion of on-campus living space; and three new departmental faculty members who have been visibly active in recruitment and participation in state, regional and national professional organizations.

2. Faculty and Other Resources

The real strength of the CSU Department of Theatre lies with its faculty. There are five full-time faculty members, who are well-prepared, experienced, dedicated, energetic and, afforded the appropriate space and equipment, able to cover the department's major theatre courses on a two-year schedule (see Appendix IV). With a Fall Semester 2001 enrollment of fifty-seven theatre majors, the ratio is approximately eleven students to one faculty member in the Department of Theatre.

In addition to the five full-time faculty members, there is one part-time person qualified to design and supervise construction of either costumes or scenery. Although she is available on an as-needed basis, the department should hire permanent support personnel in both technical areas. The lack of money for such positions, the specialized nature of the areas, and the lack of steady year-round employment to offer prospective candidates have prohibited us from locating suitable personnel in recent years. We have, therefore, resorted to additional student assistants, which is a stopgap measure. The lack of trained

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support personnel causes a higher risk of burnout for the costume and scene designers, who are, in fact, under-compensated for their disproportionate number of student contact hours.

Each production assignment, including design/construction and directing, carries release time equivalent to one three-hour course, or approximately 25% reduction in the teaching load for each faculty member with a production assignment that semester. The inequity lies in the fact that the technical personnel design and oversee construction of two productions each semester yet do not receive an additional 25% reduction in teaching.

Since long-range plans include the addition of a dance program and MEd degree in Theatre Education, additional faculty will have to be hired, along with technical support staff, to allow the department to expand in the areas of dance, graduate theatre education courses, technical direction, and theatre management. Hopefully, this will begin to develop within the next five years.

Although the Department of Theatre moved into new offices and instructional space at the beginning of Fall Semester 2001, there continues to be a need for additional space: a dance/rehearsal studio with a spring floor; more rehearsal spaces for student-presented and faculty-directed productions; an adequate costume shop; a larger, better-ventilated and air-conditioned scene shop; and an experimental or "black box" space and medium-sized theatre solely dedicated to the Department of Theatre.

3. Advanced Courses

Continued growth and more aggressive public relations and fund-raising efforts will help us continue to attract better students and meet our aspirations for excellence. The scope of departmental offerings is broad and supports the department's mission. All full-time faculty members teach the core Theatre Appreciation course, which makes up approximately 1100 semester credit hours each semester in the Department of Theatre. Additional faculty will permit the department to offer more basic Theatre Appreciation sections, which consistently fill each semester.

The CSU Theatre faculty currently teach approximately 815 semester credit hours of major theatre courses each term. The faculty routinely evaluate the curriculum during a fall departmental faculty retreat, so courses are deleted, modified, added, or left unchanged as necessary to improve the two programs. As a result of the Department of Theatre's Faculty Retreat in August 2001, extensive program revisions were proposed which will take affect Fall Semester 2002 (see Appendix C for the degree requirements for the two new BFA tracks).

The BFA in Theatre currently requires 18 hours of lower division theatre courses, 54 semester hours of upper division theatre courses, eight zero-credit hours of Convocation and a zero-credit-hour Senior Project in which the student demonstrates skill and

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expertise in an area of concentration. The faculty also advise the majors to take the three-hour Theatre Appreciation as a Fine Arts Elective, bringing the theatre courses to 75 semester hours, which is 61% of the total 123 credit hours needed for the degree. We have, however, requested and expect administrative approval that the six-hour foreign language requirement be eliminated for the BFA, beginning in 2001-2002. That would bring the total theatre courses to 81 semester hours, or 65.9% of the total credit hours required in the field (see Appendix IV for the BFA Degree Progress Sheet).

BFA CURRICULAR STRUCTURE BREAKDOWN		
Studies in Theatre (at least 65% recommended by NAST)		
Area F	12 credits	
Area G	25 credits	
Area H	26 credits	
Area I	9 credits	
Total	72 credits	58.50%
Adding Theatre Appreciation from Area C (3 credits):	+3 credits	
	75 credits	61.00%
General Studies, electives (at least 25% recommended by NAST)		
Area A-E, including PE	45 credits	
Area F: Foreign Language	6 credits	
Total	51 Credits	41.5% **
Minus Theatre Appreciation from Area C (3 credits):	-3 credits	
	48 credits	39% **
** indicates a percentage that meets or exceeds NAST requirements		

The BSEd in Theatre Education at CSU requires 17 hours of lower division credit, plus the additional three hours we recommend in Theatre Appreciation, and 45 hours of upper division credit in theatre, eight zero-credit Convocations and a Senior Project (which for the BSEd candidate is the successful completion of the student teaching requirement). That is 65 semester hours, or 53% of the total credit hours needed for the degree (see Appendix IV for the BSEd Degree Progress Sheet).

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BSED CURRICULAR STRUCTURE BREAKDOWN		
Studies in Theatre (at least 35-40% recommended by NAST)		
Area F	11 credits	
Area G	24 credits	
Area H	9 credits	
Total	44 credits	35.7% **
Adding Theatre Appreciation from Area C (3 credits):	+3 credits	
	47 credits	38.2% **
General Studies, electives (at least 40-50% recommended by NAST)		
Area A-E, including PE	45 credits	
Area I	10 credits	
Total	55 Credits	44.7% **
Minus Theatre Appreciation from Area C (3 credits):	-3 credits	
	52 credits	42.3% **
General Studies, electives (at least 15-20% recommended by NAST)		
Area F	7 credits	
Area H	17 credits	
Total	24 Credits	19.5% **
** indicates a percentage that meets or exceeds NAST requirements		

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C. FINANCES

As one of the fine and performing arts, theatre has been identified as a select mission by Columbus State University. Even so, the Department of Theatre is a poorly-funded department.

The department's budgets come from two sources: state funds and private funds handled through the Columbus State University Foundation. State funds include the department's Instructional and Operational Budget, as well as the Theatre Activities Budget, supported by Student Activities Fees, from which we produce our season of plays.

Although the Department of Theatre periodically purchases lighting and sound equipment, the primary budget that covers the purchase and maintenance of lighting, sound, and stage equipment for the Fine Arts Hall (FAH) auditorium and Experimental Theatre is separate from those controlled by the Department of Theatre. The Fine Arts Hall Facilities Coordinator recommends purchases, which, in turn, are approved by the Dean of the College of Arts and Letters, the Vice President for Academic Affairs and/or the Vice President for Business and Finance. New black draperies and a new grand drape for the FAH auditorium, along with new carpeting for the auditorium and foyer, have been approved and will be installed by the Spring Semester 2002. Refurbishing the seating has been discussed but not yet approved for funding.

The State of Georgia also allocates resources for the purchase of technology-based instructional equipment. The institution is required to match these resources on a one-to-one basis, using non-state appropriated resources only. These funds have been a boost in purchasing computer equipment. For the past several years, however, much of the funding has been redirected by the Columbus State University administration to higher priority items, such as the new BANNER registration system required by the state. This has had a direct impact on the Department of Theatre until recently, when eight new faculty computers were allocated to the department. Six additional computers have been earmarked for the computer lab.

The Department of Theatre's instructional and operational budget is divided into two parts: Personal Services, which concerns only full and part-time faculty, staff and student assistant wages and fringe benefits; and Non-Personal Services, which includes instructional and operational supplies and materials. The salaries of full-time faculty and staff members are established by Dean of the College of Arts and Letters when they are initially hired. Annual raises are recommended by the Department Chair and approved by the administration during each Spring Semester (see Appendix II for the original and amended 2001 and the original 2002 budgets).

Although the department is growing, the Non-Personal Services budget, administered by the Chair of the Department, has remained relatively flat over the past several years. In addition, recent University System of Georgia budget cuts and enrollment decline due to

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semester conversion have negatively impacted the departmental budget. The cuts, coupled with the need for new instructional materials, have made the department's Non-Personal Services budget barely adequate to maintain and inadequate to develop the department. The Acting Dean of the College of Arts and Letters allocated an additional \$10,000 to the department to purchase equipment for the costume and scene shops at the end of the 2000-2001 academic year, a boost to the Department of Theatre's Non-Personal Services budget. Additional funds are still needed to address curricular needs.

On October 2, 2001, Georgia Governor Roy Barnes imposed significant budget reductions on all state agencies for the current fiscal year and for the fiscal year which will begin July 2002. Estimates are that reductions this year, on top of an already reduced budget at CSU, will measure an additional 2 1/2%. Further cuts for the following fiscal year are estimated to be 2 1/2% from this reduced budget level, for a total of 5% reduction for Fiscal Year 2003. At this time all monies for travel, hiring, and purchases of all kinds have been temporarily frozen.

From the state and private funding sources, the Department of Theatre works with seven different budgets:

1. State funds

a. Departmental Budget (#10-11-1-03-108-000), from which come: Full- and Part-Time Faculty and Staff salaries; Student Assistantships; Employee Travel; Supplies and Materials, including Postage and Copiers; Repairs and Maintenance; Other Operating Expenses, including Memberships, Freight, Registration, Promotion Expense and Credit Card Expense; Software; Publication and Printing; Per Diem and Other Fees; and Tele-Communications, including Local, GIST and Other.

b. Student Activities Budget (#95-20-1-21-110-000), which covers production costs, includes the following line items: Salaries/Wages Staff; Travel of Employees; Supplies & Materials; Repairs & Maintenance; Rents Other than Real Estate; Laundry; Royalties; Promotion Expenses; Publication & Printing; Other Fees; and Scholarships.

2. Private funds

The Department of Theatre has access to five different budgets housed in the Columbus State University Foundation. The set-up and purpose of the CSU Foundation is described in the *Columbus State University 2001-2002 Catalog*:

The Columbus State University Foundation serves as the primary link between the university and the community it serves. Organized in 1963 to assist the university in the area of development, the foundation provides a vehicle for securing funds for scholarships, special needs, and enrichment

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programs. The foundation has authority to solicit and accept contributions of all kinds, on behalf of the university, from individuals, businesses, and other organizations. Only private funding can support many of the outstanding programs offered by CSU. The volunteer trustees of the foundation are public-minded citizens who have been willing to devote time and energy to enlarge the scope and influence of the university, its personnel, and programs (*Columbus State University 2001-2002 Catalog* 7).

From the CSU Foundation, the Department of Theatre works with the following budgets:

- a. The Theatre Scholarship Budget**, (Foundation Fund 024-Theatre Angels) from which come Departmental Scholarships and Fundraising Expenses.
- b. The Emily Woodruff Scholarship Fund** (Foundation Account # 327-5031130), from which are awarded three \$1,500 annual scholarships to the top academic sophomore, junior and senior theatre majors.
- c. The Children's Theatre Budget** (Foundation Fund 119-CSU Children's Theatre) pays for supplies and materials, royalties, a student assistant and tour manager, printing and publication for the annual children's theatre production, as well as the Future Teacher Scholarship, and per diem expenses for students traveling with the children's theatre tours.
- d. Matched Funds Account** (Foundation Account #123-5023040-Theatre Arts) returned to the department as a reward for the faculty donating to the Annual Fund Campaign and from which come miscellaneous expenses as determined by the faculty.
- e. Foundation Account** (#002-5021144-Theatre) from which come the Fall Reception expenses, annual theatre brochure expenses; miscellaneous student trips, and recruitment ads (*Dramatics Magazine*).

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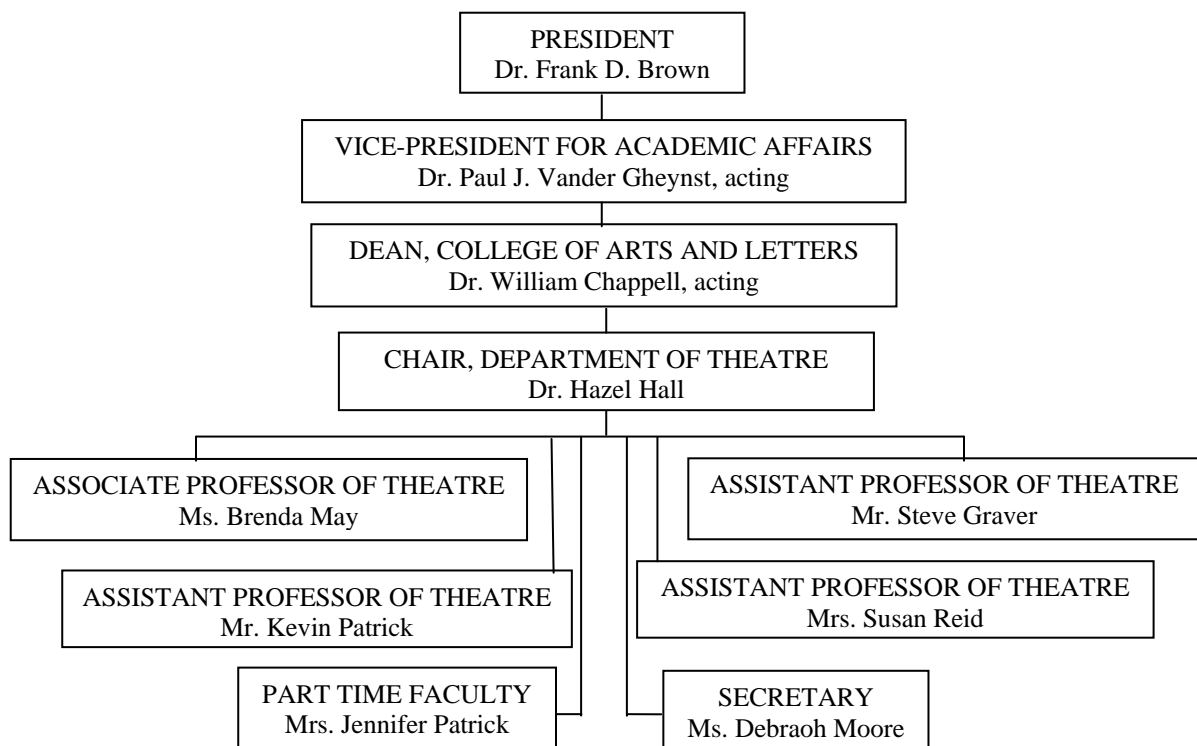
D. GOVERNANCE AND ADMINISTRATION

Governance within the university is organized by tier system. All University System of Georgia institutions are overseen by the Board of Regents and Chancellor. The Chancellor makes recommendations to the Board regarding promotions, appointments, budgets, and other faculty resource concerns. He has the right to veto decisions of any council, faculty, or committee, and further makes budget recommendations. The President of each university works with the Chancellor to insure that policies of the Board of Regents are put into effect.

The President of each institution in the University System shall be the executive head of the institution and of all its departments, and shall exercise such supervision and direction as will promote the effective and efficient operation of the institution. He or she shall be responsible to the Chancellor for the operation and management of the institution and for the execution of all directives of the Board and the Chancellor (*USG; Bylaws of the Board of Regents*).

Additional rights and responsibilities are detailed in the *Academic Affairs Handbook*, Section 1.06.

ADMINISTRATIVE ORGANIZATIONAL TABLE



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The Chair of the Department of Theatre is on a ten-month contract and is evaluated annually by the Dean of College or Arts and Letters and by the departmental faculty. She has a number of responsibilities beyond teaching and creative work. This information is outlined in the following chart:

RESPONSIBILITIES OF THE DEPARTMENT CHAIR
Serves as an advocate, spokesperson, liaison, and ombudsman of the department to other administrative bodies
Serves as official representative of the department in all official communications with the students
Coordinates activities within the department and works toward improvement of instruction and instructional materials
Recommends appointments, reappointments, promotion, tenure, and dismissals of members of the faculty to the Dean
Conducts annual performance reviews of faculty and makes recommendations to the Dean regarding salary administration
Advises students and troubleshoots for all theatre majors prior to graduation
Develops or encourages development of new courses, and revision of current courses
Manages budgets (departmental, Student Activities, Foundation)
Develops semester class schedules and teaching assignments
Facilitates effective student advisement
Facilitates the disbursement of scholarship funds
Submits requisitions for equipment and supplies
Directs and coordinates the preparation of information concerning the department for CSU publications
Works with the Office of University Development in securing additional sources of funding to supplement or replace cut funding from Student Activities budgets
Teaches nine hours per semester: Theatre History, Directing, Playwriting, and Theatre Appreciation
Develops production calendar and coordinates scheduling with Fine Arts Hall Facilities Coordinator
Participates as a member of the Department Chairs Assembly
Prepares and disseminates public relations materials
Recruits students
Directs one or two productions a year and occasionally designs costumes
Participates in state and regional professional conferences
Organizes visiting artists for workshops, lectures, and productions
Serves on college and university committees

The Department of Theatre has an ongoing relationship with the College of Education because of the BSEd degree in Theatre and operates under the same review process as all other College of Education programs. Brenda May, Program Director for Theatre Education, serves as liaison with, and serves on committees of, the College of Education. She works to keep the theatre faculty and BSEd students apprised of necessary information and/or changes in the program. Her responsibilities are outlined in the following chart:

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RESPONSIBILITIES OF THE THEATRE EDUCATION PROGRAM DIRECTOR
Advises all theatre education students
Supervises all student teachers
Analyzes transcripts and responds to students seeking theatre certification
Supervises all provisional teachers' internships
Teaches 9-12 hours per semester: all theatre education and children's theatre courses, Acting I, movement, dance, musical theatre
Coordinates placements of students in schools for teaching/observations in Creative Dramatics, Children's Theatre, and Methods of Teaching Theatre
Advises/assists with placement of graduates into teaching positions
Assists schools with finding teachers for positions
Manages children's theatre budget (Foundation)
Coordinates and oversees theatre outreach in regards to teaching/education
Coordinates the children's theatre program
Directs one or two productions a year (including children's theatre production)
Choreographs musicals and revues
Works with the Office of University Development in securing additional sources of funding for children's theatre
Creates Performance Study Guides for all children's theatre productions
Recruits potential students
Attends and participates in a variety of state, regional, and national conferences
Adjudicates productions throughout the region
Serves on college and university committees

The Department of Theatre faculty work together in defining educational and administrative policies. The Chair of the department is responsible for attending upper administrative meetings, i.e. the College of Arts and Letters Department Chairs' meetings. She then articulates information from those meetings to the faculty. Decisions regarding any of this information is then discussed and voted on within the department. Additionally, policies regarding curriculum structure, courses such as Children's Theatre Production or Theatre Practice, or other outreach programs are often initiated by the faculty member(s) most closely involved; however, they still bring any ideas, decisions, policies to the department as a whole for final decisions. This system works well for the department, and meetings are scheduled on a regular basis to insure proper communication.

Each faculty member recognizes and respects the professionalism and pursuit of academic excellence within the others, and these relationships have a positive impact of the department, the students, and the education offered. The autonomy and responsibilities authorized by the administration is beneficial and allows the department to structure and revise curriculum based on the needs of the department and the degree programs.

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A major source of discouragement between the department and other administrative bodies has been the lack of acknowledgement that the Department of Theatre is one of the Centers of Excellence for the university. This issue is currently being addressed and we hope a resolution will be found in the near future.

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E. FACULTY AND STAFF

The five faculty and one staff person for the Department of Theatre are highly qualified, committed and responsible individuals. We view faculty members as the number one strength of our department, but the demands made on our faculty are great. There is concern about possible burn-out. We are in need of a technical director and a costume shop supervisor. Currently, the jobs of tech director and scenic and lighting designer fall on the shoulders of one faculty member, and the costume designer oversees all costume related projects. It is our hope that we will receive support from the administration to help relax this burden.

1. Policies and Procedures of Faculty and Staff

a. Qualifications: All five full-time faculty and the part-time faculty members within the Department of Theatre have appropriate degrees and experience for their areas of assignment. (See Appendix III for faculty vitas and two-year course assignments). Chair of the Department, Hazel Hall, has a PhD and all other faculty have their MFA degrees from notable programs.

b. Number and Distribution: All full-time faculty advise students and serve on departmental, college and university committees and teach Theatre Appreciation. The teaching assignments are divided as follows:

1. Hazel Hall, chair of the department teaches Theatre History, Directing, Playwriting, and Senior Seminar. A ten-month faculty member, she directs at least one production annually and shares the Theatre Performance course. She is given release time equivalent to approximately 25% of her teaching load each semester for administrative work. When she directs, she is given an additional three semester hours of release time.

2. Brenda May, director of the theatre education program teaches Stage Movement, Acting I, Children's Theatre, Creative Dramatics, Musical Theatre Performance, Period Movement, Children's Theatre Production, Methods of Teaching Theatre and dance courses. She supervises student teachers in theatre, for which she is given three hours release time, directs the annual children's theatre and/or a mainstage production and choreographs musicals, for which she is given an additional three hours release time.

3. Susan Reid, acting professor, teaches: Script Analysis, Acting I, II, and III, Seminar in Auditions, Voice Training for the Stage, Theatre History and Theatre Management. She directs at least one production annually and shares the Theatre Performance course. She is given three hours release time when she directs.

