Faculty Annual Report: 2006

Calendar Year (through Dec. 31, 2006)

Name: Andrew Vorder Bruegge
Department: Theatre and Dance
Rank: Associate Professor  □ Tenured  X Probationary  □ Restricted

Years at Winthrop University: 1.5  Highest degree completed: Doctorate

* Indicate specific progress made toward additional degrees the past year, if applicable.
* Indicate additional degrees, certificates, license and honors received the past year.

Attach report to this cover sheet.  Please Adhere To The Format Given Below

1. **Teaching:** Attach copies of your fall and spring class and office schedules. Review your teaching in each of the courses for which you were responsible this year regarding the following:
   a. What you have done to update course content and keep it relevant.
   b. What you are doing to improve teaching effectiveness. Include your own analysis of student comments on your **Student Reaction to Course and Instructor** questionnaires from the two previous semesters. *Make your comments as specific as possible.*

**Spring 2006 Schedule:**
THRT 311: Theatre History and Literature II TR 12:30-1:45 PM.
Office Hours: MW 3:15-5:00 PM, TR 8:00-Noon.

**Fall 2006 Schedule:**
THRT 310: Theatre History and Literature I TR 2:00-3:15 PM.
DANT 598: Early Dance W 8:00-9:40
Office Hours: MW 4:00-5:00 PM, TR 8:00-Noon.

During the Spring 2006 semester, I taught the following courses:

THRT 311: Theatre History and Literature II (3 credits)

Commentary: This is a required course for all theatre majors, and it is the writing intensive course for the major. Along with THRT 310: Theatre History and Literature I, it stands as one of the most academically challenging course in the major, with a great amount of reading, writing and critical analysis. Enrollment averages twenty students. The course surveys several hundred years of theatrical history and includes the reading of many dramas and other significant primary source documents. Every theatre major in the country has a comparable required course, and
in every program in the country, it is an academically challenging course. Generally, the course proceeds smoothly, with generally favorable course evaluations from the students. Student comments on the course evaluations did indicate that they hungered for more visual material that could bring the (admittedly dry) texts to life. In the spring of 2006, I submitted an Instructional Improvement grant to upgrade some visual materials I have collected for this course and THRT 310: Theatre History and Literature I. Even though I was not awarded the grant, I proceeded with some of the work I had planned with the grant anyway. That included digitalizing scores of images relevant to the material covered in the course. I also created a number of PPT presentations incorporating the images. I also did some reading on avant-garde art and cultural history, integrating that material into the course content. I have been using WebCT for many years to deliver this and other academic courses. I find this course management system a very effective tool. As the student evaluations indicate, the students responded positively to the use of WebCT to manage the course. I am making that a richer resource site every semester. As this course is the intensive writing course, I am tinkering with the major research project. I am trying to design it in a way that minimizes the possibility of plagiarizing. A student can easily lift boiler-plate information about Henrik Ibsen, for example, and copy-and-paste her/his way to a paper on the dramatist. With the widespread practice of plagiarism today, I am trying to craft the assignment rubrics that require students to use an innovative approach or explore a non-traditional aspect of the topic. For example, rather than pursue a traditionally historical study, a theatre education major might investigate Delsarte’s actor training program from a purely pedagogical point of view in order to analyze the effectiveness of his techniques. An innovate approach also means the incorporation of images, links, charts, diagrams, etc. that are easy to manipulate with current computer technology. The computer technology allows students to point the reader to sources of information (rather than plagiarizing it).

THRT 573: Independent Study in Theatre (3 credits)
- Research Project on Minstrelsy

THRA 471: Internship in Theatre (3 credits)
- Supervised a student intern working in theatre technical production at Carowinds.
- Supervised a student intern at the offices of JTA Talent Agency in Charlotte, one of the major agencies in the region for film, commerical and television casting.
- Supervised a student intern in technical production at Lookingglass Theatre in Chicago (Summer 2006).

THRA 570: Advanced Practicum (3 credits)
Served as the faculty supervisor/mentor for advanced directing students who directed full-length productions, *Travels with My Aunt, Boston Marriage*.