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4. **Kevin Patrick**, scene designer/technical director teaches Stagecraft, Computer Aided Design and Drafting 1 and 2, Stage Properties, Scene Design, Scene Painting, Stage Lighting and Stage Management. He designs and supervises the construction of the scenery for four productions annually and shares the Theatre Practice and Theatre Production courses. He is given three hours release time per semester.

5. **Steven Graver**, costume designer, teaches Acting for the Non-Major, Basic Design for the Theatre, Stage Makeup and Stage Costuming. He designs and supervises the construction of the costumes for four productions annually and shares the Theatre Practice and Theatre Production courses. His is given three hours release time each semester.

6. **Jennifer Patrick**, part-time adjunct faculty member is employed on an as-needed basis in the areas of costume and scene design. She will design the costumes for *The Threepenny Opera* in the 2002 Spring Semester.

c. **Appointment, Evaluation, and Advancement:** An annual evaluation occurs each year in March or April. It focuses on performance of responsibilities within the department and university. The criteria used in evaluating faculty performance are from the *CSU Faculty Handbook* as follows:

1. Teaching effectiveness, especially superior teaching;
2. Effective advisement of students;
3. Professional growth, development, and academic or artistic achievement.
4. Contributions to the teaching discipline and teaching profession which include related activities, such as research, publications, etc., which may enhance teaching capacity (*CSU Faculty Handbook I-24*).

In the Department of Theatre, each faculty member is given a Faculty Evaluation form (see Appendix III). The form has four specific areas to discuss and review from the previous year: teaching success, professional growth and development, service, and goals. The faculty respond and return the form to the chair, and she in turn writes a review that reflects both the faculty form and the chair's observances and opinion. Both the Faculty Evaluation form and the chair's response stay within the faculty member's file kept in the department chair's office. Under no circumstances can the department chair turn these files over to the administration. Release of this information can only come from individual faculty member. This gives the faculty member both privacy and protection.

Student evaluations of faculty are a factor in the annual evaluation as well. CSU has an official Students' Evaluation Form (see Appendix III) that addresses such areas as

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instructor's attitude toward courses, subject matter presentation, classroom atmosphere, grading practices, and teacher effectiveness. Faculty members are required to turn in two class evaluations each year. Faculty can choose if they want to get feedback in any other courses beyond the two required. The form response is done on Scantron sheets, and students are asked to write written comments on the back of their form.

d. Loads: Faculty in the Department of Theatre are expected to teach twelve credit hours each semester in the Fall and Spring. Release time is given to faculty members for a number of reasons. Faculty directors and designers are generally given three credit hours of release time during the semesters in which they are directing or designing a production. Additionally, the theatre education program director is granted three credit hours of release time for supervising student teachers.

e. Student/Faculty Ratio: The Department of Theatre has approximately 60 theatre majors, five full-time faculty, and one adjunct faculty. Our student/faculty ratio is one faculty per twelve students. We believe that this faculty/student ration is acceptable, but with the department growing at its current rate we will soon need additional faculty.

f. Class Size: The Department of Theatre has classes that are as large as 60 (Convocation), and as small as one (Independent Study). The average class size is approximately eleven students. Training and technique based classes have smaller enrollments to allow for greater faculty/student contact.

g. Graduate Teaching Assistantships--Not Applicable

h. Faculty Development: Faculty Development is encouraged at CSU, and support is given to projects that fall in one or more of the following categories as listed in the *CSU Faculty Handbook*.

a. Curriculum or Program Development.

Projects in this category are expected to benefit the offerings at Columbus State University through curriculum improvement or through additions to the curriculum.

b. Instructional Skills:

Projects in this category are expected to benefit the faculty member and the curriculum through the improvement of teaching skills and through the improvement of related skills, such as techniques for handling new machinery, equipment, devices, etc.

c. Scholarly Activity or Research:

Projects in this category are expected to benefit the faculty member as a scholar through further specialization in his or her field or through a broadening range within the field or to adjacent fields (*CSU Faculty Handbook I-36*).

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Budget requests are considered for equipment, supplies, and travel. . . . The Faculty Development Committee looks for, considers and encourages the following:

- a. Pure research activities designed to lead to publishable work.
- b. Field or academic coursework related to proposer's academic specialization are designed to help proposer learn specific skills. Expand curriculum, or otherwise improve teaching.
- c. Presentation of paper which will be published in a proceedings.
- d. Presentation of a paper or performance of an applied art.
- e. Program participation in a workshop, conference, convention, etc.
- f. Organization of a workshop, conference, convention, etc.
- g. Attendance at a workshop, conference, convention, etc. (*CSU Faculty Handbook I-37*).

Department of Theatre faculty have benefited in the past from faculty development funds. Hazel Hall, Steven Graver, and Brenda May have all received funds to participate in faculty study abroad programs. Until the recent budget freeze, faculty have received some funding for special conferences. It should be noted, however, that the development money rarely covers full expenses for any academic endeavor.

i. Support Staff: The departmental secretary, Deb Moore, is the only support staff in the Department of Theatre and the only twelve-month employee in the department. She serves the needs of the chair and the theatre faculty and is responsible for keeping track of the records and budgets for the department. Her work is demanding because of the broad range of activities in the department. As the only staff person, she is often given responsibility for more than she can easily accomplish in an average work week which means she often puts in extra hours. She needs student assistants to help her, but the Work Study Program is inconsistent in how much help we receive each semester.

She is an active member of Professional Secretaries International and conducts her responsibilities with a high level of efficiency and effectiveness. Her major activities are outlined in the chart below.

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RESPONSIBILITIES OF THE DEPARTMENT OF THEATRE SECRETARY
Receives and records donations, donors' names and addresses, sends acknowledgement letters and forwards money to the CSU Foundation
In charge of selling season tickets and keeping up-to-date records regarding season subscriptions
Provides necessary information as needed by students, faculty and visitors
Aids students and others in filling out forms, in registering for classes and in other routine procedures
Receives telephone calls and provides routine information or directs calls to the appropriate persons
Maintains and distributes the "Theatre Major Handbook"
Prepares work orders for general maintenance of department and/or facilities
Prepares purchase orders and checks requests for required construction/design materials for productions
As needed, prepares programs and mailings for distribution to theatre patrons, including coordination with printers and actual processing of bulk mailings
Maintains an accounting of office petty cash
Coordinates with local businesses for purchase availability and occasional personal pickup of orders
Prepares department packets for student recruitment which are distributed at various theatre conferences
Maintains files for fiscal and academic records
Types and proofreads final documents from rough drafts, sample materials or detailed instructions
Composes routine correspondence
Gathers data from files and prepares routine forms, letters and reports
Maintains appointment schedules
Picks up and routes departmental mail
Demonstrates a high priority toward serving internal and external customers in a courteous and timely manner

j. Appointment and Compensation (Promotion, Tenure, Fringe Benefits, Salary Increases): Full-time faculty members receive salaries that are consistent with the Regent's policy on nondiscrimination. Each new faculty member's salary is "determined by the specific requirements of the position and the qualifications of the individual to fill the position" (*Faculty Handbook I-7*).

Salaries for faculty in the Department of Theatre are, however, low. The *CSU Fact Book* lists salaries by rank and gender. The average faculty salary is listed at \$49,669. Only one faculty member of five is above that level. One reason for this discrepancy is a result of a relatively recently hired and young faculty. All of the department salaries, regardless of rank, are between the minimum and average rate with the exception of the chair's salary which is just \$1,000 above the average salary for Professor, which does not take into account her position as chair of the department and her twenty-seven years of service to the institution.

Each year faculty receive merit increases. The Board of Regents sets the following standards for increases:

The criteria for merit raises shall include teaching ability, completion of significant professional development activities (including the attainment of additional degrees), promotion in rank, seniority, research productivity,

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academic achievements and publications, academic honors and recognitions, and non-teaching services to the institution (*CSU Faculty Handbook I-7*).

Recent salary increases in the department have been minimal. A figure comes to the chair of the department each year, and it is left to her discretion how that money is divided. The funds are allocated based on merit, leaving some employees with larger sums than others. A set cost of living increase is not awarded to all employees contrary to the statements made in the *CSU Faculty Handbook*.

The overall retirement package for all faculty is strong. Any contributions towards retirement are deducted before taxes are calculated on gross income. Currently, employees, working 20 or more hours a week, contribute 5% of gross, and the State currently matches at the rate of 11.29% of gross for Teachers Retirement System and 8.79% of gross for Optional Retirement Plan members.

The medical package is covered under a self-insured Group Medical Plan by The University System of Georgia's Board of Regents. All eligible employees are covered under the plan from the first day of employment. Additional benefits include a Tax Exempt Benefit Program that allows employees to pay insurance premiums before tax withdrawal. Both a Medical and Dependant Care Flexible Spending Account are offered to all employees, allowing them to reduce their taxable income on certain items. A savings bond program exists, and employees may choose to participate in a number of plans for tax-sheltered annuities.

Two members of the Department of Theatre, Hazel Hall and Brenda May, are tenured. The additional three full-time faculty members are in their first through third years of permanent employment at CSU. Columbus State University generously regards the MFA as a terminal degree, and performance work is accepted as bonafide research and publication in the tenure review process. All tenure-track faculty members undergo a pre-tenure review no later than the spring semester of their third year at CSU.

The pre-tenure review is designed to assist a faculty member in preparing for the tenure process in a timely manner. The pre-tenure review should be more than merely an assessment of previous performance; it should include a professional development plan (PDP) prepared by the faculty member that defines his/her long range plans that will allow him/her to reasonably expect to earn tenure. The past performance of the faculty member and the PDP will be reviewed by a committee of the faculty member's peers and his/her annual evaluator for the purpose of identifying strengths and weaknesses and making suggestions for enhancement of those strengths and remediation of any weaknesses (*CSU Faculty Handbook I-6*).

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Faculty members go up for tenure in the fall of the fifth year of service to CSU. Several criteria are used in considering tenure and promotion:

1. Superior teaching as determined by peer and student evaluation and administrative review.
2. Outstanding service to the institution.
3. Academic achievement; this shall include scholarly and artistic attainment, as determined by peers and superiors.
4. Professional growth and development; this shall include contributions to the teaching profession, a scholarly discipline and the overall common education process, as determined by peers and administrative reviews.
5. Service to the community.
6. Length of service to the university.
7. Related activities, such as research, addresses, symposia, which may enhance teaching capacity.
8. Master's degree or equivalent qualifications. Promotion to an associate or full professorship should require the earned doctorate or its equivalent in training, ability, or experience (*CSU Faculty Handbook I-16*).

An faculty member from each department is a member of the College of Arts and Letters Personnel Committee, which makes final promotion and tenure recommendations to the Dean. The presence of a departmental representative means the committee can address specific departmental questions directly and immediately. CSU is a teaching institution, thus quality of teaching and peer/student evaluations are of great importance in weighing tenure decisions. Within the department, Hall and May are supportive colleagues and relay advice and suggestions based on their own experiences with regard to this matter.

k. Published Load Formulas: A twelve credit hour course load does not sound excessive; however, many of the departmental courses are one and two credit hours, and preparation for classes is a factor. Most faculty spend nearly as much preparation time teaching a one-hour as a three-hour course. Additionally, Theatre Practice and Advanced Theatre Practice, representing the costume and scene shop lab hours, are overseen by the two design faculty. Both the costume and scene shop are opened 20 hours a week. The designers do not spend all of that time in their respective shops. Student aids assist with overseeing the hours; but faculty remain responsible for the classes. Currently, only three hours release time per semester is given to the design faculty, because they are needed for teaching classes in the curriculum.

In our tracking plan proposal (see Appendix C), a handful of classes have been adjusted so that the credit hours are more in line with expected work, but there are restrictions, mainly the 120 credit hour limit. Currently, the obvious solution to alleviate with the Theatre Practice overload is to hire additional faculty so that the course load can be more evenly distributed.

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F. FACILITIES, EQUIPMENT, AND SAFETY

1. Classroom and Office Spaces

The Fine Arts Hall (FAH) was constructed in 1968 and houses the Fine Arts Auditorium, the Experimental Theatre, the Department of Theatre and the Department of Art. Plans have been made to turn over the ground floor of this building to Student Services next year. The theatre facilities (classrooms, offices, labs, shops, and performance spaces) are housed primarily within Fine Arts Hall. An additional space used by the department for class and/or performances is Davidson Auditorium in the Davidson Student Center, adjacent to the FAH.

In general, the state of the Department of Theatre's facilities, equipment, and safety are mixed. The department was relocated in Fall 2001 to a lower floor (basement) in the Fine Arts Hall with all newly renovated offices and classrooms. The Department of Theatre's new space in the basement of the Fine Arts Hall is large, clean, and has ample lighting.

There are four newly renovated smart classrooms, perfectly sized and equipped for the courses held in them. Two other classrooms exist in the sub-basement area. Until recently, this floor and the sub-basement below it housed the Schwob College of Music. It is our hope that, when funds become available, one classroom will be renovated to serve as rehearsal/light lab and the second as a rehearsal/dance studio.

There are seven equally sized office spaces, five of which are currently used by four full-time and one part-time faculty. The other two have been designated, but are not currently used as, a Public Relations office and BSEd student teacher office. As new faculty positions are designated, the PR and BSEd offices would be converted to suit the faculty needs.

The size and location of the library/conference room is excellent and has great potential for communicating a professional and efficient atmosphere. The size of the main office is larger and more useful than the previous space, and the workroom allows for more than one person to work at a time. The chair's office is comparable in size to the previous space.

The freshness of the walls and carpet is, however, lessened by the drab and mismatched furniture found throughout the offices and classrooms. The renovated spaces present a professional atmosphere, but the furniture brought from the previous space is old, damaged, and unprofessional. The furniture does not present the appearance of a department that takes pride in itself and its work. The need for newer furniture may seem cosmetic, but the departmental faculty feel that first impressions are important. It is sometimes difficult to gain quality students and financial support from community backers if they perceive an attitude of sloppiness or unprofessionalism. Members of the

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department feel that funds for new furniture, especially for the main office and conference room, should have priority, as the visual impact of those spaces is frequently the first line of communication between the department and its visitors.

Several times during recent history the department has received year-end windfall funds to purchase new or replacement equipment. For instance, at the close of 2000-2001, we received approximately \$10,000 for equipment. We certainly appreciate this money because there is no line item in the departmental budget for equipment, which means most of it has to be purchased from production (Student Activity) funds.

The design studio has great potential as a learning environment. The room is a little small for the number of students and tables that are need for each course, but it is manageable. The drafting tables should be resurfaced, and new ergonomic chairs purchased. The data projector is useful in this class as it allows the instructor to show research, production photographs, and step-by-step instructions for drafting and drawing through presentation software.

The only classroom in the building large enough to teach Theatre Appreciation as part of General Studies is on the first floor of Fine Arts Hall, Room #121; however, this space no longer belongs to the theatre department. We are using it temporarily because there is not currently a designated replacement for this room. One solution could be to use the house-left section of the Fine Arts Auditorium behind the accordion dividers. It could hold over one hundred students, the seating is equipped with small swing-arm desktops, and it has a motor-driven projection screen. With a multimedia lectern and data projector, the room would be well equipped. Scheduling would still be a matter of concern, as the FAA is frequently used for campus activities and lectures, is often rented and is a construction site for departmental productions.

New PC's have been purchased for both faculty and for the computer lab. The laboratory computers will soon be installed with drafting (Vectorworks), drawing and desktop publishing (Adobe Suite), sound editing (Cooledit 2000), and MS Office software and internet access. Related equipment that might be included in future purchases include a large-format scanner (up to 11"x17") to digitize student sketches and renderings, a slide scanner, a large-format color printer (up to 11"x17") for printing digital renderings and class work and departmental production posters, and digital video editing equipment. This equipment is available to faculty at Instructional Technologies, but it is not a suitable space for teaching a class of fifteen.

The following is a breakdown of the theatre facilities and equipment:

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DEPARTMENT OF THEATRE CLASSROOM/OFFICE SPACE AND EQUIPMENT	
<p style="text-align: center;">DANCE STUDIO/REHEARSAL HALL (#001) 48'9"x43'6"</p> <p>Use: Dance, movement, and voice classes; Rehearsal space for Departmental, Studio Theatre, and directing class productions. Because of the recent acquisition of this room, 'typical usage' has not been established.</p>	<p>4 portable ballet barres 3 tables 10 chairs 3 chalk boards</p>
<p style="text-align: center;">REHEARSAL ROOM/CLASSROOM (#005) 48'9"x43'6"</p> <p>Use: Performance and voice classes; rehearsal space for Departmental, Studio Theatre, and directing class productions. Like #001, because of the recent acquisition of this room, 'typical usage' has not been established.</p>	<p>1 piano 1 electronic keyboard 2 portable chalkboards 18 chairs 2 cabinets 4 tables wall of cubbyholes</p>
<p style="text-align: center;">SEMINAR CLASSROOM (#012) 30'x14'</p> <p>Use: Small seminar and lecture classes, typically higher-level and discussion-oriented courses.</p>	<p>7 tables 12 chairs 1 dry erase board 1 multimedia lectern 1 projection screen</p>
<p style="text-align: center;">LECTURE CLASSROOM (#013) 30'x22'</p> <p>Use: Larger departmental lecture classes, typically lower-level courses.</p>	<p>1 table 26 student desks 1 dry erase board 1 overhead projector 1 multimedia lectern 1 projection screen</p>
<p style="text-align: center;">FACULTY LOUNGE (#015) 11' X 22'</p> <p>Use: Break room and restroom for faculty. Also used for meal meetings.</p>	<p>1 refrigerator 1 microwave 1 coffee maker 2 iced tea maker 1 table with 5 chairs</p>
<p style="text-align: center;">FACULTY OFFICES (#016-022)</p> <p>Use: Faculty offices, both present and future, and one part-time faculty office.</p>	<p>2 bookshelves 1 or more desks 1 or more file cabinets 1 computer</p>
<p style="text-align: center;">COMPUTER LAB (#024) 18'7"x30'</p> <p>Use: Advance the skill level of all Theatre Majors in the use of computer technology toward the enhancement of theatre design and the development of CD-ROM portfolios. CADD-1 and CADD-2 courses, sound editing, and scenic and lighting computer-aided drafting are primarily performed in this room.</p>	<p>8 Macintosh computers 1 Mac LaserJet 1 large-format HP plotter 1 Mac scanner 1 desk 5 folding tables 3 computer tables 1 dry erase board 1 projection screen 1 data projector 1 multimedia lectern</p>
<p style="text-align: center;">DESIGN STUDIO (#025) 17'6"x30'9"</p> <p>Use: Primary teaching space for courses which focus on the manual manipulation of graphic tools and model-making.</p>	<p>10 drafting tables 8 drafting chairs 3 tables for model-making and supporting portable drafting tables 3 chairs 2 flat media storage 3 bookcases 1 filing cabinet 1 dry erase board 1 data projector 1 multimedia lectern 1 projection screen</p>

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MAIN OFFICE COMPLEX (#026-#028)	
Use: Center of administration, business, public relations, and communications functions for the Theatre Department. The main office is divided into three rooms which are the main office, the Department Chair's office and a work room that also holds office supplies, departmental files and faculty/staff mailboxes.	
OUTER OFFICE (#026) 21'x25'8"	<ul style="list-style-type: none"> 1 Secretary's workstation 1 student assistant workstation 2 PC's 1 laser printer 1 computer hutch 4 visitor's chairs 1 coffee table 1 bookshelf 2 cabinets
WORK ROOM (#027) 12'6"x15'	<ul style="list-style-type: none"> 1 photocopier 4 file cabinets 1 fax machine 1 safe
CHAIR'S OFFICE (#028) 15'x12'6"	<ul style="list-style-type: none"> 1 desk 1 PC 1 computer table 2 visitors' chairs 2 filing cabinets 3 bookshelves
CONFERENCE ROOM / LIBRARY (#029) 34'9"x14'	<ul style="list-style-type: none"> 1 Conference table with 8 chairs 5 bookshelves 1 storage cabinet 1 library books, periodicals and visual materials
STUDENT LOUNGE (#030) 13'6"x14'	<ul style="list-style-type: none"> 2 loveseats 1 Chairs 1 microwave 1 mini-fridge 1 storage cabinet 1 bank of mailboxes 2 call boards
STORAGE ROOM (#031) 13'6"x9'	<ul style="list-style-type: none"> 1 television on cart 2 video projectors 1 opaque projector 1 overhead projector videos, slides
CLASSROOM/REHEARSAL SPACE (#109) 41'9"x34'3"	<ul style="list-style-type: none"> 12 student lockers 7 storage cabinets 1 sink 2 chalkboards 2 rolling mirrors 6 chairs 6 sofas 2 podiums stage furniture
LARGE LECTURE CLASSROOM (#121) 28'4"x29'	<ul style="list-style-type: none"> 48 student desks 1 blackboard 1 lectern 1 table 1 projection screen 4 chairs
Use: Departmental use includes teaching Theatre Appreciation.	

2. Performance Spaces

The Department of Theatre has access to three venues for its performances. The following chart breaks down those spaces:

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AVAILABLE PERFORMANCE VENUES			
	FINE ARTS HALL	EXPERIMENTAL THEAT	DAVIDSON AUDITORIUM
Type of Space	Proscenium	Flexible	Proscenium
Dimensions	Pros. Opening: 44' Wx 22' H PL to rear stage wall: 36' PL to Apron edge: 5' SL wing (from Pros. Edge): 27' SR wing (from Pros. Edge): 27'	Room: 32' Wx 46' 6" L Ceiling: 26' 3" H Decorative Grid: 17' 3" H	Pros. Opening: 24' Wx 12' H PL to rear stage wall: 10' 5" PL to Apron edge: 3' 11" SL wing: 9' 6" SR wing: 4' 10"
Seating Cap.	499-899	Flexible, up to approx. 150	275
Fly System	Manual-op., single purchase Aircraft cable guides 31 fly lines, arbor capacity: unknown grid height: 55' outside pipe diam.: 2"	None	None
Soft Goods	Traveling grand drape & teaser 8 Black legs: 20' x 8' 4 Black borders: 56' x 8' 2 Full-stage Black travelers (20' x 25' per panel) 1 Sky Drop: 24' x 50' 1 Black Scrim, poor condition	None specifically intended for this space; brought in from storage as needed	Traveling grand drape and teaser Matching sets of legs and borders (2 sets) Matching full-stage traveler at back of stage
Stage Floor	Cross-lapped plywood over tongue-and-groove pine. Supported by steel trussing, I- beams, and concrete piers.	Concrete with vinyl tile	Concrete with vinyl tile
Lighting Sys.	Dimmers: 192 Control: ETC Express and wired RFU from SR Lighting Positions: 2 over- house catwalks, 4 house-booms, 5 on-stage electrics	Dep't. provides its touring lighting system when using this space for performance.	Permanent: 6-6x9 ERS from front, and 4-6" Fresnels from top. On/Off Control. Dep't. provides its touring lighting system when using this space for performance.
Instrument Inventory	Dep't. & FAH equipment: 41-6" Fresnel (26 operable) 20-6x9" ERS (14 operable) 11-6x12" ERS (8 operable) 10 Colortran Zoom ERS (10 op) 14 Colortran 20deg ERS (12 op) 18-1Kw scoop (9 operable) 14-1Kw parcan 6-400w scoop 2-Altman Shakespeare 30deg 10- 8' 1/4 chan. strip lights (8 op) 1 Beam projector 2 "club" spots (0 operable)	Uses shared Dep't. and FAH inventory	Uses shared Dep't and FAH inventory.

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a. Fine Arts Hall Auditorium

The Fine Arts Hall Auditorium is the primary performance space for the Department of Theatre. It is a multi-purpose facility maintained through the Fine Arts Hall budget and not through the department. Some of the recent events held in the FAH Auditorium include Freshman Orientation, the Senior Miss Georgia Pageant, Nurses' Graduation, and *Anything Goes* produced by the Department of Theatre and the Schwob School of Music. Seating is American with 583 seats in the general area, and an additional 150 seats each behind two motor-driven partitions for a total of 883 seats. There are positions for six wheelchairs. All aisles are carpeted.

In general, the Fine Arts Hall performance space is adequate but not appropriate for most of our plays. Except for children's theatre productions which bus in almost 900 students and for musicals, departmental productions normally draw approximately 250 audience members. In a house that seats nearly 600, an audience of 250 seems small.

Currently, the space is unattractive but is in transition. Plans are underway to replace both soft goods and carpet, although they will not match the awful harvest yellow seating. We are hoping funding to replace the seats will be available in the future.

Conditions in the Fine Arts Hall are unsafe. There is no emergency lighting on stage if the electricity goes out. The counterweight system is difficult to bring to balance because of the friction and inherent nature of using aircraft cable over steel t-tracks for the arbor movement. There is no testing of the fire curtain release mechanisms.

The air conditioning/heating unit is turned off when the facility is not in use. Extreme temperature changes cause premature deterioration of soft goods and the rigging system as humidity changes the weight of the legs and borders. As a result of the humidity, the new rope system is already stretched and offers poor response and precision.

The computer lighting system was installed within the past five years. The system itself is flexible and appropriate for the space, but we lack proper instruments to fully light the stage with any variety or to create special effects. The instruments range in age from one year to thirty years, which means there is a wide range of quality and intensity of light. Dark spots on stage are inevitable. New lighting instruments would satisfy our needs of high production value and the proper level of education for our students.

The Department of Theatre has recently purchased state-of-the-art sound equipment. The current Fine Arts Hall sound equipment is inappropriate for straight plays and musicals because it is primarily a public announcement system for a single speaker. Our new equipment can be used in all performance spaces and for touring purposes.

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1. Stage Description: The FAH Auditorium is a proscenium-style stage with a curved apron and an orchestra pit with an 8'x8' electro-hydraulic lift. It opens onto a breezeway loading dock and the scene shop beyond. The loading dock is able to accept one large trailer. A scenery bay stage left holds vertical flat and platform storage. The orchestra pit is normally covered, extending the apron.

The soft goods in the theatre are in the process of being replaced. The Grand Drape and Grand Teaser are green with gold accents. There are eight black legs (20'x8'), four black borders (56'x8'), two full stage black travelers (20'x25' per panel), and one sky drop (24'x50'). The FAH Auditorium maintains an acoustical enclosure that has not been utilized by the department in recent history.

2. Fly System: The fly rail is located in the stage right wing. Loading of the counterweights is from the loading platform only: there is no weight added or removed from the deck. Flying is normally limited to soft goods or comparably weighted materials.

3. Sound System: The FAH Auditorium's sound system is separate from the one owned by the Department of Theatre. It is primarily a public address system rather than a music reinforcement system. A two-channel Clear-Com communication system has stations throughout the performance area and off-stage spaces including the dressing rooms, light/sound control room and house positions.

4. Lighting System: There are 192 dimmers, an ETC Express Control, a wired RFU, and Unison Architectural control boards located in the control booth and the stage manager's station. Panic buttons are located in the house and stage left. Incandescent houselights can be controlled through the board, but the mercury-vapor lights are controlled only through the Unison system.

There are two over-the-house catwalk positions (one is a truss with particular safety considerations), four house-booms, and five on-stage electrics. Access to the catwalks is via a ladder found in the 'alley' stage left.

5. Dressing Rooms: All dressing rooms are located in the basement below the stage. Each has complete restroom facilities and showers. Access to the stage from the dressing rooms is by stairways located stage right. An additional makeup area and two commodes are found on the first floor of the FAH in the greenroom.

b. Experimental Theatre

The Experimental Theatre is a flexible-seating, multi-purpose space. It too is maintained through the Fine Arts Hall budget and is shared with the Department of Art and occasionally by on and off campus organizations as a meeting or eating room. Dinner

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Theatre is normally produced in this space. Seating is always intimate, and numbers depend on the stage configuration but rarely exceed 150 seats.

The Experimental Theatre is a fun space that lends itself to interesting actor/audience relationships and shows produced there are generally well received by both audience and performers. The level of finish required for the production elements because of the intimacy of performance space and audience pushes the envelope for the shops and encourages an environment of high expectations and good product.

The stage lighting for this space is severely limited, however, even though it is only a few years old. The long runs of cable required pose a potential trip and fire hazard over the wooden grid. The space is used by the Department of Art, so there can be no permanent visible changes to the room. A rack-mount dimmer system with at least twenty-four channels located in the control room would cut the cabling required by half. This space should have its own lighting instrument inventory.

As in the Fine Arts Hall, there are safety problems. No satisfactory method exists for students to hang lighting instruments safely. Access is not always possible from the cherry-picker, and the grid provides no horizontal life lines or fall protection of any kind.

1. Space Description: The room measures 32' wide by 46'6" long. The ceiling height is 26'3" and a 3' square grid of 2x8 pine is 17'3" from the floor. "Off stage" access must be built into the staging, but two doors do give access to the Green Room. A control room has been constructed that normally holds the stage manager and lighting control. Sound control sits beneath the control room to allow for accurate reception of levels and sound quality.

2. Lighting and Sound Description: Lighting and sound equipment are provided solely by the Department: lighting instruments are not unique to this space and are taken from the FAH Auditorium inventory.

3. Dressing Rooms: The same dressing rooms, located in the basement below the FAH Auditorium stage, are available for the Experimental Theatre. Since they are shared with events in the FAH Auditorium, no two events needing dressing room space can occur simultaneously. The Experimental Theatre's backstage area is the greenroom where the additional makeup area and two commodes are found.

c. Davidson Auditorium

The Davidson Auditorium is found in Davidson Student Center. It is a small proscenium theatre with American-style seating holding 275 seats. It has no fly system, wings, although it does have a closeable grand drape. The Department's limited use of this space is for the student-run Studio Theatre presentations and for directing classes and presentations.

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This space is fine for the needs of the department. Typically the use of this space focuses on performance and process and not production. The department brings the touring lighting system when using this space, and, although there are no designated backstage areas, adjacent classrooms can be used as dressing rooms.

3. Support Spaces

a. Scene Shop

The scene shop is the primary teaching space for scenic technology and studio space for the production and painting of scenery and properties. The scene shop is a decent size, especially when coupled with usage of the FAH Auditorium stage floor for construction and painting. It is reasonably equipped, and this past year much of the older equipment was replaced using departmental and college funds. The rolling shop door that opens to the breezeway and onto the stage left wing was recently motorized, remedying a safety concern.

Organization and cleanliness to make an efficient and safe working environment are an ongoing concern, and this area has been addressed at several points recently. The introduction of regular class sections for Theatre Practice allows for a ‘mass cleaning’ at the end of a work period. The addition of a steel combination worktable/lumber rack has reclaimed much needed floor space. The recent relocation of all tools to the tool room, and the construction of a loft and dedicated paint area have been helpful as well.

Some areas that still need improvement are better organization, maintenance, and retention of tools, a complete and updated MSDS book, a new drill press that can successfully change speeds for different materials, more electrical outlets to reduce the number of extension cords required, and a dust control system (none currently in place). The scene shop is also the only classroom on campus that has no air conditioning, and the Georgia summer heat can make the first show in August and the last show in April difficult to build because frequent breaks are required to reduce heat fatigue and safety concerns.

The following is an inventory of the scene shop:

SCENE SHOP INVENTORY					
HAND POWER TOOLS			HAND TOOLS		
1 Reciprocating Saw	1 Rotozip	5 Handsaws	1 Keyhole saw	34 Screwdrivers	
1 Makita 12V cordless drill	2 Circular saws	1 Sledgehammer	2 Prybars	9 Utility knives	
2 Belt Sanders	1 Detail Sander	1 Mini Crowbar	1 Crowbar	6 Scissors	
2 18V cordless drills	2 Sabre saws	3 Claw Hammers	1 Straight Hammer	8 Chisels	
3 Ryobi 12V cordless drills	1 Cordless Sabre saw	1 Tack Hammer	1 Ball Peen Hammer	4 Vice Grips	
2 4" Grinders	1 Orbital sander	2 Nail Pullers	1 Rubber Mallet	6 Pliers	
2 Routers		1 Pipe Cutter	2 Socket and Wrench Sets		

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LARGE POWER TOOLS	PNEUMATIC TOOLS
1 Unisaw table saw with aftermarket fence and guard 2 Radial Arm Saws 1 14" Band saw 1 Large Drill Press 1 Scroll saw 1 Router table 1 Sliding compound miter saw	1 Air compressor 4 25' air lines 1 Air ratchet 2 Staple guns
MEASURING/MARKING TOOLS	PAINTING TOOLS
1 24" Spirit level 1 Trammel stick 5 Carpenter squares 3 Combination square 3 Architect's squares 4 Tri-square 3 36"-48" Rulers 6 25' Measuring tapes 1 33' Measuring tape 2 100' Measuring tapes 4 Chalk lines	1 Cabinet for Flammables 4 Cabinets for Paint Storage 1 Sink Various scenic brushes, detail brushes, chip and foam brushes
METAL WORKING TOOLS	HOLDING TOOLS
1 Flux core welder 1 14" Chop saw 1 Bench grinder on pedestal base 2 Picks 3 Steel Brushes	4 Right-angle clamps 5 4' Pipe clamps 10 4" C-clamps 2 2" C-clamps 1 Vice 4 Quick clamps 4 Sets of sawhorses
SAFETY EQUIPMENT	OTHER
5 Face masks 2 Welding masks 4 Ear-muffs 1 Handtruck 1 Furniture dolly 13 Goggles/Safety Glasses Various Men's and Women's work gloves OSHA ready first aid kit	1 Restroom 1 Loft for various storage 1 Flat sheet goods storage 1 Muslin storage 1 Workbench/ lumber and PVC storage 1 Vertical scrap sheet goods storage 1 Tool room 1 Cabinets and shelving for hardware

b. **Costume Shop (#FAH 107)**

The costume shop, which measures 29'6"x25'9", is the primary teaching space for teaching costume technology, and it is the studio space for the production of costumes, wigs, personal properties, and their maintenance. This space includes some costume storage particularly for hats and accessories. The shop is a good-sized room that has been organized to run very efficiently.

The new departmental spaces did not include a space for relocating the costume shop. The current room housing the shop is slated to be renovated into Enrollment Services. The only feasible option, funding notwithstanding, is to construct new or install a prefabricated building next to the FAH to contain the costume shop. A larger room would allow for more sewing stations and more specialized equipment, such as a blind hemmer and commercial serger. The most striking omission of equipment, however, is a washer and dryer. The building was constructed without consideration of a washer/dryer, and later a pair was installed in the scene shop—certainly a poor choice of location. There are currently no provisions for an appropriate installation in the recent renovations. The following is an inventory of the Costume Shop:

- 1 commercial sewing machine
- 6 domestic sewing machines
- 2 sergers
- 13 head forms
- 6 body forms

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- 1 commercial iron
- 2 cutting/work tables
- 13 shelving units
- 13 chairs
- 1 blackboard
- 4 filing cabinets with historical and contemporary, commercial and shop-made patterns and research magazines.

c. Basement Storage

The basement is primary storage for departmental costumes, hand and decorating properties, lighting instruments and equipment. It also holds the Electrics Cage (constructed September, 2001) for maintenance of lighting and sound equipment, the cutting and framing of gels, and related activities. The basement is also home to the dimmer room for the FAH Auditorium, staging platforms (a unit stage rake and 16' turntable), and some soft goods. The hydraulic lift allows access to the orchestra pit and the stage, and sometimes cable is directed through the deck and runs under the stage in the basement rather than onstage.

Generally, the space fits its purpose. Costume and properties storage are both full to overflowing but is still manageable. Many of the lighting instruments need to be removed and replaced. The major problem with this space is the possibility of flooding. In 1998, water backed up into the basement and thirty years of soft goods, drops, and scrap velour and muslin were destroyed.

The costume storage measures 24' 8" X 27'. The properties area measures 44' X 54'. The electrics cage measures 10' X 10' 6". The following is an inventory of the electrics cage:

- 1 Rosco smoke machine
- 6 strobe lights, gel frames, and instruments currently being worked on
- 4 instrument racks hold unused and unusable lighting instruments
- 1 cable box contains stage electrical cable and adaptors

d. Furniture Storage

Departmental furniture storage, which houses couches, chairs, tables, and other pieces that are not hand or decorating props or scenery, is in a section of the basement of the Simon Schwob Memorial Library. This space is in dire need of organization and shelving. For many years, furniture has been stacked on top of each other as stock grew, but storage was not modified to contain it. Racks have been designed for storage of couches and chairs that will allow for easy viewing and removing of items. The racks are scheduled to be built and installed Spring 2001, using departmental funds and labor.

e. Light Lab (Proposed addition)

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A lighting lab would be used primarily to teach lighting concepts (color, angle, intensity, movement) in beginning and advanced courses, and could be used by local high school departments as well. It could be used by performance classes to rehearse 'under the lights', and might allow for another performance venue depending on grid height, instrumentation, etc. Fine Arts Hall Room 005 seems to be a perfect room to install the light lab because of its size and ceiling height. More research will be conducted to see exactly what scope of equipment should be considered.

3. Departmental Equipment, Training and Maintenance

a. Sound Equipment

Sound Equipment is used for departmental productions and guided and independent study in sound for the theatre. Most equipment was purchased in the summer 2001, using year-end money. The focus at the time was to purchase high-quality, sturdy equipment that could serve productions in the FAH Auditorium, Experimental Theatre, and on tour. Funds were not sufficient to complete the system, which needs to include additional playback support found in most straight plays.

If promised funding comes through, the department will soon have a PC-based laptop computer dedicated to both sound recording, production and mixing, and multi-channel playback. Other equipment sometimes needed for musicals and other productions are borrowed from local theatres or Instructional Technologies on campus. The sum total of sound equipment and resources available to students for production purposes will be impressive and allow for an excellent practical foundation in this area.

An inventory of Sound Equipment includes:

- 1 Mackie CFX 20 mixer
- 2 Mackie SRM450 powered two-way speaker enclosures
- 1 Mackie powered subwoofer
- 2 home-audio CD players
- 1 twenty space rolling rack
- 4 fifty to one-hundred foot microphone cables
- 1 studio condenser microphone.

b. Dedicated Vehicle (Proposed addition)

The department acquired a trailer to tour the children's theatre scenery and props last year. Now a dedicated fifteen passenger van with removable seats is needed for the children's theatre tours, student and faculty recruitment trips, tours and outside-area productions (such as Atlanta and New York City), and for hauling scenic materials. Currently we have to use a multi-purpose van owned by the university that has to be checked out on a daily basis and carries with it a daily charge.

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c. Training and Safety

Most training as it relates to facilities and equipment is performed by the faculty member related to that field. Every theatre major must pass Stage Costuming 1 and learn the safe and proper techniques for machine stitching. Each student also takes Stagecraft, and each section of that course (scenery, lighting, and sound) covers safety issues.

Further training is provided as needs arise during Theatre Practice lab times. For example, all students are trained on the proper use of the counterweight system and adding and removing lighting instruments. However, only those students who climb to the front-of-house lighting positions, particularly the lighting truss, are trained in fall protection harnesses and procedures.

Use of hazardous chemicals in the scene shop has been strongly curtailed. Whenever possible, nontoxic materials (such as Sculpt-or-Coat or highly concentrated paints) is used over toxic materials (scenic dope or analines dyes).

Safety is always a concern because the theatre can be a dangerous place for the ignorant or inattentive. Kevin Patrick, Designer and Technical Director, is pursuing further training in safety areas and is an active member of the Facilities and safety Committee. Furthermore, the department will soon be consulting with Danella Lee, the Assistant Director of Regulatory Programs and in charge of safety issues on campus, about satisfying university and industry safety standards.

Known safety issues throughout the facilities used by the department include: using the grid in the Experimental Theatre as a walkway with no fall protection; not enough safety harnesses for students to access the front-of-house lighting positions and climb the ladder to the loading rail simultaneously; the technical director has no formal training in fall protection (but plans are in place to remedy that situation very soon); an annual safety check of the stage rigging is not taking place; no dust or particle protection in the scene shop; and no adequate steel storage.

Solutions to some of these problems are clear—they simply require time and/or funding. Ms. Lee will offer other solutions, and the Technical Director would like to hire a Theatre Safety Specialist who works in our field to walk through the facilities and develop a safety analysis.

d. Security

Security in the Fine Arts Hall is generally effective. The building is unlocked by campus security at 7:00 AM Monday through Friday and at 9:00 AM on weekends. Security personnel lock the main doors at 11:00 PM and do a walk through of each building. Students who are in the building working may stay until 1:00 AM at which time officers

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return for their final inspection of the building. All facilities are monitored on a regular basis.

e. Maintenance

Plant Operations has the responsibility for maintaining the campus physical plant. They conduct repairs and offer assistance when problems arise. Many of the employees are talented, and their skills are appreciated. They solve electrical problems, help move furniture and platforming when required, build and paint furniture, and paint the stage floor every year.

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G. LIBRARY

The Department of Theatre's faculty and students primarily utilize two libraries: the Simon Schwob Memorial Library on campus and the Department of Theatre's library housed in Fine Arts Hall room 029. In addition to these two libraries, students are allowed to checkout books and materials from the theatre faculty's personal library collections. Each individual faculty has extensive materials for students' usage.

The Schwob Library is adequate for the size of this department and campus. The librarians try hard to accommodate each department's needs. With limited budgets that have been cut drastically in the past few years, the library strives to stay current in their holdings. The staff of the library is extremely helpful, and having a Theatre Liaison Librarian allows theatre faculty to work closely with one particular person..

The Department of Theatre's library is small. Without a budget to work with, we rely primarily on donations from patrons, former students, and faculty. Most of the holdings are older editions. An effort has been made to have a copy of each script the department produces in the library. There is currently no computer for student to use in our library.

Information referencing the Simon Schwob Memorial Library was provided by Ms. Callie McGinnis, Library Director.