Commentary: When students propose to direct a full-length drama production, the department assigns a faculty member to supervise and mentor the student director. The faculty supervisor guides the student director in pre-production planning and artistic vision; sets deadlines for all aspects of the production; consults on casting; attends rehearsals and production meetings; attends performances; and reviews the student director’s final prompt book and reflection essay. In my first year in the department, it became clear very quickly that the students directing these studio theatre productions had not been receiving careful supervision. I have implemented a number of changes (with faculty approval) to tighten up the process and improve the experience for the individual students.

During the Fall 2006 semester, I taught the following courses:

**THRT 310: Theatre History and Literature I (3 credits)**

Commentary: This is a required course for all theatre majors, and along with THRT 311: Theatre History and Literature II, it stands as one of the most academically challenging course in the major, with a great amount of reading, writing and critical analysis. Enrollment averages twenty to thirty students. The course surveys about 2000 years of global theatrical history and includes the reading of many dramas and other significant primary source documents. Every theatre major in the country has a comparable required course, and in every program in the country, it is an academically challenging course. Generally, the course proceeds smoothly, with generally favorable course evaluations from the students. I have been using WebCT for many years to deliver this and other academic courses. I find this course management system a very effective tool. Since the spring of 2006, the students have responded positively to the use of WebCT to manage this course. It makes life easier for me, to be sure. Student evaluations in 2005-06 indicated that the presentation of material could be improved by incorporating more A/V materials. I spent a great deal of time over the summer gathering and organizing images, and I was pleased to use the newly minted materials during the semester (see discussion above concerning THRT 311). After so much effort, it came as distressing news to see on the course evaluations that half of the students in the class indicated that course content was NOT presented in a very stimulating manner. This information generates some ambivalence within me. On the one hand, the course includes an immense, wide-ranging body of content to explicate, synthesize and present. It’s a required course for all majors, and one can reasonably assume that not everyone will find Medieval theatre, for example, fascinating. Moreover, decades of student
evaluations have affirmed that the way I present course material has been stimulating, if not compelling. On the other hand, half the class is apparently not engaged. I will look to the Teaching and Learning Center for some pedagogical guidance. Through that center, there are written resources to use, there are consultants to seek out, there are classes to attend. I will be participating in a Teaching Square during the Spring 2007 semester. I hope to gather some good ideas to implement next fall. The student evaluations suggested a small victory on another front, though. They indicated that I had been effective in relating the course material to other disciplines. Student responses in previous semesters suggested that I had not been successful in generating that very important kind of connective learning, so I was pleased to see this change. I continue to read general historical texts in order to gather cross-disciplinary information that might be useful. Finally, I made changes in the writing assignments for this course, with the intention of preparing students for the intensive writing class that they would be taking after this course (THRT 311: Theatre History and Literature II). First, I reduced the number of writing assignments. Second, I increased the size and scope of these writing assignments. Third, I changed the expectations for the writing assignments so that they aligned more closely with the expectations for the intensive writing course, THRT 311 (expectations about writing quality, research tools, source citation, etc.). Fourth, I have provided more detailed instructions about the writing assignments, so that students have clear guidance about expectations. The student evaluations yielded a number of narrative comments about the writing assignments. These were generally negative—lamenting the length of the writing assignments and the high expectations about the quality of the students’ writing. They are welcome to complain. I am gratified to see the students working hard and generally doing well with these writing assignments. They gave me a very good idea of the students’ capabilities, and I will know how to work with them successfully next semester in the required intensive writing course.

THRT 573: Independent Study in Theatre (variable credit)

- Supervised a student who stage managed a production in the studio theatre. I received daily reports from the student about rehearsals and production meetings. I attended rehearsals at least once per week to observe the student. I met with the student several times over the course of the semester to discuss the process. She prepared an excellent prompt book and wrote a reflection essay that clearly documented her learning. (2 credits)
- Supervised two student stage managers for the Winthrop Dance Theatre (WDT) concert. Our work involved preparing the final draft of the WDT stage manager’s handbook. By going through the SM process with the manual, these students were able to identify necessary revisions. We met
several times during the semester to review the manual and develop revisions for the final draft. This collaborative work with these two students generated a stage manager’s handbook that we will now be able to use for all future WDT concerts. (1 credit)

- I directed the work of a student (double major in Mass Communications and Theatre) who gathered data from faculty and staff in the department. This data was specifically intended for use in the department website. This collaborative work with this student generated a substantial body of images and text for the department website. (1 credit)

THRT 470: Advanced Practicum in Theatre (3 credits)

Commentary: I supervised a student director during the Fall 2006 semester. When students propose to direct a full-length drama production, the department assigns a faculty member to supervise and mentor the student director. The faculty supervisor guides the student director in pre-production planning and artistic vision; sets deadlines for all aspects of the production; consults on casting; attends rehearsals and production meetings; attends performances; and reviews the student director’s final prompt book and reflection essay. The student directed *The Complete Works of Shakespeare (Abridged)*. This was a flawless process with a student who showed a professional attitude all the way through to the end.