1. Governance

The Simon Schwob Memorial Library has evolved over the last five years into a "teaching library." It teaches students as well as faculty how to access information from the vast information universe. To adhere to the "teaching library" concept, the library uses a liaison program, in which a librarian is assigned to each of the university's academic colleges and/or departments. The Humanities Librarian acts as the Department of Theatre Liaison and also the Department of Language and Literature Liaison and the Communications Department Liaison. She has been willing and excited about creating classes and/or workshops for our theatre students. She has taught research classes for Creative Dramatics for the Classroom, Children's Theatre, and Methods of Teaching Theatre.

In conjunction with the Liaison Program, the library works on a three-tiered approach to reference service. The reference desk is staffed during the day by trained paraprofessionals with baccalaureate degrees. These paraprofessionals answer any standard theatre reference questions that may come up during the day. Trained student assistants, who understand the basics of reference service and have a good grasp on computer technology, particularly the World Wide Web, assist them. On call at all times is a librarian, with a pager, who can be summoned to assist with any problems the paraprofessional may encounter, including difficult theatre-related reference questions. During night and weekend hours, librarians staff the reference desk, assisted by student

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assistants. Normally, the desk is staffed by two people: either a reference librarian or a paraprofessional and a student assistant. The exception is Sunday afternoon, at which time there are two reference librarians and one student assistant on duty.

The three-tiered reference service allows reference librarians (now called Information Services librarians) more time to devote to the liaison program. These librarians cater to all academic departments on campus. Liaison librarians are responsible for:

1. Reading reviews and sorting materials relative to book purchases for the various departments in their liaison area.
2. Collaborating with teaching faculty in their liaison areas in regard to instruction on library resources, particularly online resources.
3. Designing web pages that treat resources in a particular discipline.
4. Designing instructional presentations for various departments in their liaison area.
5. Familiarizing themselves with the Circulating and Reference Collection sections that fall within their liaison areas.
6. Spending time outside the library meeting with faculty in their liaison areas and promoting the resources and services of the library. (McGinnes)

2. Collections and Electronic Access

The Schwob Library uses the Library of Congress classification scheme. Theatre books are located in general collections primarily in the P section. Theatre books expand over most of the P sections except PE (English language) and PZ (English non-dramatic fiction). The entire P section occupies 2022 shelves with each shelf being 36" wide and most shelves are minimally 80% full totaling approximately 34,000 volumes.

Theatre-related periodicals can be found on the first floor in the general periodicals collection. This collection is divided into four areas arranged alphabetically by title: The News Stand (popular, current magazines), Current Journals, Bound Periodicals, Microfilm. The library subscribes to 75 periodicals relating to theatre, drama and/or literature in general. A new subscription to JSTOR allows electronic access to complete backfiles of 117 scholarly journals, six of which have a literary focus. Videos are kept in the Educational Technology Center, and films are held in Instructional Technology Services. All of these have an accession-type number.

Electronic sources are abundant due to participation in the system's GALILEO project. GALILEO, implemented in 1995, provides electronic access to over 120 commercial electronic databases and includes full-text access to journal articles in over 5000 periodicals. GALILEO can be accessed by any computer on campus or with a password for use on a home computer. GALILEO allows access through *Research Library, net Library*, and EBSCO's *Academic Search Premier* as well as access to the *New York Times*. Databases are also included: *Arts and Humanities Search* and *Humanities*

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Abstracts, and *WorldCat*.

The acquisition process for theatre books comes from our Theatre Liaison Librarian. She selects books through consultation of reviews or from recommendations of theatre faculty. Usually once a year, Ms. Townsend has contacted us to make a list of books and scripts and/or periodicals we would like our library to acquire.

There are no libraries in Columbus with large holdings of theatre materials. The public library has very little in the theatre area. Therefore, the primary cooperative library project that aids theatre students in acquiring materials necessary for their research is GALILEO. Another cooperative project is GIL (GALILEO Interconnected Libraries). Begun in 1998, GIL aims to provide one standard library automation software package (Endeavor Information System's Voyager software) for all libraries in the University System of Georgia. Columbus State's GIL catalog, which was the second GIL catalog to come up with new software, provides access to the Schwob Library's holdings for all collections. There are public terminals in the library's Reference area reserved for GIL access. However, a computer user anywhere in the world can access CSU's GIL catalog via the web at gil.colstate.edu.

By using the same software, USG libraries plan to be able to establish a universal (i.e., union) catalog and a universal borrowing system that will allow unmediated interlibrary loan of books within the USG. Universal borrowing will allow CSU faculty, staff and students to place loans via computer or to borrow books in person when they visit other USG libraries. By January 2002, the universal catalog and universal borrowing should be in full production.

Another helpful cooperative arrangement within the USG is the Joint Borrower's Card project. This allows a CSU student, faculty or staff member to physically visit another campus within the University System and check out books from that school's library using a Joint Borrower's Card, which can be obtained from the Schwob Library's Circulation Desk. Finally, access to materials is also available through Interlibrary Loan either free for for a minimum fee.

The Department of Theatre's library is much smaller, of course. Most of our books and scripts have been accumulated through donations. Of approximately 1350 books/scripts, we have the following breakdown:

Acting/Directing/Movement/Voice books:	63
History/Literature/Theory books:	268
Design books:	61
Anthologies:	204
Scripts:	343
Musical Theatre:	8
African-American books:	17
Biographies/Autobiographies:	108

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Speech/Communication books:	108
Miscellaneous books:	163

During the 2001 fall semester, faculty and student volunteers inventoried the books and are placing this inventory on disk so that we will have an accurate record of our holdings. The disk will be kept by the departmental secretary for updating as books and scripts are added to the library.

Besides these books and scripts, we also receive the following periodicals/journals: *Dramatics Magazine*, *The Chronicle of Higher Learning*, and *Southern Theatre*. Faculty members also receive the following journals that are available to students: *Dance Magazine*, *American Theatre*, *Playbill*, *State of the Art*, *Theatre Symposium*, and *Youth Theatre Journal*. The theatre faculty have discussed and agreed that we should also subscribe to *ArtSearch* for our student's to use, and, when funds become available, future plans include adding this periodical.

The Department of Theatre also houses its own films and videos. We have approximately 66 videos and 45 films. These are kept in video storage next to the Conference Room.

3. Personnel

The Simon Schwob Memorial Library has twenty-four librarians/employees. Ms. Callie McGinnes is the library's director. Each college/department on campus has its own liaison. Terri Townsend is our current Theatre Liaison Librarian. Ms. Townsend resigned at the end of September 2001, and plans have been made to hire a new Humanities Librarian by January 2002. During the interim, other librarians will handle the responsibilities.

4. Services

The library is open during the semester for 86.5 hours per week, with the following operating schedule:

Monday-Thursday:	7:30 am – 11:00 pm
Friday:	7:30 am – 5:00 pm
Saturday:	10:00 am – 6:00 pm
Sunday:	2:00 pm – 11:00 pm

During breaks between semesters the library is open from 8:00 am – 5:00 pm Monday through Friday only.

The Department of Theatre library is open to students during normal business hours. They may ask the departmental secretary or a faculty member to unlock the library for usage or checkout. A book checkout sheet is kept by the departmental secretary. This

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system seems to work for us. In the future, the faculty would like to see a computer placed in our theatre library so students would have more access to information.

5. Facilities

The campus library was built in 1975. It is a four-story structure with approximately 85,000 square feet. Instructional Technology Services Department (ITS) occupies the basement of the library. Floor one contains Circulation, the Educational Technology Center (ETC), Periodicals, Reference, Interlibrary Loan, Government documents, and offices/work areas for acquisitions, Cataloging/Periodicals, Systems, Information Services, Government Documents and the Library administration. Floors two and three contain the Circulating Collection, and floor three houses the Archives and special collections. There are student study areas on floors one, two and three. Floors two and three have group study rooms, faculty studies, and one classroom for group instruction. Throughout the library there are hundreds of individual study carrels.

The library also has adequate equipment for student use. There are standard photocopiers, microform reader/printers, audiovisual equipment, and VCR's. There are computers throughout the first floor for web access and information processing.

Very little renovation has been done on the library building. It has been redecorated twice in its twenty-six year existence. But in June of 2001 the Board of Regents of the University System of Georgia approved initial plans for a new classroom building/library annex, which will be built adjacent to the library and connected to it. This new building will house the library's technology components (mainly a large information common staffed with library professionals and computer experts). These plans also include renovation of the existing library's first floor. Plans are to be executed within seven to ten years.

The Department of Theatre's library is housed in our Conference Room in Fine Arts Hall. Currently books are still in boxes from our move to the basement facilities. We are waiting for either shelving to be built by Plant Operations or for money to be allotted to purchase new bookcases to replace the hodgepodge of metal and wooden bookcases we now have. Money has also been requested for furniture for this room including a conference table with chairs, a sofa or chairs for reading, table and lamp.

6. Financial Support

According to McGinnis the budget for the library has shrunk over the last few years. Budget reductions caused by semester conversion (implemented throughout the University System of Georgia in the Fall of 1998) have hit all departments across campus. Since the end of FY 1999, the Library has had to give back close to \$200,000, much of which was taken from its book budget. In 1999 the library book budget was \$169,000, but in 2001 it is \$75,000. A goodly portion of this money is used for 'standing

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orders,' that is reference materials that are updated on a yearly basis.

Last fiscal year the library purchased 263 literature-theatre books, bringing the total number of books in this area to around 34,000 volumes, which is about 13% of the total collection (261,0000). With the budget reductions the library is purchasing fewer books. This problem is solved somewhat in two ways. One way is through the University System of Georgia libraries implementation of GIL universal borrowing project, which allows students and faculty to borrow books from USG libraries without going through interlibrary loan. A second way to help this dwindling budget problem is through the use of end-of-the-year money from the CSU Budget Office. In 2000, the library received \$40,000, which was used primarily for periodical subscriptions. One solution for the future includes exploring a book endowment which would be included in the CSU capital campaign.

The following is a breakdown of expenditures for theatre acquisitions:

	1999-2000	2000-2001	2001-2002
• Books			
• Periodicals			
• Audiotapes/Records			
• Videotapes/Films			
• Scripts			
• Slides			
• Microfilm/Macrofiche			
• Electronic Access			
• Other			

The Theatre Library receives no financial support within the budget.

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H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

In a small, state-supported institution in a city the size of Columbus, the Department of Theatre faces problems unlike those in larger institutions, private liberal arts colleges and independent schools of theatre. Many of the students live off-campus, many do not attend classes during consecutive semesters, a number do not attend college on a full-time basis, and a large percentage of the student body is non-traditional. It is the department's goal to provide quality education with a wide range of experiences in the discipline and permit our majors to complete their undergraduate degrees comfortably within four years.

The following table indicates the enrollment numbers by degree program during the past four years:

ACADEMIC YEAR	FALL SEMESTER			SPRING SEMESTER		
	BFA	BSED	MED	BFA	BSED	MED
1998-1999	31	13	1	35	11	5
1999-2000	28	12	0	25	12	0
2000-2001	32	20	1	28	18	2
2001-2002	38	16	5			

The following is a breakdown of theatre majors by classification. Non-degree (ND) students include returning students who already have degrees and are adding teacher certification and/or MEd students in the College of Education who are getting an emphasis in theatre:

ACADEMIC YEAR	FALL SEMESTER					SPRING SEMESTER				
	FR	SO	JR	SR	ND	FR	SO	JR	SR	ND
1998-1999	20	10	50	7	3	15	11	9	10	6
1999-2000	12	7	7	13	1	12	5	7	12	1
2000-2001	27	8	4	10	4	18	11	6	11	2
2001-2002	28	14	6	6	5					

1. Recruitment

a. University-Wide Efforts

CSU and the Department of Theatre actively recruit students through several key strategies. The CSU Admissions Office sends representatives out to approximately seventy-five area high schools in Georgia and Lee and Russell County, Alabama where students are known to enroll at CSU.

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There are a number of supplemental means through which the Admissions Office contacts and recruits potential students:

1. Visitation Days: CSU sponsors three career days a year intended for high school seniors and their parents in the months of November, February, and April of every year. During Visitation Days, students and parents are given tours of the campus and can speak with admissions representatives, current students and faculty.

2. Probe Fair: CSU Admissions Representatives take part in an 8-week recruitment fair held in the fall and sponsored by the Georgia Education Articulation Committee. Approximately 200 colleges and universities attend the Probe Fair which travels through the state and is held in local civic centers, malls and high schools.

3. Student Searches: The College Board provides names of students that fit within given parameters set by CSU. SAT scores and GPA guidelines are used to set the parameters. CSU then sends admissions information to the students and actively recruits them.

b. Departmental Recruitment Efforts

Additionally, the Department of Theatre focuses on several areas of recruitment. One hundred percent of the faculty actively recruit students, and we view this participation as one of our strengths. Potential students interested in a specific area of theatre are able to speak with the professor who teaches that subject. There are several venues used for recruitment purposes:

1. Southeastern Theatre Conference (SETC): SETC is attended by all Department of Theatre faculty. CSU sends representatives to the high school auditions held at SETC and has a display where CSU representatives are available for questions. Brochures and information about CSU is also provided for any interested students.

2. Georgia Theatre Conference (GTC): GTC is attended by most of the faculty members each year. Again, CSU faculty attend the senior high school auditions and talk to students at the conference. Information about CSU and the display are also resources available for potential students. Faculty members often offer workshops for students.

3. Georgia Thespian Conference: Between 150 and 200 high school students audition at the Georgia Thespian Conference, held in February each year. CSU focuses on recruiting at this event. Theatre Faculty from CSU attend the conference and the auditions.

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4. Springer Theatre Academy Day: The Springer Theatre Academy brings students from their acting academy to CSU to tour the facilities, meet faculty and students and see a CSU Theatre Production.

5. Scholarships/Assistantships and Tuition Remission: Many scholarship and assistantship opportunities are available to incoming and current students attending CSU. The state-wide HOPE Scholarship, which pays full tuition and book allowance, is available to all Georgia residents who graduate from high school with a 3.0 or above and attend a Georgia college or university. In the last calendar year, 4,280 students received some sort of financial assistance, totaling over \$21 million, either in the form of grants, scholarships, loans or employment.

There are a number of opportunities for students to receive assistance through the Department of Theatre as well. Approximately, \$24,000 of the yearly budget for the department is used directly for student scholarships:

- **Department of Theatre Assistantships**—Awarded to theatre majors with a minimum cumulative GPA of 3.0. The maximum amount awarded is \$1,400 for one year. The application deadline is April 1st of each year.
- **Department of Theatre Scholarships**—Awarded to theatre majors with a minimum cumulative GPA of 3.0. The maximum awarded is \$800 for one year. The application deadline is April 1st of each year.
- **Emily Woodruff Scholarship**—Awarded to the top academic theatre major from each the sophomore, junior and senior classes. Award covers tuition and fees for one year.
- **Springer Theatre’s Bill Evans Memorial Scholarship**—Awarded to two theatre majors who are sophomores or above and selected by the faculty. Other departmental considerations apply. The maximum awarded is \$500 for one year.
- **Theatre Education Scholarship**—Awarded to an outstanding full-time theatre education major classified as a sophomore or above. The maximum amount awarded is \$1,500 per academic year.

As noted above, there are a number of ways in which CSU and the department work to recruit students. Additionally, faculty and students in the department participate in as many local public relations oriented events as possible. We have been working on finding a reliable part-time individual to assist with publicity. This area has been a weakness in the department. We believe that finding someone specific to devote to this area would serve as an added and necessary recruitment tool for the department.

2. Admission

Admission to the Department of Theatre is based on the student’s admission to Columbus State University. However, students interested in scholarship opportunities must audition/interview with the Department of Theatre faculty. Performance students are

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asked to present an audition piece, and technical/design students submit a portfolio. Of the twenty-nine freshmen who enrolled at CSU for the 2001-2002 academic year, twelve interviewed with the department.

An entering freshmen is one who has graduated from high school and has not previously attended a regionally accredited college or university. The minimum admission requirements for freshmen who have attended high school within the last five years is as follows:

18 units in the College Preparatory Curriculum (CPC)

SAT verbal score of 430 or ACT English score of 17

SAT math score of 400 or ACT math score of 17

Freshmen index of 1940 or higher

An applicant who does not meet the above requirements will be referred to the Basic Studies Division of the University College for further screening.

The Freshmen Index is computed by adding the SAT verbal score and SAT math score to 500 times the high school academic grade point average. Using the ACT, the index is computed by multiplying the ACT composite score by 42, adding 88, and adding the result to 500 times the high school academic grade point average. The high school grade point average is computed by using the grades earned in the academic subjects that satisfy the 18 CPC units (*Columbus State University 2001-2002 Catalog 50*).

In 1997, the Board of Regents mandated that Georgia schools adjust their standards for admissions in an attempt to admit students of a higher caliber to four-year institutions. Universities were given four years during which to phase these standards into the system. Minimum requirements were set for SAT scores and college preparatory units have been increased to 18 units, adding two language requirements. At the same time, there was not a junior college or two-year institution in the service area for students. As a result of this problem, CSU created University College specifically for students who needed academic assistance or who had not fulfilled all of the requirements needed to enter CSU as full-time students. The more lenient standards used for University College currently allow for students in the immediate area to take advantage of this program. Several of the department's strongest students come from University College where faculty and advisors monitor student progress carefully while encouraging self-sufficiency.

3. Retention

Our retention rates at CSU have been spotlighted by the administration, and we as a school and within the Department of Theatre have been asked to work harder to raise the number of return students each year. Retention rates for the academic year 2000-2001 have as yet not been published. Looking back four years from 1996-2000, total

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combined retention rates, as listed in the *CSU Fact Book 2000*, are as follows:

Fall 1999-2000	62.4%
Fall 1998-1999	61.6%
Fall 1997-1998	64.7%
Fall 1996-1997	59.7% (<i>CSU Fact Book B-25-B-28</i>)

The retention rate within the Department of Theatre needs to be improved as well. Although improving as the faculty stabilizes, there continues to be a drop-off of majors between the freshman and sophomore years. Part of the problem is the lack of preparation and experience many of our freshmen possess when they enter our program. Part of the problem is that a number of our majors are local, live at home and often work full-time. It is not uncommon for these students to attend CSU for a semester or two, drop out for a semester to earn money, and come back to continue their degree. As a result, our retention figures are sometimes misleading.

4. Record Keeping

The departmental secretary, Deb Moore, monitors all records efficiently and effectively for the department. The only specific inconsistency in record keeping is a result of the semester conversion and related new software being used across the campus. Efforts are being made to reorganize all of our files to stay current.

The Department of Theatre maintains a degree progress sheet for each student (see Appendix IV). This aids the student and advisor in the registration and advising process. There is a separate listing sheet that includes all of the registrar's information such as grades of courses completed, admission test scores and such areas as computer competency requirements. This list is available on-line at the university's web site for advisor use. The degree progress information is currently available on-line for limited catalog years, and efforts are being made to add all years to this listing.

Student records are kept in the department for three years, since most information is now online and backed up by archives. Employee records are maintained for seven years.

Purchase orders, receipts, forms, contracts for student employment and course syllabi are kept in the main office.

Budget updates, Foundation accounts, faculty performance evaluations, and salary information are kept in the Chair's office.

5. Academic Advisement

Academic Advisement for students in the Department of Theatre takes place during two periods prior to each semester. The first period is called early registration and takes place towards the end of the previous semester. The second period is called late registration

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and occurs a few days before the beginning of the new semester. The responsibility of advisement is divided between the five faculty members. New students are divided equally among the faculty. Once students choose an area of concentration, (technical/design, performance/directing or education), they can be reassigned to the appropriate advisor. Faculty advisors set aside specific hours during these periods to accommodate their advisees. The chair of the department is also available to assist with advising, work with transfer students, solve problems, and enroll independent study students.

The Department of Theatre prides itself on having a strongly committed faculty. It is our goal to nurture the theatre students and provide them with guidance throughout their years at CSU. To this end, advisors maintain frequent contact with their advisees and work to stay apprised of their academic status.

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J. PUBLISHED MATERIALS

Information about the institution and the theatre unit is accurately represented in published material. The Department of Theatre does as much advertising of the program and its public performances as financially possible; however, a steadily shrinking budget is making this more difficult to do with each passing year. The department is starting to seek funds from outside the university for such purposes, but time constraints on the faculty make this a difficult proposition. Part-time fundraisers have been sought to help this situation, but they have so far proved unreliable.

1. The University Catalog

The *Columbus State University 2001-2002 Catalog* (see supportive materials) serves as a primary source of information about the university and theatre unit for students, alumni, parents, faculty, and administrators. The catalog is published annually and contains pertinent information in the following areas:

- Introduction to Columbus State University: History; Campus Locale and Facilities; Mission Statement; Columbus State University Foundation (Development) (6-7);
- Calendar (8-10);
- Undergraduate and Graduate Academic Programs: including information on institutional accreditation (12-19);
- Expenses and Financial Aid* (22-38), including: Tuition and Fees; Classification of Students for Tuition Purposes; Refund Policy; Scholarships (Theatre Scholarships listed on 32); Policies and Conditions of Awards;
- Student Activities and Support Services * (40-45);
- Admissions, Regulations and General Requirements* (47-145): including the Department of Theatre (98) and the Teacher Education Program (107-110);
- Course Requirements (149-250): including the BFA Theatre (175) and the BSEd Theatre Education (176);
- Course Descriptions (253-348): with Theatre Arts (345-348) and Selected Education Courses (278, 284, 341);
- Personnel Listings: including the Regents, Board of Regents, University Administration, and University Faculty (351-368).

* Additional information related to campus life, business and finances, academic policies, and services may be found in the *Columbus State University Student Handbook, 2001-2002*.

2. The University Website

An all-inclusive web page concerning Columbus State University may be visited at the following address: www.colstate.edu. The page includes factual information found in the

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CSU 2001-2002 Catalog as well as the university's unique characteristics. The Department of Theatre website may also be accessed through links on the main university website.

3. Department of Theatre Website

The Department of Theatre regularly updates its website, <http://theatre.colstate.edu/>. This site is used as an advertising and recruitment tool as well as a source of information for interested parties. It includes degree and course offerings, faculty biographies, upcoming production information, related links, and a “scrapbook” of pictures from past productions. The Department of Theatre website may also be accessed through links on the main university website.

4. CSU Theatre Major Academic Handbook

An academic handbook, compiled by the department, is made available to all incoming theatre majors. This manual contains information specific to the requirements and expectations of the Department of Theatre above and beyond those stated in the university catalogue. While it repeats some material such as mission statements, general admission requirements, departmental degree programs, the handbook covers the following additional topics:

- Purpose of Handbook
- CSU Theatre Faculty
- Time line—general goals to be accomplished during freshman, sophomore, junior, and senior years
- Departmental Expectations and Procedures—comportment and participation
- Student Assessment
- Facilities—spaces used by Department of Theatre
- Organizations—on campus and regionally, applicable to theatrical experience
- Sample Forms—includes both university and departmental forms specific to the participation and completion of required work in a degree program, as well as applications for honors

5. Department of Theatre Recruitment Publications

a. Folder

An all-color display folder was created and for the Department of Theatre in 1997, to improve visibility in advertising and recruiting. The folder holds replaceable and regularly updated inserts that give information about degree and course offerings, four-year plans, faculty biographies, scholarship auditions, housing, and all necessary forms

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pertaining to admission to the university. This folder is given out at all recruiting events for which the department maintains a display or booth, and it is mailed to any person calling or writing to the department inquiring about further information (see Appendix V).

b. Scholarship Audition Notice

Notices of upcoming scholarship auditions (usually held in April) are given to all students currently enrolled in the Department of Theatre. Letters are also mailed to potential recruits from Georgia Theatre Conference, Georgia Thespians Convention, and Southeastern Theatre Conference. Additionally, letters are sent to anyone indicating an interest in scholarships on the department's Information Sign-up Form at conventions and conferences. Presently the department mails notices to high schools in the state where the faculty have indicated an interest in receiving the information for their students. Future plans involve creating a more comprehensive mailing list to all high schools in the state.

c. Print Advertisements

The department maintains an ad in *Dramatics Magazine* that highlights the BFA and BSEd programs and gives contacts for further information. Additionally, the department is listed in the back of the periodical, with specifics on location, fees and expenses, degrees offered, admission requirements, scholarships, auditions, and contact information.

d. Scholarship Fund Brochure

Each fall semester a scholarship brochure is sent out soliciting donations to our scholarship fund. These brochures are also made available at conferences and fundraisers at the university.

e. Recruitment Display

The display we take to recruitment fairs and conventions includes production photos, a slide show, information folders, and a signup sheet for further information.

6. Season Publicity/Promotion/Programs

a. Season Brochures/Postcards/Posters/Programs

The season brochures, along with each individual show's postcard, program and poster, detail dates, times, play content, and contact phone number.

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b. Radio and Television

Local talk-shows and news programs allow department members to present information on upcoming productions, free of charge. Presently, the Department of Theatre does not have sufficient funding to create commercial advertising in these venues.

c. Departmental Newsletter

Each semester, a newsletter is printed, which includes information on productions and happenings within the Department of Theatre, such as scholarship recipients, new faculty, upcoming events, news on department alumni, etc.

d. Online University Bulletin Board

The online University Bulletin Board is used to list upcoming theatre productions, dates, and contact phone numbers.

e. Multimedia Presentations

Usually shown at the department's Fall Reception, this short slide/video/computer-aided presentation shows highlighted events from the previous school year, announces changes in faculty, outlines the present production season, and makes requests for season subscription and Theatre Angels donorship. It is created and shown when appropriate facilities are available for the event.

7. Theatre for Youth Support Materials

a. Children's Theatre Production Announcements

Flyers are sent out to all appropriate schools in surrounding region in Georgia and Alabama, based on the targeted age group for the production. They include available dates, times, prices and indication of touring or on-campus performances.

b. Performance Study Guide

Teachers at the schools booking performances are sent complementary performance Study Guides that include background information on the play, games, activities, and related areas of study pertinent to the show's content.

c. Specialized Handouts for Younger Audiences

Young audiences (K-5) receive special programs with a photocopy picture of the cast and a layman's description of the roles of individuals working on the production.

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8. College of Education Student Teaching Handbook

While not a document published by the CSU Department of Theatre, this handbook is provided to all theatre majors at the beginning of their student teaching. This handbook documents everything they will need to know for their practice teaching (see Section II.B.4, and Appendix V).

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K. BRANCH CAMPUSES, EXTERNAL PROGRAMS, USE OF THE INSTITUTION'S NAME FOR EDUCATIONAL ACTIVITIES OPERATED APART FROM THE MAIN CAMPUS OR THE PRIMARY EDUCATIONAL PROGRAM

Not applicable.

L. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS.

Not applicable.

M. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

Not applicable.

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N. CREDIT AND TIME REQUIREMENTS

1. Time Requirements

Both the BFA in Theatre and the BSEd in Education are designed to provide CSU graduates with a broad foundation in a number of areas including, but not limited to theatre history, dramatic literature, theatrical design and technology, and acting and directing. The BFA and BSEd degrees qualify students to continue theatre studies in graduate school or to begin working in a professional theatre.

Students must earn a total of 123 credit hours with an overall GPA of 2.0 to graduate with a BFA in Theatre and a 2.75 to graduate with a BSEd in Theatre. Students are expected to complete their degrees in four years, and the Four Year Schedule (see Appendix IV) gives an example of course work that allows for degree completion in a four year period. Program length is in compliance with NAST standards. The breakdown of the 120 required hours is as follows:

42	hours earned in the core curriculum
6	hours in foreign languages
9	hours in non-theatre electives
37	hours in core theatre courses
<u>26</u>	hours in theatre course electives
120	total hours

Additionally, three hours of Wellness (physical education) are required by all degree programs, although these three hours are not considered part of the 120 hour total.

Columbus State University is mandated by the University System of Georgia to stay within the 120 credit hour stipulation. We have adjusted our department time and credit hours to fit within this requirement.

2. Awarding of Credit

Within the Department of Theatre, students may take courses in which they will earn between zero and ten credit hours. Credit hours and time requirements are listed in the *CSU 2001-2002 Catalog* in parentheses prior to the course description. The first number listed refers to lecture hours, the second refers to lab hours and the third refers to credit hours. For example, THEA 1245, Acting 1, lists credit and time requirements as (2-2-3). Acting 1 meets for two lecture hours and two lab hours each week, and it carries a three-hour credit.

Classes vary in the number of hours they meet per week. One hour of class time indicates a fifty-minute period of recitation. Standard academic classes that are one, two, and three credit hours meet one, two, and three hours per week respectively.

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Performance, practical, and laboratory classes, which are largely taught through practical, hands-on experience, may meet multiple lab hours each week in place of lecture hours. Theatre Practice and Advanced Theatre Practice actually meet for five hours a week; however, credit hours are currently listed as (0-2-1). The Department of Theatre is aware of this inconsistency and has applied to the Curriculum Committee to have the credit hour designation changed from (0-2-1) to (0-5-1) to represent more adequately the required lab hours. The university stipulates that for each credit hour listed there should be either one lecture hour or two laboratory hours met; however, a precedent for publishing listings that reflect the actual extended contact hours has been set with such courses as MUSC 1070, Orchestral Ensemble Activities; MUSC 1080, Wind Ensemble Activities; and MUSC 1090, Vocal Ensemble Activities (*CSU 2001-2002 Catalog* 316). In each case the course carries a (0-5-1) credit hour statement. The Department of Theatre expects to publish Theatre Practice and Advanced Theatre Practice sections with revised lab/credit hour statements in the *CSU 2002-2003 Catalog*.

All Department of Theatre majors must register each semester for THEA 1000, Theatre Convocation. During its scheduled time, faculty, staff, and students meet to interact in a forum fashion. Theatre Convocation and Senior Project, THEA 4000, carry zero credit hours. Theatre majors receive a Satisfactory or Unsatisfactory grade based on attendance in Theatre Convocation, which meets on an as-needed basis. A Satisfactory or Unsatisfactory grade in Senior Project is based on the student's successful completion of the final project in the area of concentration. The class is required for the student to graduate.

3. Transfer Credit

Transfer students must be eligible to return to the institution last attended in order to be considered for admission to CSU. All applicants are required to submit official transcripts from all colleges and universities previously attended. If a transfer student has earned fewer than 30 semester hours of transfer credit, the student must satisfy all requirements for admission as an entering freshmen. Students who have over 30 semester hours of transfer credit must have a minimum transfer grade point average of 2.0, and they must meet all learning support requirements.

The *CSU 2001-2002 Catalog* lists the policy for awarding transfer credit as follows:

The university makes every effort to transfer credit for academic work completed at other institutions. In general, courses completed with a passing grade at a regionally accredited college or university will transfer. Credit is allowed for freshmen English courses if the grade in each course is a C or better.

Recognition for placement in advanced courses will be given for previous work that is substantially equivalent to, and at the same level as,

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prerequisites at Columbus State University. Not more than a total of 65 semester hours may be transferred from two-year colleges. Regardless of the total number of semester credit hours allowed in transfer, a minimum of 30 semester hours must be taken in residence at Columbus State University after the student has qualified as a junior (*CSU 2001-2002 Catalog 52*).

The Department of Theatre has a number of transfer students and attempts to give credit for comparable classes; however, we are not always aware if the specific techniques taught in another theatre department will coincide with our training program. Therefore, we attempt to gain as much information about a given program as possible to accommodate these students. Often in addition to transcripts, we request catalog descriptions of specific courses. Many of our transfer, transient, provisional, and non-traditional students enroll at CSU because our BSEd program is the only one of its kind in the state. As Program Director of the Theatre Education Program, Brenda May evaluates individual transcripts to determine necessary courses needed to complete certification.

4. Overall Analysis of Time and Credit Requirements

In the past, the Department of Theatre has attempted to ensure that students are given work that is equivalent to the credit hours assigned. However, in evaluating the credit hours assigned to certain courses, the department felt that adjustments needed to be made. As a result of this NAST self-evaluation, we have applied to the Curriculum Committee for a number of changes. For example, THEA 2346/Voice Training for the Stage and THEA 2325/Stage Movement have both been increased from one to two credit hours per course. It was our belief that students would gain from more detailed training that would be available in doubling the lab hours for these classes. We also plan to begin tracking our BFA majors (see Section II, B, 3. Specific Undergraduate Programs and Procedures, for our plan approval request to track our BFA programs).

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SECTION II: INSTRUCTIONAL PROGRAMS

A. NON-DEGREE-GRANTING INSTITUTIONS OR NON-DEGREE-GRANTING PROGRAMS WITHIN DEGREE-GRANTING INSTITUTIONS

Not Applicable

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B. DEGREE-GRANTING INSTITUTIONS AND DEGREE PROGRAMS

1. General Goals and Objectives for Curricula Leading to Undergraduate Degrees in Theatre

Students at Columbus State University take a broad-based set of courses designed to widen their intellectual awareness and development. The core curriculum (Areas A-E) and the major-related core courses (Area F) of the Degree Progress Sheet (see Appendix IV for the BFA and BSEd Theatre Degree Progress Sheets) support the following CSU General Education Learning Outcomes, as they appear in the *Columbus State University 2001-2002 Catalog*:

Skills of Communication and Critical Thinking

Communication: Be able to communicate effectively by means of listening, speaking, reading, and writing in the diverse situations encountered as educated citizens; and be able to effectively communicate using appropriate symbolic or technological systems.

Critical thinking: Be able to think with a deliberate awareness of the process of critical thinking, employ the process, and strive to augment its effectiveness.

Perspectives and Knowledge

Aesthetics: Be able to interpret aesthetic significance in an object, work performance, or experience through study or participation.

Contemporary phenomena: Be able to apply appropriate knowledge to the interpretation of current problems and related issues concerning environment, health, society, culture, religion, economics, politics, science, and technology.

Historical interpretation: Be able to develop informed judgments about the past by gathering relevant information, by placing it in context, by interpreting it, and by using it to draw inferences about contemporary events.

Mathematical knowledge: Be able to use mathematical skills to solve problems and to interpret quantitative information.

Scientific investigation: Be able to observe and interpret phenomena in a systematic fashion consistent with recognized principles of scientific inquiry.

Values clarification and cultural diversity: Be able to investigate ethics and personal values and those of others; be able to analyze interactions between value systems and cultural systems; and be able to distinguish prejudices, stereotypes, opinions, facts and cross-cultural contributions.

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Wellness

Activity, service and leadership: Be able to participate in extra-curricular, service, or leadership activities during the course of completing and undergraduate education (*Columbus State University 2001-2002 Catalog 75*).

The lower division theatre courses easily fulfill many of the CSU General Education Learning Outcomes, as do most of the upper division theatre courses. Furthermore, the required coursework in theatre at CSU is designed to realize the minimum objectives of:

OBJECTIVES OF THE DEPARTMENT OF THEATRE	
<p>Knowledge of theatre history and appreciation for literature of western civilization, through:</p>	<ul style="list-style-type: none"> • Exposure to live theatre productions, such as the university plays, local presentations, and department-sponsored theatre trips and study abroad programs. • Reading and discussion of the works of major playwrights throughout theatre history, with specific focus on developing critical thinking concerning dramatic form, artistic movements, and theatrical conventions. • Participating first-hand in productions of period works in a variety of methods that allow for communication with today's audiences. All theatre majors are required to work on the university plays. • Understanding cultural and value systems of past periods and societies. • Developing the ability to discern and interpret the original meaning of the playwright's text in terms of characters, theme and dramatic action.
<p>Knowledge of and proficiency in theatre design and technology, which includes the student being well-grounded in the craft skills required of theatrical design and technology, including:</p>	<ul style="list-style-type: none"> • Understanding and using correct theatre terminology to communicate with colleagues/peers within the play production process. • Stitching on a sewing machine and transferring, cutting and sewing fabrics into garments from patterns. • Reading scale drawings and creating basic mechanical drawings. • The proper and safe use of construction tools commonly found in the scene shop. • The ability to operate lighting equipment, including properly changing a lamp, focusing an instrument, and operating a light board. • The ability to operate a counterweight fly system safely. • The knowledge and ability to recognize and manipulate the elements and principles of design.
<p>Knowledge of and proficiency in acting and directing through:</p>	<ul style="list-style-type: none"> • The exposure to and experience in various acting techniques in performing both realistic characters. • Training in basic dance and stage movement as it relates to stage combat and character development. • Practical application of acting theories and techniques through rehearsal and performance. • Vocal training which emphasizes the use of exercises and techniques to improve diction, articulation, pronunciation and projection for stage work. • Exploration of the use of voice as a source for finding an emotional connection to the text and character. • Knowledge of body alignment, the balance between tension and

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	<p>relaxation, breathing techniques and the art of centering.</p> <ul style="list-style-type: none"> • Knowledge of and proficiency in the principles of stage direction as they pertain to realistic presentations. • Knowledge of the methods the director uses in working with others. • The ability to apply learned skills in the audition process.
<p>BSEd graduates will also be able to demonstrate knowledge of and proficiency in the methods of teaching theatre through:</p>	<ul style="list-style-type: none"> • Exploration in techniques of improvised and informal drama as a practical application for teaching all ages. • The ability to adapt curricular material in several disciplines and integrate creative dramatic activities and lessons. • Understand the importance of developing and encouraging creativity and spontaneity in children for their individual growth. • Understand the attitudes, knowledge and skills needed to be an effective teacher. • Demonstrate the ability to select instructional methods, activities and materials and to organize these into effective units and lessons. • Demonstrate skill in teaching, coaching and classroom management. • Demonstrate the ability to analyze ideas and to think critically with respect to the teaching/learning process. • Understand the importance, and demonstrate the ability to analyze his/her teaching behavior.

2. Competencies Common to All Professional Baccalaureate Degrees in Theatre

As the next chart shows, our students have the opportunity to receive a solid foundation in the theory as well as the practice of theatre. Throughout their academic tenure, they develop their abilities to think critically, make and defend judgments, and apply this knowledge to their academic study, as well as their creative endeavors.

Specific courses designed to give the students progressive developmental skills have been sequenced. For instance, students must take Basic Design and Stagecraft before they are allowed to take Scene Design, Stage Lighting or Scene Painting. The acting sequence is structured from the basics, which all majors get in the first course, through more advanced methods in Acting 2 and Acting 3. Likewise, students must have successfully completed Acting 1 and Scene Design before taking Directing 1, a required course in both degree programs.

All majors are expected to audition for all mainstage productions. Moreover, all majors must enroll in Theatre Practice and work in a variety of technical positions six semesters of their normal eight semesters of residence. This affords the students an opportunity to gain a thorough understanding of the process of theatre and to experience and develop proficiency in a number of different aspects of the theatre craft.

Students are exposed to productions through attendance at campus productions, area and regional productions, and through academic courses such as Theatre Convocation,

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Children’s Theatre, Musical Theatre Performance, Theatre History, Directing, and Senior Seminar.

The two CSU programs in theatre meet the NAST general guidelines for all undergraduate professional degree programs in theatre. The following chart is a breakdown of the CSU Theatre courses intended to meet the NAST Standards components:

NAST STANDARDS: COMPONENTS	CSU COURSES MEETING STANDARDS
<p style="text-align: center;">Performance Experiences:</p> <ul style="list-style-type: none"> • Skill in at least one major area must be progressively developed to highest level appropriate to the particular area of concentration. • Opportunities available for all students to become familiar with every major aspect, technique, and direction in the area of concentration. • Technical proficiency standards established for each level of study, and the achievement of a specified level of proficiency in technique required for retention at each level and for graduation. • Student performance experience throughout the degree program, and an understanding of other basic processes involved in mounting a production. 	<p>DANC 1321—Ballet 1 DANC 1322—Ballet 2 THEA 1245—Acting 1 THEA 1301—Class Voice 1 THEA 1302—Class Voice 2 THEA 1355—Basic Design for the Theatre THEA 1365—Stagecraft THEA 1435—Theatre Practice THEA 2285—Computer Aided Design and Drafting 1 THEA 2325—Stage Movement THEA 2345—Seminar in Auditions THEA 2355—Stage Makeup THEA 3105—Children’s Theatre THEA 3107—Creative Dramatics in the Classroom THEA 3225—Musical Theatre Performance THEA 3245—Acting 2 THEA 3255—Stage Properties THEA 3261—Stage Costuming 1: History and Construction THEA 3262—Stage Costuming 2: Design THEA 3265—Theatre Management THEA 3267—Scene Design THEA 3268—Scene Painting THEA 3269—Stage Lighting THEA 3305—Children’s Theatre Production THEA 3435—Advanced Theatre Practice THEA 4245—Acting 3 THEA 4445—Theatre Performance THEA 4465—Theatre Production THEA 4698—Internship THEA 5281—Stage Directing 1 THEA 5205—Advanced Creative Dramatics THEA 5282—Stage Directing 2 THEA 5285—Computer Aided Design and Drafting 2</p>

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<p style="text-align: center;">Repertory:</p> <p>Opportunities to comprehend the quality of productions through comparative exposure and to be familiar with theatre literature of various historical periods, cultural sources, and modes of presentation through:</p> <ul style="list-style-type: none"> • Performance • Academic study • Attendance at productions to become familiar with theatre. 	<p>THEA 1000—Theatre Convocation THEA 1435—Theatre Practice THEA 3105—Children’s Theatre THEA 3175—Theatre History/ Literature 1 THEA 3176—Theatre History/ Literature 2 THEA 3177—Theatre History/ Literature 3 THEA 3178—Theatre History/ Literature 4 THEA 3225—Musical Theatre Performance THEA 3305—Children’s Theatre Production THEA 3435—Advanced Theatre Practice THEA 4000—Senior Project in Theatre THEA 4445—Theatre Performance THEA 4465—Theatre Production THEA 4698—Internship</p>
<p style="text-align: center;">Theoretical Studies:</p> <p>Comprehensive courses in theatre studies for students to:</p> <ul style="list-style-type: none"> • Learn to analyze plays perceptively and to evaluate them critically; • Develop an understanding of the common elements and vocabulary of theatre and of the interaction of these elements; • Employ this knowledge in analysis, including analysis of their production. • Place works of theatre in historical and stylistic contexts and have an understanding of the cultural milieu in which they were created; • Form and defend value judgments about theatre. 	<p>THEA 1100—Theatre Appreciation THEA 1175—Script Analysis THEA 1301—Class Voice 1 THEA 1302—Class Voice 2 THEA 1355—Basic Design for the Theatre THEA 2175—Survey of African-American Theatre THEA 2346—Voice Training for the Stage THEA 3105—Children’s Theatre THEA 3175—Theatre History/ Literature 1 THEA 3176—Theatre History/ Literature 2 THEA 3177—Theatre History/ Literature 3 THEA 3178—Theatre History/ Literature 4 THEA 3246—Playwriting THEA 3261—Stage Costuming 1: History and Construction THEA 3262—Stage Costuming 2: Design THEA 3267—Scene Design THEA 3269—Stage Lighting THEA 4325—Period Movement for the Stage THEA 4795—Senior Seminar THEA 4899—Independent Study THEA 5106—Methods of Teaching Theatre THEA 5282—Stage Directing THEA 5575—Selected Topics in Theatre</p>
<p style="text-align: center;">General Academic Studies:</p> <p>Requirements in general academic studies.</p>	<p>60 semester hours of core requirements, including 18 hours of theatre courses, and 3 semester hours of Wellness</p>

All majors should earn C or above in theatre courses or retake them. Many of the classes are performance or project oriented, and a specified proficiency must be met before the student can successfully complete the course. In addition to course evaluations, each individual student meets with the entire faculty for an Annual Evaluation during the Spring Semester. During the meeting the student presents a portfolio and resume and outlines the theatre responsibilities and experiences the student had during that academic year. We have found the Annual Evaluation to be one of the best methods to help the student develop an academic and career direction and impetus for further study.