DANT 598: Special Topics in Dance: Early Dance (1 credit)

Commentary: After successfully presenting some early dances in the 2005 Winthrop Dance Theatre concert, I developed this course. It provides a survey of dances of the sixteenth century, along with the cultural/social context of these court dances. This epoch of western dance stands as the germinating force for western classical dance. Dance students touch upon this material in dance history courses, and I am very pleased to be able to provide them with expert knowledge of the period style and technique that can transform words in a textbook into real, kinetic understanding in the minds of the students. Very few dance programs in the country have faculty expertise in this area, and I am proud to bring this asset to Winthrop’s dance program. This has been an enjoyable class for me, and the four students who enrolled seemed to appreciate learning the material, based on their responses on the student evaluations. I hope to develop student interest in historical dance here at Winthrop and expand performance opportunities for the students. I am in conversation with faculty in the Music Department about coordinating future offerings of this course with the Early Music Ensemble.

ARTS 621D Implementing Arts Administration Strategies (1 credit)
Commentary: I served as a guest lecturer for this component of the MAAA program. The directors of the MAAA program invited me to present material focusing on the marketing of the performing arts. I developed a reading list for the class as well as exercises designed around *The Tipping Point*, the common book for 2006-07. The exercises, readings and discussions brought to the surface some very strong attitudes about the place of art in culture. The debate in the classroom and the students’ reflections on the topic were extremely fruitful. As a result of this interaction, one of the students in the program asked me to serve on her thesis committee. As far as I understand it, the MAAA program does not collect student evaluations after each weekend session. I can only infer student learning based on my observation and the comments of the MAAA program directors. I enjoyed working with graduate faculty and students on this course, and I hope to have the opportunity to teach in this program again.

Teaching Goals:

I have developed a proposal to create a dramatic theory course as a Special Topics in Theatre. I hope to teach it in the 2007-08 academic year, for I have been impressed with the sophistication of thought that some of our majors have demonstrated to me. Some of them have shared with me their aspirations to pursue graduate studies, and I know that any graduate program in theatre (or any of the humanities) will include a heavy dose of theory, especially contemporary theory. It represents an extremely challenging body of intellectual material. I would like to do what I can to prepare these students to succeed at the graduate level.

I hope to become involved in the general education curriculum within the next two or three years, once I have a firmer grasp of the demands of the position of department chair. I would like to participate in the training to prepare faculty to teach ACAD 101 and GEN 102, then teach such courses. This is an opportunity to become involved in the larger academic community, to meet colleagues from across campus, and interact with students pursuing studies in diverse fields.

Reassigned Duties:

During the past calendar year, the balance of my teaching duties was reassigned to my duties as Department Chair. The description of my position indicates that I should teach two or three classes (6-9 credits) every year. I offer the following summary of that work:

I have made an effort to professionalize the department's front-of-house, marketing and publicity practices. With the department's support, I have implemented the following practices in 2006: reserved seating in Johnson Theatre; extended box office hours; box office email address; formalization of
process for recruiting volunteer ushers; establishment of dress code for ushers and box office personnel; employment of a graphic artist to develop a coherent marketing image for the department; increased ticket prices. Also, I have been working on the implementation of an online ticket sales system that should be operational for the 2007-08 season. I have also been able to turn attention to audience development. Initiatives include direct marketing through partnerships with the Rock Hill and York County Arts Council, with the Convention and Visitors Bureau, with the Alumni Association, with the Athletics Department, and with area retirement communities (Westminster Towers and Sun City). Our season now appears on the websites of the Convention and Visitors Bureau and WDAV. University Relations has graciously expanded the dissemination of our press releases to include Arts Daily (for announcing on public radio in South Carolina) CN2 (for posting on their website) and WDAV (for announcing on the air).