Both the BFA and the BSEd programs are designed to give the students the means to comprehend the processes of theatre in order to master technically one or more areas of concentration in theatre. Their academic work is culminated in the successful completion

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of senior projects in their areas of concentration. The following chart demonstrates that CSU theatre courses meet the NAST Standard of Common Curricular Objectives:

NAST STANDARDS: COMMON CURRICULAR OBJECTIVES	CSU THEATRE COURSES MEETING STANDARDS
<p style="text-align: center;">Comprehension of:</p> <ul style="list-style-type: none"> • The processes involved in the creation of theatre, beginning with the script through the interpretive creative processes of performance and production. 	<p>THEA 1245—Acting 1 THEA 1355—Basic Design for the Theatre THEA 1365—Stagecraft THEA 1435—Theatre Practice THEA 2285—Computer Aided Design and Drafting 1 THEA 3105—Children’s Theatre THEA 3107—Creative Dramatics in the Classroom THEA 3115—Oral Interpretation THEA 3225—Musical Theatre Performance THEA 3245—Acting 2 THEA 3246—Playwriting THEA 4000—Senior Project THEA 4245—Acting 3 THEA 5205—Advanced Creative Dramatics THEA 5281—Directing 1 THEA 5282—Directing 2 THEA 5285—Computer Aided Design and Drafting 2</p>
<p style="text-align: center;">Achieved Technical Mastery of:</p> <ul style="list-style-type: none"> • At least one of the traditional or innovative techniques appropriate to their work. 	<p>THEA 2346—Voice Training for the Stage THEA 2325—Stage Movement THEA 2345—Seminar in Auditions THEA 2355—Stage Makeup THEA 3225—Musical Theatre Performance THEA 3255—Stage Properties THEA 3261—Stage Costuming 1: History and Construction THEA 3262—Stage Costuming 2: Design THEA 4445—Theatre Performance THEA 4465—Theatre Production THEA 3246—Playwriting THEA 3267—Scene Design THEA 3268—Scene Painting THEA 3269—Stage Lighting THEA 3305—Children’s Theatre Production THEA 4000—Senior Project THEA 4325—Period Movement for the Stage THEA 4445—Theatre Performance THEA 4899—Independent Study THEA 5106—Methods of Teaching Theatre THEA 5205—Advanced Creative Dramatics THEA 5575—Selected Topics in Theatre</p>
<p style="text-align: center;">Development of a:</p> <ul style="list-style-type: none"> • Sense of what constitutes a serious work of theatre; • Coherent set of ideas and goals embodied in their work. 	<p>All theatre courses strive to assist the student to develop a sense of theatre and to set goals. THEA 4000—Senior Project THEA 4795—Senior Seminar in Theatre</p>
<p style="text-align: center;">Demonstration of Competency by:</p> <ul style="list-style-type: none"> • Developing a presentation for evaluation. 	<p>THEA 3105—Children’s Theatre THEA 3246—Playwriting THEA 4000—Senior Project THEA 4698—Internship THEA 5281—Stage Directing 1 THEA 5282—Stage Directing 2</p>

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3. Specific Undergraduate Programs and Procedures

As previously mentioned, the Department of Theatre faculty has closely assessed its program guidelines and requirements concerning credit and time requirements. Unofficially, we have been tracking students within the department, giving them an opportunity to choose an area of specialization. Students are then advised to take many of their elective hours in their area of choice. However, we believe that the programs will ultimately be stronger if we divide our degrees into an official tracking system so that students choose between the BFA in performance/directing, the BFA in design/tech, or the BSEd. We have already applied for all changes and are awaiting the anticipated approval from the Curriculum Committee.

Adjustments in the curriculum include the following:

- Area A through E and Area I requirements will remain the same and are comprised of all non-theatre related course work.
- Area F has been adjusted so that all students regardless of their track will be taking a standard set of courses including: Script Analysis, Acting 1, Basic Design, Stagecraft, Theatre Practice, CAD 1, Stage Movement and Stage Makeup.
- For all tracks, Area G has been expanded to include specific courses that will give students a well-balanced knowledge in all areas, but it will also afford them expertise in their given area of specialization.
- In Areas H and I, BSEd and BFA design/tech students continue to have 26 hours of theatre electives, and BFA performance/directing students have 24 hours of theatre electives.

The proposed tracking system gives students a more defined progression of course work through their four years at CSU. We anticipate these changes to be made in the *CSU 2002-2003 Catalog* (see Appendix C).

We would, therefore, like to request Plan Approval from NAST to track the BFA majors in performance and technical theatre. The following is a comparison of our present degree requirements with our proposed requirements:

CURRENT BFA	CR HRS	PROPOSED PERFORMANCE	CR HRS	PROPOSED DESIGN/TECH	CR HRS
AREAS G,H,I	60	AREAS G,H,I	60	AREAS G,H,I	60
AREA F: Courses Related to Major	18	AREA F: Courses Related to Major	18	AREA F: Courses Related to Major	18
Script Analysis	2	Script Analysis	2	Script Analysis	2
Acting 1	3	Acting 1	3	Acting 1	3
Basic Design	2	Basic Design	2	Basic Design	2
Stagecraft	2	Stagecraft	2	Stagecraft	2
Theatre Practice (3)	3	Theatre Practice (3)	3	Theatre Practice (3)	3
		CAD 1	3	CAD 1	3
		Stage Movement	2	Stage Movement	2
		Stage Makeup	1	Stage Makeup	1
Foreign Language (2)	6				

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AREA G: Program Requirements	25	AREA G: Program Requirements	27	AREA G: Program Requirements	25
Convocation	0	Convocation	0	Convocation	0
Adv Theatre Practice	3	Adv Theatre Practice	3	Adv Theatre Practice	3
Senior Seminar	1	Senior Seminar	1	Senior Seminar	1
Stage Directing 1	3	Stage Directing 1	3	Stage Directing 1	3
Theatre History 1-3 (2 Of 4 histories)	6	Theatre History 1 & 2	6	Theatre History 1 & 2	6
Stage Costuming 1	3	Costume Construction	2	Costume Construction	2
Voice Training	1	Voice Training	2		
Senior Project	0	Senior Project	0	Senior Project	0
Scene Design	3			Design: Lights, Costs, Scene (2 OF 3)	6
Stage Makeup	1				
CAD 1	3				
Stage Movement	1				
		Theatre/Stage Management.	2	Theatre/Stage Management	2
		Auditions	2		
		Acting 2	3		
		Acting 3 or Direct 2	3		
				Theatre Graphics	2
AREA H: Program Electives	26	AREA H: Program Electives	24	AREA H: Program Electives	26
Children's Theatre	3	Children's Theatre	3	Children's Theatre	3
Creative Dramatics	3	Creative Dramatics	3	Creative Dramatics	3
Musical Theatre Performance	2	Musical Theatre Performance	2	Musical Theatre Performance	2
Playwriting	3	Playwriting	3	Playwriting	3
Costuming 2: Design	2	Costume Design	3	Costume Design	3
Scene Painting	2	Scene Painting	2	Scene Painting	2
Stage Lighting	3	Lighting Design	3	Lighting Design	3
Period Movement	1	Period Movement	1	Period Movement	1
Theatre Performance	1-3	Theatre Performance	1-3	Theatre Performance	1-3
Theatre Production	1-3	Theatre Production	1-3	Theatre Production	1-3
Internship	1-6	Internship	1-6	Internship	1-6
Independent Study	1-3	Independent Study	1-3	Independent Study	1-3
Methods of Teaching	3	Methods of Teaching	3	Methods of Teaching	3
Directing 2	3	Directing 2	3	Directing 2	3
Cad 2	3	CAD 2	3	CAD 2	3
Selected Topics	1-3	Selected Topics	1-3	Selected Topics	1-3
Acting 2	3			Acting 2	3
Acting 3	3	Acting 3	3	Acting 3	3
Auditions	1			Auditions	3
Theatre Management	2				
		Class Voice I	1	Class Voice I	1
		Class Voice II	1	Class Voice II	1
		Theatre Graphics	2		
		Stage Properties	2	Stage Properties	2
		Children's Theatre Production	1-3	Children's Theatre Production	1-3
		Advanced Creative Dramatics	3	Advanced Creative Dramatics	3
		Pilates	1	Pilates	1
				Voice Training	2
AREA I: General Electives	9	AREA I: General Electives	9	AREA I: General Electives	9

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With the exception of some changes in course credit, the BSEd degree will remain virtually the same:

CURRENT BSEd	CR HRS	PROPOSED BSEd TRACK	CR HRS
AREAS G, H, I	60	AREAS G, H, I	60
AREA F: Courses Related to Major	18	AREA F: Courses Related to Major	18
		Script Analysis	2
Acting I	3	Acting 1	3
Basic Design	2	Basic Design	2
Stagecraft	2	Stagecraft	2
Theatre Practice (4x)	4	Theatre Practice (3x)	3
Human Development	3		
American Education Experience	4		
		CAD 1	3
		Stage Movement	2
		Stage Makeup	1
AREA G: Program Requirements	24	AREA G: Program Requirements	26
Convocation	0	Convocation	0
Adv. Theatre Practice (2x)	2	Adv Theatre Practice (3x)	3
Senior Seminar	1	Senior Seminar	1
Stage Directing 1	3	Stage Directing 1	3
Theatre History 1 (2 of 4 histories)	6	Theatre History 1	3
Theatre History 2		Theatre History 2	3
Theatre History 3			
Stage Costuming 1	3	Costume Construction	2
Voice Training	1	Voice Training	2
Senior Project	0		
Scene Design	3		
Stage Makeup	1		
CAD 1	3		
Stage Movement	1		
		Theatre Mgmt./Stage Mgmt.	2
		Human Dev	3
		American Education Experience	4
AREA H: Professional Core	23	AREA H: Professional Core	23
Student Teaching	10	Student Teaching	10
Student Teaching Seminar	1	Student Teaching Seminar	1
Classroom Management	2	Classroom Management	2
Learning/Behavioral	2	Learning/Behavioral	2
Instructional Strategies	2	Instructional Strategies	2
Creative Dramatics	3	Creative Dramatics	3
Methods of Teaching	3	Methods of Teaching	3
		Children's Theatre	3
AREA I: General Electives	13	AREA I: General Electives	8

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4. General Information: Teacher Preparation (Theatre Education Programs)

CSU is the only school in the state of Georgia that offers the BSEd degree in theatre. Consequently, course enrollment comes from across the state. We acquire several transfer students each year who want the BSEd. Besides these undergraduates, we have post-baccalaureate, non-degree-seeking students who are working toward theatre certification, most of whom are on a three-year provisional certificate from the state.

a. Curricular Structure

The BSEd degree curricular structure requires 123 credit hours to graduate. The curriculum falls within the recommended NAST requirements of 35-40% Studies in Theatre, 40-50% General Studies, and 15-20% Professional Education (see the chart on page 11).

Theatre education majors are provided specific structure and sequencing for acquiring artistic development in theatre. They are required to take courses that help them become well-rounded artists in the field of theatre. There are nine electives in Area I, and students are encouraged to select courses in one of the specific theatre areas (i.e. design/tech, acting/directing) to complete this area. The curriculum has been structured so that theatre education majors become proficient in general theatre so that they will be successful teachers/directors/coaches for grades P-12.

The sequence in which the curriculum is taken is set up so that Theatre Education majors can complete their core requirements within the first two years (see Appendix IV). The core must be completed before education majors can be accepted into the Teacher Education program. The entire final semester is devoted to practice teaching and the courses/seminars focused around practice teaching. This means that Theatre Education majors must complete all their other requirements before this final semester.

The BSEd curriculum as it stands is a solid foundation for future theatre teachers. One disadvantage is the lack of flexibility due to the minimum number of electives that students are allowed within the program. The result of a highly structured curriculum such as this can occasionally lead to a student having trouble graduating in four years, especially a student who has transferred or has changed majors. Also, students who want certification in a second area are often forced into overloads in order to graduate within the given four years.

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b. General Standards

The BSEd Theatre Program works within the mission statement for the Department of Theatre and links with the College of Education mission statement, “To Achieve Excellence by Guiding Individuals as They Become Professionals.”

The COE mission of *guiding* candidates is consistent with a constructivist-developmental philosophy of both language learning and teacher education, a concept embraced by program faculty. In harmony with this idea, the program emphasizes growth toward skillful “whole” performance rather than incremental mastery of discrete skills. Error is perceived as a step toward growth, not something to be penalized. The program emphasizes that candidates move through stages to *become* professionals displaying the knowledge and skills of best practice. The program’s nine outcomes reflect the belief that B.S. Ed. candidates should display *proficiency*. The program also reflects a respect for and valuing of *individuals*; thus, theatre education faculty treat individual differences among candidates such as age, career experiences and aspirations, and ethnicity as a resource. Post-baccalaureate candidates and professional teachers returning for additional certification are fully integrated with undergraduates; members of each group benefit from interacting with the other (B.S. Education 8).

Theatre faculty directly involved in student teacher preparation have examined the Interstate New Teacher Assessment and Support Consortium (INTASC) standards and their relation to program outcomes and have agree that program outcomes, reformulated in 1995 by a representative committee and affirmed in 1997, mirror INTASC Standards, which are the basis for student teacher assessment:

INTASC STANDARDS
The teacher understand the central concepts, tools of inquiry, and structures of the discipline(s) he/she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social, and personal development.
The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to the diverse learner.
The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

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The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.
The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.
The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.
The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.
The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.

Along with the INTASC standards, student teachers are now evaluated (as of Fall 2001) with MAP (Model of Appropriate Practice) based on the Danielson Framework. MAP is set up with four Domains:

1. Planning and Preparation
2. The Classroom Environment
3. Instruction,
4. Professional Responsibilities

Beneath each Domain are five to six components, and beneath each component is a list of specific objectives (see MAP handout in Appendix B). The MAP standards correlate and are in line with the INTASC standards. A sample Student Teacher Handbook is in Appendix B.

The College of Education continually strives to improve their Teacher Education Program. MAP will be the third revision in the past five years in the evaluation of student teaching. This on-going process helps keep CSU's Teacher Education program on the cutting edge of today's educational processes (see the Observation Report of Teaching Candidate sample in Appendix B).

The BSEd Theatre program works in conjunction with the INTASC and MAP standards. At the same time, the theatre education courses at CSU instruct students in the preparation of lesson plans using the National Standards for Theatre Education (created in 1992) developed by the American Alliance for Theatre and Education and the Educational Theatre Association after the passage of the *Goals 2000: Educate American Act*. Theatre education students create lessons that fall within these standards. The National Standards for Theatre Education define student competencies for grades K-12 and clarify the work for teacher and student. By the time they practice teach, Theatre education majors must be proficient in creating units and lessons that fit the National Standards of Theatre. The five major Theatre Standards state that by the time students graduate from high school (for complete K-12 standards, see Appendix B):

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- They should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understanding in art-making, history and culture, and analysis in any arts-related project (National Standards for Theatre Education).

c. Personal Qualities, Essential Competencies, and Procedures

1. Personal Qualities: Theatre Education majors are given many opportunities to observe and teach in area schools during their time at CSU. Students do hundreds of hours of required field experiences in a variety of classrooms (see the table below). Many cooperating teachers in the school systems allow CSU students to work with their students in small and large group settings. Theatre Education courses also require specific time in classrooms. Both Creative Dramatics for the Classroom and Advanced Creative Dramatics require students to teach in pairs for three weeks in actual classrooms. Students also work directly with children or perform for children in Children’s Theatre and Children’s Theatre Production. Students are also encouraged to sign up for Independent Study the semester before student teaching. This Independent Study links students to an area drama teacher so that they can spend two or more hours per week in the drama classroom observing and assisting the teacher.

Besides these required classroom field experiences, theatre education students do volunteer work, as well as paid work for area clubs, camps, organizations, theatres and churches. Some of this work has included being teachers or teacher assistants for the Springer Academy, teaching creative dramatics at the Youth Detention Center (YDC), teaching puppetry at churches, creating and presenting programs for the Urban League and Pastoral Institute, Boy and Girl Scouts programming, and others. Many of our students have worked summers in professional children’s theatres teaching and performing. Feedback from employers is positive on how students are able to work with

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children in constructive and creative means. We continually try to find ways to give our students more experience.

Because of this work inside and outside the classroom, students are encouraged to seek out innovative and imaginative lesson and activity ideas. Students do this through class activities/information, books, journals, people in the field and internet sources. They take this acquired information and utilize it within their specific lesson plans.

Part of becoming a teacher is learning the professionalism involved in the career of teaching. It is emphasized to our students the importance of maintaining positive relationships with all peers and co-workers, cooperating and supervising teachers, and principals and work supervisors. Students prepare for this in Senior Seminar and Methods of Teaching Theatre. Along with this, students are trained in working with all types of children in regard to ethnocentricity, economical/social status, and special abilities/disabilities. Two SPED courses are required, plus the practical experience the students receive in the field are extensive.

Theatre education students learn to communicate and articulate goals of theatre to pupils, colleagues, administrators, and parents during THEA 5106 Methods of Teaching Theatre. This course is a hands-on learning class in dealing with theatre standards, curriculum, classroom management, and how to keep the communication lines open between school personnel and family of students.

2. Theatre Competencies: Theatre Education students receive the same fundamental theatre courses as the BFA students. They are familiar with theatrical and conceptual skills necessary to produce theatre. They are aware of the process of theatre from conception to finished production.

Theatre Education students are competent directors. They are required to take Directing I, a class that focuses on producing theatre on a proscenium stage. They learn specific directing techniques in Children's Theatre. They also learn the art of story dramatization for use in working with elementary children.

Theatre Education students are required to take at least two theatre history courses. They also learn the history of creative dramatics and children's theatre in those specific classes. Students are also encouraged to use electives to pursue further study in a specific area of theatre such as acting, directing, design, etc.

3. Teaching Competencies: Theatre Education students gain the knowledge of child development and the psychological principles of learning through education courses such as EDUF 2116, Human Development, Motivation, and Learning; EDUF 2215, The American Educational Experience; SPED 3255, Learning and Behavioral Characteristics of Children and Youth with Disabilities, Gifts, and Talents;

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and SPED 4255, Instructional Strategies for Teaching Children and Youth with Disabilities, Gifts, and Talents.

Theatre Education students gain the knowledge of philosophical and social foundation of theatre in education through such courses as THEA 3107, Creative Dramatics for the Classroom, and THEA 5106, Methods of Teaching Theatre.

Theatre Education students gain the knowledge to assess aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils, and are able to devise learning experiences to meet these needs. Students gain this knowledge through their course work, and they apply it in the creation of specific activities and lesson plans which are then tested within the classroom structure and finally within the confines of a real classroom during field experiences and actual student teaching.

Theatre Education students gain the knowledge of current methods and materials through their course work and from professors and teachers in the field of drama. They also have to new material through conferences and/or memberships such as Thespian, SETC, and AATE.

Theatre Education students realize the need for continuing study, self-evaluation, and professional growth through theatre courses such as THEA 3105, Children's Theatre; THEA 3107, Creative Dramatics for the Classroom; and THEA 5106, Methods of Teaching Theatre. They are also exposed to organizations that help them realize the continuous need for professional growth and study.

4. Procedures: Brenda May, Program Director for Theatre Education, teaches the Theatre Education courses (Children's Theatre, Children's Theatre Production, Creative Dramatics for the Classroom, Advanced Creative Dramatics, and Methods of Teaching Theatre). She has extensive experience teaching all levels of students and has lifetime certification for teaching Dance, Theatre, Speech, and English. She remains in contact with schools through the Theatre Education program and the Children's Theatre program she directs.

Ms. May recommends placement for student teaching to Ms. Cynthia Benator, Coordinator of Student Teaching, who submits the recommendation to the individual counties for final decisions. Currently, Columbus is limited in the schools we can place student teachers. There are no drama teachers in the public elementary or middle schools, so local placements are unavailable for students wanting to teach those grades. Brookstone School (private school) is the only school to offer drama to middle school students. High school placements are limited because drama is not always taught by a certified teacher of theatre. The schools and cooperating teachers we do use are very diverse in size and scope. Current choices of placements are Jordan High School with Ms. Melanie Bruner as cooperating teacher (CSU Theatre graduate), Brookstone School with Ms. Sharon Jiles as cooperating teacher, Columbus High School with Mr. Paul

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Hampton who teaches drama and math, and Hardaway High School with Ms. Lisa Brinker, English and Drama, as cooperating teacher. In two years Ms. Melissa Walker (CSU Theatre graduate) at Columbus High School will be eligible to have a student teacher. Two other CSU graduates have been hired in Columbus high schools this school year: John Kocian and Jennifer Farrell; both of these former students will be eligible for student teachers in three years. Hopefully, in the years to come there will be more schools to place student teachers. In the past five years, we have placed our students at Brookstone School, Jordan High School, Hardaway High School (1/2 time) with Richards Middle School (1/2 time), Athens Academy in Athens, GA, Northside High School in Warner Robins, GA, Pebblebrook School in Atlanta, GA. Currently we have provisional students located all over the Atlanta area, as well as Savannah and Augusta.

Theatre Education majors are advised by Ms. May during their years at CSU. Meetings of Theatre Education majors are held when needed per semester. Each student goes through a faculty interview/review at the end of each school year to determine strengths and weaknesses in their program.

Theatre Education majors receive between 730 and 955 hours in school settings for observations, practicums, independent study, and practice teaching. The following chart shows the field experiences for Theatre Education majors:

FIELD EXPERIENCES IN THEATRE EDUCATION			
COURSE	CREDIT HOURS	CLOCK HOURS	NATURE OF EXPERIENCE
EDUF 2215 American Educational Exp.	4	60	Observes, assists, tutors
SPED 3255 Learning/Behavior	2	20	Observes
THEA 3105 Children's Theatre	3	10-30	Observes, teaches, directs
THEA 3107 Creative Drama	3	20	Team-teaches
THEA 3305 Children's Theatre Prod.	1-3	20-60	Teaches, assists, directs
THEA 5106 Methods	3	20	Observes, assists, tutors
THEA 4899 Independent Study	1-3	15-45	Observes, assists, teaches
THEA 5205 Advanced Creative Drama	3	20	Observes, assists, teaches

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Theatre Outreach	N/A	100-200	Directs, coaches, assists
EDCI 4485 Student Teaching	10	500	Observes, assists, teaches
TOTAL PRACTICUM/FIELD EXPERIENCE HOURS: 785-955 HOURS			

Theatre Education students must qualify to be admitted into the Teacher Education Program. To be admitted, they must pass the Praxis I exam, have completed their core education, and have a grade point average of over 2.75. Students are assessed by their individual education teachers in course work and also by the department faculty. All students are required to take the Exit Exam before graduation. The supervising teacher visits each teacher candidate a minimum of four to five times during their semester of student teaching (see Student Teaching Handbook in Appendix B).

d. Five-Year Program in Theatre Education

1. Five-Year Program Leading to Two Baccalaureate

Degrees: We do not have a five-year program. Students cannot graduate with the BFA and the BS Ed. If students desire, they may get a BFA in Theatre and then they may add on theatre certification (non-degree).

2. Post-Baccalaureate Studies:

At any given time, the theatre department has several part-time Post-Baccalaureate students working toward their theatre certification. These students are labeled as Post-Baccalaureate, non-degree-seeking students, or sometimes are given MEd status.

The most common case is that a school hires a teacher with a BA or BFA in Theatre. The state grants them a provisional certification. This provisional certification states that they will take the necessary courses to receive their certification in theatre within three years. Since CSU is the only school in Georgia which offers the theatre certification, we work with all of these students on an individual basis. Except during the summer session, we must work with these students in long-distance learning.

The process consists of several steps involving the Program Director for Theatre Education. She requests the students send their transcripts for evaluation of the courses needed for certification. Typically, the average BA or BFA graduate of theatre is delinquent in education courses and theatre education courses. The students apply for acceptance into CSU and, upon acceptance, begin taking the needed courses. During the school year, Ms. May works with students long distance (phone, email, fax, video tape, etc.), often having a monthly Saturday class to accommodate these students and to integrate them with the undergraduate theatre education majors. If a student is employed at a school, a year-long Internship replaces the 10 hours of practice teaching requirements (EDCI 4485).

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All of the post-baccalaureate students work closely with Ms. May as well as Ms. Benator. Ms. Benator helps advise these students, facilitate acceptance into the Teacher Education program, and enrolls students into the Internship that replaces student teaching.

With only one theatre faculty who handles all theatre education majors and provisional students, it is difficult to travel across the state and make numerous visits to evaluate teachers in training. It is also a financial burden because, until Fall Semester 2001 regular student teachers teaching outside of the Columbus had to pay the travel and accommodations for the traveling faculty member. It can also be a disadvantage when scheduling semester classes when a faculty member needs a certain number of non-teaching days to be able to travel the distances needed to observe teachers. The Department of Theatre currently has a new faculty member with public school experience living in the Atlanta area who can visit some of the provisional students in that area. This is a great relief financially and time-wise.

The Department of Theatre has discussed for several years trying to start an intense teacher training program in the summers to accommodate the teachers state-wide who need hours toward certification or for certification renewal. Two courses per faculty member are the limit for summer teaching, however. If we were allowed to create such a program, it would service teachers across the state of Georgia.

5. General Information: Graduate Programs

Not Applicable

6. Specific Graduate Programs and Procedures

Not Applicable

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C. THEATRE EDUCATION IN GENERAL EDUCATION

Any CSU student can enroll in theatre courses as long they as meet any prerequisite requirements. The main courses the theatre department offers for non-majors are Theatre Appreciation (THEA 1100) and Acting for the Non-Major (THEA 1315). Additional courses that many non-majors enroll in but were not created for the non-major are Creative Dramatics in the Classroom (THEA 3105), Children's Theatre (THEA 3105, the theatre history sequence (THEA 3175, 3176, 3177, 3178) and Playwriting (THEA 3246).

Theatre Appreciation is a very popular class as it fulfills one of the three-hour credit courses needed in Area C Humanities/Fine Arts. Four to five sections are offered each semester, and two to three sections are offered during the summer session. One section was offered in 2001 during May session. All theatre faculty teach this course on a regular basis. The course cap of 40 students is consistently reached and often exceeded during regular semesters, although numbers are sometimes lower for May or summer sessions. Current enrollment for the Fall 2001 semester is as follows:

Section 80341	42/40
Section 80342	42/40
Section 80343	42/40
Section 80344	40/40
Section 80345	41/40

Faculty has discussed the possibility of updating our format for Theatre Appreciation so that each faculty member would be in charge of lecturing/presenting the course content of their specialty. This would not only keep the course updated and more interesting for the students, but it would also help to alleviate the load of each faculty so that they could teach more of their specialty areas. This would also allow us to raise our cap for the class from 40 to a higher number (dependent on how many seats are available once our large smart classroom is completed). One or two faculty would be in charge of the class, but all would participate in presenting the information.

Acting for the Non-Major is offered once a year. The course was originally created for music majors. This was again emphasized when the Departments of Theatre and Music agreed to work together to produce two musicals/operas as a trial run. A task force committee was put together to discuss not only the joint production of musicals, but also to discuss the possibility of a musical theatre track for music and theatre students. Any number of faculty can teach Acting for the Non-Major; Steven Graver has taught the course since 1996. Discussion has been brought up about having Susan Reid (Acting faculty) teach it in the future. Even when this course is offered, there are always a few non-majors who still enroll in the Acting I courses.

Four of our courses that have traditionally had a number of non-majors enrolled in them are Creative Dramatics for the Classroom, Children's Theatre, the Theatre History sequence and Playwriting. Many education majors have taken Creative Dramatics. The

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course is good for Early Childhood Education Majors, but Middle Grades and Secondary Education majors have taken it as well. During the summer of 2001, Advanced Creative Dramatics (THEA 5205) was offered because of a request from Dr. James Brewbaker in the College of Education for his MEd students. The entire enrollment was non-majors. Children's Theatre is also a course that attracts non-majors, often Education majors. During a regular semester, there might be one to three non-majors, but the summer of 2001 six of the eleven enrolled were non-majors. Both of these courses are taught by Brenda May. Theatre History also seems to draw non-majors. During the 2001 Fall Semester, three of the five enrolled in THEA 3177, Theatre History 3, were non-majors. Likewise, THEA 3246, Playwriting, which is normally taught every other year by Dr. Hall, attracts several non-majors whenever it is offered.

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D. PERFORMANCES

CSU Department of Theatre has a strong commitment to, and history of, providing maximum integration of academic work and hands-on performance/production opportunities throughout a student's tenure. All theatre majors experience the various technical disciplines scenery, lighting, properties, and costumes with enough exposure to insure understanding of the craft and expertise in basic techniques involved in each area. The goal of the department is to provide a well-rounded solid basis for any theatre professional or educator. The department requires performance-oriented students to work in most technical positions, and students with predominantly technical aspirations are required to sample the performer's discipline through a required acting class and auditioning.

Evaluation of the student's work is done primarily through graded coursework, including Theatre Practice for mainstage performance/production work. Additionally, students are required to participate in a yearly evaluation with the entire faculty. In this meeting, the students discuss their year, their strengths and weaknesses, and areas on which they need to improve and areas on which they would like to focus more in depth. They also present a portfolio representing their work to date, including resume. The faculty provides assessment on quality of work, participation, and growth within the program. Presently, this process is entirely verbal and future development should include more formalization, including some form of written documentation of the content of a student's session. As part of the State University System of Georgia, the department cannot eliminate a student from the BFA program on the basis of yearly evaluations, but they can strongly urge the student to pursue another field of study. A grade lower than "C" in a program course will prevent a student from earning a degree from the institution. A student in the BSEd program can be restricted from entering the Teacher Education program based on grade point average and the theatre education supervisor's personal assessment.

1. Mainstage Season

CSU Theatre presents a season of (usually) four productions during the regular school year, two each semester. These productions occur in either the Fine Arts Hall Auditorium or in the Experimental Theatre. Several factors are used in choosing the season including:

- variety in terms of style, period, historical significance, and genre
- appropriateness to student needs and audience tastes
- opportunity for students to stretch talents and present new insights
- ability to cast from available pool of theatre majors
- estimated production budgets

Student input is sought and considered in picking titles for a season.

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All theatre majors are required by the department to audition for all productions. There is no restriction in casting based on class standing. First semester freshmen can and are cast in productions. Auditions are open to all CSU students and the community, although priority is given to theatre majors. Refusal to audition can result in loss of scholarship or loss of consideration for future scholarships.

2. Academic Credit for Production Work

There are a number of courses that allow students to receive academic credit for hands-on experience in working on CSU productions:

a. THEA 1435/3435-Theatre Practice/Advanced Theatre Practice (0-2-1)

The Theatre Practice (0-2-1) courses are the main credit source for production work. Students in both degree programs are required to take either Theatre Practice or Advanced Theatre Practice six out of their eight semesters at CSU. The course covers performance and technical responsibilities. Repetition is necessary to provide many opportunities for the student to experience different aspects of practical production. The department urges all majors to work each of the main areas of production at least once to insure understanding of the place and duty of each in the overall scheme of theatre. Advanced Theatre Practice students who have participated in enough production work are expected to take on more responsible positions including: crew chief, board operator, dance captain, stage manager, etc.

The syllabus for this course has gone through several major revisions over the past few years, and the 2001-2002 year has instigated the use of “sections” of Theatre Practice. This procedure has made it much easier and clearer for students to create their schedules, fulfill their required work on a production, and to have a clearer understanding of the grading procedures. The Fall schedule of courses was published before sections were created, and incoming freshmen had to be helped to work this development class times into their schedules. So far, both students and faculty feel that the recent changes have greatly improved the experience in terms of attendance, grading policies, and balance of responsibility.

The instructor listed in the semester schedule of courses for these classes is responsible for recording the students’ grades, but the faculty member supervising each area of production carries out the actual assessment of work. For instance, the scene designer/TD supervises and grades students assigned to work in the scenic, lighting, and sound areas. The costumer oversees and evaluates the costume and maintenance crews. The director assesses the work of the actors. The instructor of record discusses each student with his/her supervising colleague before calculating the student’s grade. As with any artistic endeavor, the actual work required to mount a production far exceeds the credit able to be assigned to it. The one credit hour per semester given to this course does

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not adequately express the amount of work involved, but the 120 credit hour limit prevents any additional credit hours being added to the course.

b. THEA 3305 – Children’s Theatre Production (1-3 credit hours)

Children’s Theatre Production is a strong component of the Department of Theatre’s program. CSU Theatre is dedicated to creating future audience members and nurturing the artists that create the theatrical event. A children’s theatre production is included in every season, alternating between on campus productions and touring performances. When the production is going to tour in a given semester, students audition and register for this course in advance. Tour shows can number more than 35, in contrast to the usual eight for on-campus productions and fifteen morning performances. The course may be taken twice for credit, but does not preclude Theatre Practice requirements.

c. THEA 4445 – Theatre Performance (1-3 credit hours)

Theatre Performance is used as an additional credit opportunity for acting in a production. This course is taken when a student assumes a particularly large or difficult role and will be involved in even more intense preparation than usual. It does not replace Theatre Practice requirements, nor can it be used for the same work that is credited by a Theatre Practice course. However, a student could conceivably take Theatre Performance for a role in a production, and get Theatre Practice credit for working on a crew in the same production. Advisors try to steer students away from this situation, however, to keep them from overextending themselves. The course is useful for students who have finished their Theatre Practice/Advanced Theatre Practice requirements but wish to further their performance goals and get elective credit for their work. The course can be taken twice for credit, and the hours credited are determined by the chair of the department in conjunction with the director of the particular production, based on the difficulty of the work and the expected growth of the student.

d. THEA 4465 – Theatre Production (1-3 credit hours)

Theatre Production is used as an additional credit opportunity for a major technical position in a production. This course is taken when a student assumes a large position of responsibility such as scene, costume, lighting, or sound design, stage managing a large show, choreography, directing, technical direction, master electrician, etc. As with Theatre Performance, it does not replace Theatre Practice requirements, nor can it be used for the same work that is credited by a Theatre Practice course. It is also useful to students who have finished their Theatre Practice/Advanced Theatre Practice requirements, but wish to further their production goals for credit. The course can be taken twice for credit, and the hours credited are determined by the chair of the department and faculty supervisor.

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e. THEA 4000 - Senior Project (0-0-0)

Senior Seminar is used as a showcase for the culmination of a student's work in the department. Every graduating senior is required to do a senior project. During their junior year, the students submit Senior Project forms describing their plans for their projects (i.e. performance, design, directing, etc.). The faculty meet and decide the senior project for each student. Although not always based in actual production work, the senior project often takes the shape of a performance in a major role or a major technical responsibility on the mainstage. The student must present written support for the project in addition to the practical work involved. The written and participatory aspects of the project are then juried by the entire faculty on a pass or fail basis. BSEd students use student teaching as their senior project, since it involves an entire semester.

2. Other Performance-Based Coursework

a. THEA 1245 – Acting 1 (2-2-3), THEA 2345 – Seminar in Auditions (0-2-1), THEA 3245 - Acting 2 (2-2-3), THEA 4245 – Acting 3 (2-2-3)

These courses develop acting and auditioning techniques, and all culminate in a final performance that is open to the public. The instructors believe this policy gives the students added incentive to do their best possible work, and it helps create a legitimate performance environment. A classroom “postmortem” follows the presentations, allowing students immediate feedback from faculty and fellow students.

Additionally, students enrolled in the Seminar in Auditions course (THEA 2345) are required to audition at the Georgia Theatre Conference held in October. This provides student exposure to an actual professional audition experience, and it may result in being passed on to the Southeastern Theatre Conference auditions in March. All theatre majors interested in performance are urged to participate in the GTC auditions as another step in their development.

b. THEA 5281 – Directing 1 (2-2-3), THEA 5282 – Directing 2 (2-2-3)

Directing 1 is required of all theatre majors. Students may opt to take the second course. The two-course sequence is useful as a laboratory for directing students to learn basic and advanced techniques in directing through practical application. The final projects are presented for public viewing, and they allow the students to see how an audience reacts to their work. A student that has taken both classes and demonstrated a strong aptitude for the discipline may be considered as a candidate for director of a mainstage production. Additionally, they present another outlet for actors to practice their craft and demonstrate their developing capabilities to the faculty and other theatre majors. Finally, they give interested students a possibility for design and technical responsibilities on a non-existent

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budget. A “postmortem” follows the presentations, allowing directing students immediate feedback from faculty and fellow students.

c. THEA 3225 – Musical Theatre Performance (1-2-2)

Musical Theatre Performance exposes students to techniques used in musical theatre, and it culminates in a public performance of a musical revue developed in class. The class is also useful as a tool to prepare students for the needs of an upcoming musical in a mainstage season.

d. THEA 3256 - Playwriting (2-2-3)

Playwriting and its companion, **Selected Topics: Playwriting 2 (THEA 5575)**, provide a laboratory for developing the playwriting craft, and each culminates in a public reading of the finished works. Not only does this give the student playwright a chance to hear his/her words spoken aloud and in character, but it also gives performance students another venue in which to practice their craft. A “postmortem” follows the presentation, allowing playwriting students immediate feedback from faculty and fellow students.

e. THEA 4698 - Internship (1-6 credit hours)

Internship gives credit for field experience with non-academic theatre companies and/or organizations. Thus far, it has been used infrequently and only by highly motivated students whom the faculty feels are prepared to make the most of the experience.

3. Outside Performance Opportunities:

a. Angel’s Banquet

This fund-raising event ends the theatre season for the CSU Department of Theatre and includes entertainment presented by the students, faculty, and/or invited guest artists. In the past, it has included numbers from a recent musical production or the musical theatre class, and material prepared specifically for the event.

b. Theatre Conventions

All students are strongly encouraged to attend both Georgia Theatre Conference and Southeastern Theatre Conference. Both conventions provide additional venues for CSU theatre majors to display their auditioning skills, attend play competitions, workshops and keynote addresses. The Job Contact service at SETC poses an excellent opportunity particularly for technical and design oriented students.

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c. Other Off-Campus and Non-Academic Performances

The department urges all majors to see as many live performances as possible and has sponsored several excursions. The students have been provided with university transportation and tickets to see several professional productions such as *As You Like It* at Alabama Shakespeare Festival, *Aida* at the Alliance Theatre in Atlanta, *Showboat* and *Chicago* at the Fox Theatre, and *Ragtime* at the Atlanta Civic Center. The Springer Opera House in Columbus donates free tickets to their productions for the department's majors. The RiverCenter for the Performing Arts, still under construction in downtown Columbus, will provide an added venue for professional performances.

There are several opportunities for students to practice their craft outside the academic environment. As mentioned above, CSU's touring Children's Theatre productions perform at many schools in the local region, and its production of *The Velveteen Rabbit* was presented at the GTC Children's Theatre Festival in 1999 and the SETC Children's Theatre Invitational Festival in 2000. The Calloway Arts Festival requests representatives from CSU Theatre every year. The department has provided "living statues" of the Muses for the past five years, and student participation has proven quite popular with attendees of the festival.

Studio Theatre, while sponsored by the theatre department, is a separate student organization devoted to presenting entirely student-created theatre events. It is open to all CSU students, not just theatre majors, and it provides an outlet for producing plays that might otherwise not be considered as suitable for the mainstage season.

Many CSU theatre majors have worked at the Springer Opera House and the Human Experience Theatre in Columbus, either as performers or technicians. Several students have worked for Rich Scenery and Lighting, a company in Columbus that provides technical, design, and rental support for theatrical production in the region. Additionally, the department is called upon by such organizations as the Columbus Ballet and the Miss Georgia Pageant to provide technicians. While CSU Theatre does not give academic credit for participation in these events, it does support students in practicing their craft outside the department as long as it does not compromise their academic work.

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E. OTHER PROGRAMMATIC ACTIVITIES

The Department of Theatre strives to give our students the most experience available to them during their time at CSU. Besides all the opportunities they are given through our productions and course work, they are also presented with additional opportunities that arise throughout their four years at CSU.