Similarly, I have worked with my colleagues to professionalize various production practices and procedures. As we prepare our productions, stage managers now prepare daily rehearsal logs, and they record and distribute minutes of production meetings. We now maintain handbooks for dance and theatre stage managers. The technical director is now tracking through a non-credit course students who have completed their running crew requirement. We have installed a lockable properties storage cabinet in the Studio Theatre to secure items for shows in production that space. We have revised our audition forms and audition procedures. Starting in the Fall of 2006, we have been conducting post-production assessment meetings to investigate how we can make our processes operate more smoothly. The department maintains a prioritized equipment priority list. In the Fall of 2006 I invited members of the department’s faculty to serve on a budget committee. My main intention is to make the financial operations of the department more transparent. I also want to involve my colleagues more directly in fiscal planning.

The chair of the Department of Music has graciously worked with me to initiate some curricular collaboration. The Music Department has designated specific sections of MUSA 171: Class Voice and MUSA 370: Opera Production for theatre and dance majors. In our department we have created a specific dance course in musical theatre performance. These various curricular actions are intended to enhance students' performance skills in the musical theatre genre. Also, the Chair of Music has agreed to dedicate faculty and technology resources to team-teach DANT 205: Music for Dance with our dance faculty. Dance majors will be getting instruction for experts in both departments for this course, and they will have access to the digital laboratories in the Music Department to enhance their technology skills. Within the department, I have encouraged collaboration wherever my colleagues express an interest. Currently, there is collaboration among lighting design, stage management and directing classes to produce the one-act festivals we produce every semester. There is collaboration among lighting design, dance production, and choreography classes to produce the two
student choreography showcases every year. There is collaboration between acting classes and playwriting classes. Often, these collaborative initiatives generate public productions. The direct supervision of the faculty over these students who are applying their classroom learning to production work yields better artistic products.

As chair, I have devoted some energy to recruiting and image. I facilitated curricular revision that established a more selective admissions process in the dance program. This represents a first step in a larger strategy to manage enrollment in the department. Working with colleagues in the department, we have updated and streamlined recruiting literature. We are actively courting the Palmetto Drama Association to host its annual conference on the Winthrop campus again after several years' hiatus. I have given considerable thought and attention to the department web site. There are more pages of information for current students and faculty. I have created a variety of pages intended for prospective students and their families. I have secured an email address for the department. As it is for every department, our web presence is a vital recruiting tool and our most prominent public image. For our department in particular, our web presence has become our most important link to our audiences.

I am facilitating the department’s involvement in the Create Carolina Maymester intensive course. This work includes some hiring of instructional personnel, scheduling, some curricular planning, and some student recruiting. All this work is done in coordination with the CVPA dean’s office, where this initiative originated.

Administrative Goals:

- Upon the recommendation of the dean, I plan to attend an academic chairperson conference in 2008.
- The accrediting organizations also provide academic leadership training at their annual conferences, and I will continue to avail myself of those opportunities when I attend those gatherings.
- Project season planning (for dance and theatre productions) out two years ahead. This could create more opportunities for innovative collaborations, grant opportunities, and budget planning.
- With the presence of a full-time acting professor next year, I hope to upgrade the nature of the programmatic assessment in theatre to the levels outlined in the department’s plan in 2004. We currently are reviewing students’ accomplishments in their third, sixth and final semesters, as the plan indicates. We need to incorporate performance evaluations (performance of audition monologues and portfolio presentations) into that assessment process, as the original plan outlines.
- Create a fully computerized, online box office operation. All the preparation and planning for this initiative has been completed. Implementation is scheduled for summer 2007.
2. Scholarship
   a. Describe your recent creative/scholarly activities.
   b. List in full bibliographical form, when appropriate, books, exhibits, performances, papers given and grant proposals.
   c. Other evidence of creative/scholarly activity.

Commentary: The creative/scholarly activity listed below represents the typical kinds of things I have been doing over my entire career. I expect to continue to engage in the production program of the department—directing, choreographing and mentoring student directors. I expect to continue reviewing books and making presentations at conferences over the years. As I start 2007, I am directing the department’s production of Oklahoma!

Choreographed stage combat for the Winthrop University production of *Cyrano de Bergerac*, February 2006.


Prepared a suite of early dance pieces for the 2006 Winthrop Dance Theatre concert.

Prepared a suite of early dance pieces for the Coker College Fall informal dance concert, November 2006.

Choreographed two dances for the Madrigal Dinner, produced by the Music Department, December 2006.