Whenever possible, we like to try to bring in guest artists to perform, teach, or talk with our students. When we have extra money, this is one way we try to use it. Sometimes a guest(s) are personal friends or former colleagues of the faculty, or alumni. In the last few years we have had a guest director (*Dancing at Lughnasa*), a guest costume designer (*The Heiress*), and a guest lighting designer (*Buried Child*). These guests not only work directly with students in the productions, but they also talk with the entire department about their specific areas through our Theatre Convocations. Convocations can occur throughout the semester. They are always on Tuesday or Thursday at 12:30, the common hour on campus. Guests are often brought in to conduct workshops during that time with students. Working with outside individuals is always beneficial for our students.

In the last five years we have brought in only one theatre group, Blue Shift Theatre Ensemble. This young company spent a week on the CSU campus and in Columbus high schools doing workshops with students. The group gave two performances in the Fine Arts Hall. This was exciting for the students to see because the members of this troupe were young professionals recently out of school with their BFA degrees. Our students could relate to them and were excited about learning some new ideas.

Many times our department receives calls from community members and/or groups requesting specific help in projects or specific talent. When possible we try and accommodate these needs while giving our students more opportunities. A sample of past requests include Rotary Club presentations, clowning, mime, Christmas caroling and reading of stories to children, career days at elementary, middle, and or high schools, Paint a Face booths, etc. The department has also worked with Jordan High School's drama club by presenting a monthly topic and speaker for their club. For several years, while the campus was still doing Spring Fling, the Theatre Department would present their children's show and also have a participatory booth such as puppet making, mask making, etc. All of these activities are good for public relations and exposure.

Our department also encourages our students to take advantage of the Study Abroad program. Several of our students have studied in London. One of our students was chosen to study at Oxford for three weeks (three of the five faculty have also studied at Oxford). Dr. Hall taught in the program at the University of Surrey at Roehampton in London for two summers as well. Plans are to have a theatre faculty teach at Roehampton again in the future.

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Our faculty is also very generous with their time. If we can help our students get training beyond what is offered in our curriculum, we try to accommodate those requests. Many faculty have taught courses through Independent Study. Many semesters free, non-credit dance courses have been offered to our students to help them prepare for musicals and summer work. Every semester, outside coaching is available to our students as they prepare for auditions. We are also very fortunate to have music/voice faculty who will come over and work with our students who are preparing for specific auditions (i.e. GTC, SETC).

The Theatre faculty have several future activities they would like to instigate. To expose our students to more professional theatre, we would like to plan trips to New York City (long weekends, spring break, and/or May session). We would also like to organize a “Maymester” in London. Design faculty would like to take students to USITT-SE and to Roscoe workshops in Atlanta. We would certainly like to continue to bring in guest artists and companies for our students. We are also formulating plans to begin a puppetry troupe that can tour and/or present shows for schools and clubs/organizations.

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SECTION III: EVALUATION, PLANNING, AND PROJECTIONS

The Department of Theatre annually evaluates its position, plans and makes projections for the future. Because of the busy schedules led by the active theatre faculty, a two-to-three-day period of time during Planning Week prior to the Fall Semester each year is set aside for a Department of Theatre Retreat with the faculty and staff. The thrust of the Retreat is self-assessment, brainstorming, and planning for the future.

The August 2001 Retreat required a longer period than most, in part because of the NAST Self-Study and preparations for the NAST Visiting Team. Sections of the NAST Self-Study had been assigned to faculty members according to who was most familiar and/or involved with the various areas covered in the document. Weekly meetings followed up on the writing process and were used to answer questions, compare notes, developed ideas and set the tone and thrust of the document. The process, although arduous at times, has been rewarding and will certainly lead to a stronger department.

Most immediate is a request to “track” the BFA degree, with one set of requirements for the BFA with a Performance concentration and another set of requirements for the the Design/Tech concentration (see Appendix C for the proposed changes).***** The necessity to examine our programs, policies and procedures led to faculty discussions and decisions about major curricular changes for the BFA program which, if approved by the CSU Curriculum Committee in November, 2001, will go into effect in Fall Semester, 2002.

In addition to the Fall Retreat, every spring semester all departments at CSU develop Strategic Planning Goals for the following academic year, as well as an assessment of the success or failure to accomplish the preceding year’s Strategic Planning Goals. Departmental goals should compliment the five-year Strategic Planning Goals for the university.

Columbus State University Strategic Planning Goals for 2000-2005 are listed on the CSU website (<http://www.colstate.edu/about.asp?page=mission>):

GOAL 1: To organize all activities, including program design and delivery, evaluation and reward systems upon the principle of genuine concern for the education of students, their social and intellectual growth, and a demonstrated willingness of all personnel to become involved in that growth.

Rationale - Such a student centered environment will promote recruitment and retention, improve graduation rates, and create a genuine community of learners.

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GOAL 2: To implement plans aggressively that will ensure a comprehensive enrollment model appropriate to our mission.

Rationale - Such a plan will include emphasis on admission standards, recruitment and marketing, retention, and student services to ensure continuous growth.

GOAL 3: To support select mission areas that will strengthen Columbus State University as a distinguished academic institution.

Rationale - The select mission areas are:

Fine and Performing Arts

Science, Mathematics and Technology Education

Regional Economic and Community Development

International Education and Exchange

Educator Preparation

The university will focus financial and intellectual resources on initiatives that will have a major influence on the development and growth of the region, especially those that emphasize collaboration and partnerships. These will enhance the unique image of the university, provide creative opportunities for students and serve as powerful recruitment tools for students and faculty.

GOAL 4: To increase the visibility of the university in the community, region, state, nation and other countries.

Rationale - The university's activities, collaborative ventures and accomplishments need to be more visible in order to strengthen the university's competitive position in the recruitment of students and faculty. Such visibility enhancement will also increase awareness of the university's many contributions to the quality of life in the region.

GOAL 5: To adopt new strategies to increase and strengthen the diversity of the university community - faculty, staff, and students.

Rationale - Exposure to various ethnic, racial and international cultures and belief systems enhances the collegiate experience and the understanding of the social and professional world. The university must be aggressive in its efforts to recruit and retain minorities and international faculty, staff and students. The university will accommodate those with special needs and those whose academic potential has not been fully realized.

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GOAL 6: To develop and implement a comprehensive master plan for the acquisition, use, and maintenance of technology in instruction and university operations.

Rationale - A comprehensive technology plan is needed to provide direction in: resource allocations; expanding faculty and staff training in the use of technology; improving instruction; reaching new students; and making administrative processes more efficient and service-oriented

GOAL 7: To maintain and enhance a well-designed, functional, and attractive campus to support the educational and administrative needs of the university.

Rationale - To be competitive and gain recognition, Columbus State University must provide a quality environment for a quality education by addressing: the classroom environment; work environment; adequate library incorporating technology; improvement and expansion of residence life; and an attractive, well designed and well maintained campus.

GOAL 8: To increase funding sources in order to maintain and expand programs and services of the university, as well as to ensure professional development of all personnel.

Rationale - The goals and aspirations of the university cannot be fulfilled through tuition income and state appropriated funding alone; therefore, additional funding sources must be identified. The university must strengthen its ability to attract higher levels of public and private financial support.

GOAL 9: To make an institutional commitment to action and accountability.

Rationale - The Strategic Planning Commission offers insights concerning Columbus State University's needs and responsibilities to its service area. The goals proposed should be developed into accomplishments to ensure continued academic growth.

It has been the practice in the Department of Theatre that the Chair develops the departmental Strategic Plans with the full participation of the faculty through suggesting, discussing, reviewing and approving the goals before they are submitted to the Dean of the College of Arts and Letters. The following are the Department of Theatre's Strategic Planning Goals for 2001-2002 (see Appendix A for the Strategic Planning Goals for 2000-2001 and the assessment of the 2000-2001 goals):

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GOAL 1: To become an accredited Department of Theatre and Dance.

Expected Outcomes: To establish an accredited Department of Theatre and Dance (A dance program is part of the long-range planning for the department and will be added later.)

Actions/Tasks:

1. Begin the process of Applying for National Association of Schools of Theatre (NAST) accreditation. Invite the NAST Team to campus Fall Semester 2001.
2. Assess the need for additional faculty members in Theatre and Dance.
3. Upgrade the part-time staff positions in the scene and costume shops to full-time and search for qualified personnel to begin in 2002-2003.
4. Begin planning the development of a dance program to be implemented in three years.

GOAL 2: To improve service to Theatre Majors.

Expected Outcomes: To improve the educational opportunities for Theatre Majors.

Actions/Tasks:

1. Prepare to make the move from the first floor to the renovated sub-floors of the Fine Arts Hall Fall Semester 2001.
2. Continue to administer Entrance/Exit Assessment and Annual Reviews to develop direction for and assess the Theatre majors' progress.
3. Print two-year schedules of courses for the majors.
4. Continue new Advisor/Mentoring system instituted in the department in 1999-2000.
5. Upgrade computers in the computer lab so students can be trained on working equipment in required CADD courses.
6. Continue to offer at least one upper division theatre education under-graduate/graduate course in the summer session to serve state and local teachers.
7. Continue to take advantage of lab opportunities for BSEd majors to work with children in afternoon and Saturday classes.
8. Place BSEd majors interested in Children's Theatre in elementary schools for observations and student teaching.
9. Explore the possibility of a Distinguished Visiting Artist Program.

GOAL 3: To increase enrollment and retention in Theatre and Dance.

Expected Outcomes: To have more and better prepared students through more effective recruitment and retention.

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Actions/Tasks:

1. Continue to recruit students through the faculty's attendance at the Georgia Theatre Conference, Georgia Thespian and Southeastern Theatre Conference conventions.
2. Continue to increase levels of funding for academic scholarships through intensive fund raising efforts.
3. Continue to mail recruitment letters to local and regional high school seniors planning to major in theatre.
4. Use current Theatre scholarship students to help recruit prospective high school students and to answer questions and promote CSU at conventions and when prospective students are visiting campus.
5. Develop a package of workshops and market them to public school teachers and students.
6. Continue to survey Theatre majors and graduates for assessment.

GOAL 4: To provide visibility for Theatre and Dance.

Expected Outcomes: To provide artistic visibility for theatre and dance and to continue the excellent quality of the image of the CSU program.

Actions/Tasks:

1. Continue to provide quality theatre offerings and cultural events to the region.
2. Continue to serve as a theatre resource for the region.
3. Continue the cooperative efforts with the Schwob Department of Music in a major musical production.
4. Continue the working relationship with the Springer Theatre Company, including sharing facilities and/or expertise and materials
5. Pursue corporate funding for theatrical productions because Student Activities Funds can no longer adequately support the program.
6. Continue to offer quality children's theatre to regional elementary students through a touring production during the 2001 Spring Semester.
7. Pursue sponsorship for local, regional, national, and international theatre tours/trips.

GOAL 5: To develop a reputation for innovation.

Expected Outcomes: To provide a curriculum that directly addresses the subject content as well as the development of new approaches.

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Actions/Tasks:

1. Continue to review, assess the theatre curriculum and revise as necessary.
2. Continue to upgrade computer lab to keep up with changing technology.
3. Continue requiring students to put their portfolios on CD-ROM for evaluations during their Sophomore and Senior years.
4. Continue to upgrade lighting equipment to utilize more fully the recently installed state-of-the-art lighting system and the recently purchased touring theatre light board.

GOAL 6: To improve the quality and performance of personnel.

Expected Outcomes: To clarify the meaning of faculty responsibility and performance.

Actions/Tasks:

1. Continue to review, assess, and revise, if necessary, the theatre faculty workloads, including production duties.
2. Reconcile existing departmental expectations of faculty responsibilities with NAST guidelines.

The process of the Department of Theatre's faculty evaluating its position, planning and projecting for the future has been and continues to be successful. The changes in curriculum, additions of more efficient methods of handling practicum courses, suggestions to solve departmental problems and/or crises routinely come from the Fall Retreat. The faculty has created an evolving curriculum and a revitalization of the two degree programs.

Less successful have been the implementation of some of the ideas generated by the theatre faculty. Since many of the policies and activities are based on the need for funding, staffing and space, the Department of Theatre is often unable to carry out its planning and projections (see Appendix A for the Strategic Planning Goals for 2000-2001 and the Assessment of those goals).

The process of completing this report for NAST has been beneficial. It has forced the faculty to take stock of the department's strengths and weaknesses. The following table indicates the current weaknesses of the CSU Department of Theatre:

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PRIORITIZED WEAKNESSES OF THE DEPARTMENT OF THEATRE
1. Lack of support staff in the technical areas and public relations.
2. Need for official tracking for performance and production areas.
3. Lack of administrative recognition and support on the level given to other Select Mission Areas.
4. Lack of dedicated performance, rehearsal and support space.
5. Lack of funds to complete renovation of dance/rehearsal space and large classroom.
6. Lack of outside funding to accommodate Student Activities production budget cuts.
7. Need to recruit more design/tech students.
8. Need to improve community perception and support.
9. Lack of adequate funds to cover recruitment and faculty development costs.
10. Retention problems.
11. Need for additional faculty to teach dance and Theatre Appreciation.
12. Need to get involved again with ACTF.
13. Need for a van assigned solely to the department.

With fifty-seven theatre majors enrolled Fall Semester 2001, as compared to twenty-nine majors in the 1998, the number of theatre students has nearly doubled in the past four years, yet the budget for the department has remained flat. In fact, the 2001-2002 original budget figures are slightly below those of 2000-2001 (see Appendix II for the three-year comparison), and, with the recent budget reductions imposed by Governor Barns, there is a promise of additional cuts through 2002-2003. The increasing enrollment and lowering budget is having a negative effect on the facilities, equipment and curricular aspects of the Department.

Likewise, the production budget, which is supplied by Student Activities fees, has suffered because of the drop in student enrollment when semester conversion took place in 1998-99. Since the current budget is based on full-time student enrollment during the academic year two years ago (1999-2000), we are still feeling the budget crunch. It is becoming clear that the Department of Theatre cannot continue to rely solely on Student Activities monies. Corporate funding could help develop the production program. Unfortunately, however, CSU has set a moratorium on departments seeking funding from local businesses and corporations. The Department of Theatre must develop innovative ways to raise awareness among local private companies and better understanding and communication with the CSU Office of Development to raise corporate funds.

Although the department's new office and instructional space is a great improvement over its old, cramped space, it still needs to be augmented with additional rehearsal, shop, and performance space. The current FAH auditorium, which was designed as a concert hall, is unsuitable for many of our productions. The Experimental Theatre, which doubles as the Department of Art's Gallery, is neither solely dedicated to nor totally appropriate for the needs of either department. Plans for a capital fund campaign with new theatre facilities at the center of the drive offers hope for the future. Perhaps the administration will also address the need for more departmental funding.

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Despite its weaknesses, the Department of Theatre has strengths that make it one of the outstanding theatre programs in the Georgia. We are providing a solid foundation in theatre for our students. While not all of our majors remain in theatre once they leave CSU, the majority are actively contributing to educational, community and professional theatre. Thus far, two of our graduates have obtained their PhD degrees and are teaching theatre on the university level. Six others are also teaching on the university level. At least twelve of our majors have earned their master degrees. Approximately twenty are currently teaching in the public schools, and at least thirteen are presently working in professional theatre.

The faculty have prioritized the departmental strengths as:

PRIORITIZED STRENGTHS OF THE DEPARTMENT OF THEATRE
1. A dedicated, well-trained and versatile faculty.
2. Theatre designated as a Select Mission/Center of Excellence at CSU.
3. A medium-sized department where students get individualized attention and a solid foundation.
4. The state's only BSEd degree program in Theatre.
5. A strong BFA degree—one of only two in the state.
6. Quality of students.
7. Quality of productions.
8. A strong children's theatre program.
9. New offices and smart classrooms.
10. Community involvement.
11. Positive long range plans including an MEd degree program in theatre to fill a state-wide need.
12. Entire faculty's willingness to spend personal money to recruit students.

For a number of years the Department of Theatre has been recognized as one of the leading theatre programs in the state. During the past six years, the faculty has changed. The death of the scene designer in 1994 followed by a series of temporary replacements, the addition of two new positions (costume and theatre education) in 1996, and the retirement of an associate professor last year have led to four of the five current faculty members having been hired since 1996. In addition, the long-time chair is scheduled for retirement within two years. New faculty mean new ideas and fresh approaches, which could, in turn, lead to a new departmental philosophy and direction. The CSU Department of Theatre is poised at the beginning of the new millennium to continue its great strides to become the foremost theatre program in the state.

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Columbus State University Comprehensive Program Review				
Department of Theatre				
Programs: BA/BFA Theatre and BSEd Theatre				
Quantitative Measures				
Measure	1998/1999	1999/2000	2000/2001	2001/2002
Number of Declared Majors - Fall Semester				
BA/BFA Theatre				
Full-Time	30	25	32	35
Part-Time	5	7	4	8
Total	35	32	36	43
BSEd Theatre				
Full-Time	9	11	21	16
Part-Time	4	1	1	1
Total	13	12	22	17
Combined Undergraduate				
Full-Time	39	36	53	51
Part-Time	9	8	5	9
Total	48	44	58	60
Number of Degrees Conferred - Fiscal Year				
BA/BFA Theatre	1	3	5	5
BSEd Theatre	2	2	1	0
Combined Undergraduate	3	5	6	5
Credit Hour Production - Fall Semester				
Below 1000 Level Courses	0	0	0	0
1000 Level Courses	750	697	621	788
2000 Level Courses	71	22	10	44
3000 Level Courses	202	110	182	135
4000 Level Courses	2	31	10	11
5000U Courses	0	48	64	33
5000G Courses	0	0	3	9
6000 Level Courses and Above	0	0	0	0

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Measure	1998/1999	1999/2000	2000/2001	2001/2002
Average Course Enrollment - Fall Semester				
Below 1000 Level Courses	0	0	0	0
1000 Level Courses	38	34	37	37
2000 Level Courses	14	7	5	11
3000 Level Courses	12	11	9	7
4000 Level Courses	1	3	4	2
5000U Courses	0	5	7	3
5000G Courses	0	0	1	1
6000 Level Courses and Above	0	0	0	0
Number of Faculty/Staff by EFT - Fall Semester				
Full-Time Faculty	5 @ .75	5 @ .75	5 @ .75	5 @ .75
Part-Time Faculty	0.26	0.14	0.14	0.00
Full-Time Staff	1.00	1.50	1.50	1.33
Part-Time Staff	0.48	0.48	0.48	0.48
Student Assistants	0.22	0.20	0.18	0.20
Departmental Budget - Fiscal Year				
State Funds	\$287,959	\$327,000	\$352,381	\$341,381
Private\Grant Funds	\$20,769	\$0	\$1,384	\$0
Total	\$308,728	\$327,000	\$353,765	\$341,381
Personal Service Budget - Fiscal Year				
	\$301,056	\$319,665	\$331,259	\$333,596
Operating Expense Budget - Fiscal Year				
(Includes Travel)	\$7,672	\$7,335	\$22,507	\$7,785
Equipment Expenditures - Fiscal Year				
	\$0	\$0	\$0	\$0
Cost per Major - Fiscal Year				
(Total Expenditures/Number of Declared Majors)	\$6,432	\$7,265	\$6,099	\$5,690
Credit Hours Taught Fall and Spring Semesters				
	2,088	1,658	1,762	1,893

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Measure	1998/1999	1999/2000	2000/2001	2001/2002
Cost per Credit Hour Fall and Spring Semesters	\$148	\$197	\$188	\$180
Program-Specific Scholarship Funds Awarded				
Fall Semester	\$6,650	\$6,350	\$8,200	\$5,750
Spring Semester	\$6,350	\$5,800	\$6,800	\$5,250
Percent of Non-Productive Grades (i.e., W, WF, F, and U)				
Lower Division Courses	15%	16%	17%	12%
Upper Division Courses	3%	3%	14%	9%
Graduate Courses	NA	NA	0%	0%
Averages for Declared Majors - Fall Semester				
BA/BFA Theatre				
Average SAT Verbal Score	518, n=26	509, n=26	507, n=29	544, n=37
Average SAT Math Score	481, n=26	477, n=26	469, n=29	498, n=37
Average Undergraduate GPA	2.88, n=35	2.85, n=32	2.53, n=34	2.72, n=43
BSEd Theatre				
Average SAT Verbal Score	505, n=11	519, n=10	546, n=20	509, n=15
Average SAT Math Score	457, n=11	458, n=10	491, n=20	473, n=15
Average Undergraduate GPA	2.52, n=13	3.02, n=12	3.00, n=23	2.81, n=17
Combined Undergraduate Averages				
Average SAT Verbal Score	515, n=37	512, n=36	523, n=49	534, n=52
Average SAT Math Score	474, n=37	472, n=36	478, n=49	491, n=52
Average Undergraduate GPA	2.78, n=48	2.90, n=44	2.72, n=57	2.75, n=60