Professional Development:

Attended TLC-sponsored and IT-sponsored workshops on web design (in order to make improvements to the department web site).

Attended the 2006 South Carolina Theatre Association annual conference—attended theatre productions, panels on theatre education, networked with colleagues from across the state.
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3. Service

Service of your profession:
  a. Memberships in professional organizations.
  b. Offices and committee assignments in professional organizations.
  c. Attendance at and participation in professional meetings, not reported in scholarship.
  d. Other evidence of service activities (e.g., adjudication of arts events, performances for civic organizations).

Service to the institution:
  a. Advising (comment on the effectiveness of your involvement with the advising process).
  b. Membership on campus committees and task forces (how often did the committee meet; what was your role?).
  c. Service to students (e.g., advisor to fraternity).
  d. Other institutional service (non-committee activity).

Service to the community:
  a. List any activities appropriate for this report.

Commentary: Overall, my service outlined below is typical for me. I expect to become even more active on college and university committees and in professional organizations, such as the South Carolina Theatre Association (SCTA) and Southeastern Theatre Conference (SETC), in future years.

Service to professional organizations

In 2006, I applied to National Association of Schools of Theatre (NAST) and National Association of Schools of Dance (NASD) to become a site visitor for accreditation reviews. I expect to be informed about this sometime in early 2007. Accreditation is naturally very important to Winthrop University. By serving this professional organization’s mission, I hope to become more knowledgeable about the latest trends and developments in educational dance and theatre.

Respondent for Kennedy Center/American College Theatre Festival (KC/ACTF) productions, Region IV (ongoing).

Commentary: This national organization brings college/university theatre programs together to celebrate and recognize outstanding artistic accomplishments among students and faculty. The fundamental activity of the festival involves individual faculty members attending theatre productions at colleges/universities around the designated region. These faculty respondents provide immediate verbal evaluation of artistic quality and nominate students and faculty peers for recognition at regional conferences. Respondents then draft detailed, written evaluations of the productions they see. I have been participating as a respondent for
KC/ACTF for a decade or more in two different regions. I have been conducting two to four responses every year. These visits to campuses in the region typically involve overnight travel. This is a very important service to educational theatre, a great way to network with colleagues, and a terrific opportunity for professional development—seeing what other programs are doing. I hope to continue in this service work for many years to come.

Online Archivist, Association for Theatre Movement Educators, 2002-2006.

Commentary: For almost a decade I maintained the organization’s online archives, including newsletters, position papers, and bibliographies of resources. The position was eliminated by the organization in August 2006 after a complete overhaul of the organization’s website.

Service to the institution

Academic Advising

Commentary: Over the summer, I met with all theatre/dance transfer students and new students during the several orientation sessions. I advised all of them for their classes in the fall and informed them about auditions for productions. During the fall semester, I advised approximately twenty theatre majors assigned to me. Having done this kind of work for many years at other institutions, I found the process at Winthrop very familiar and smooth. I was grateful that there were very few high maintenance students among my advisees. As department chair, I am involved in a wide range of problem-solving tasks for all the majors: change of major/minor, course substitutions, petitions for waivers, course overrides, etc.

Member, Theatre and Dance Competency Review Committee, (ongoing).

Commentary: Since Fall 2005 I have served on our department's Competency Review Committee, monitoring the progress of all our dance education and theatre education students. This committee meets at the beginning and end of every semester to review student progress towards admission to the Teacher Education Program and towards graduation. Also, as a member of that committee I participate in the review of students' applications to the Teacher Education Program (evaluating the required written component of the application).

Member, College of Visual and Performing Arts (CVPA) Dean Search Committee, September 2005-March 2006.
Commentary: This committee met over the course of two semesters, meeting as often as once per week. I participated in the review of applications, calling of references, and interviewing the candidates.

Production Stage Manager, Medal of Honor in the Arts Ceremony, October 2006

Commentary: In this position I coordinate all the logistical/production elements of this performing arts presentation. Over the year, this includes attendance at planning meetings about once per month. Leading up to the event, I work very closely with the dean’s office, departmental colleagues and students on a daily basis to prepare for the performance.

Attended the National Association of Schools of Theatre (NAST) annual conference, April 2006.

Member, Research Committee, representing CVPA, 2006-07 year.

Commentary: This committee meets in several marathon sessions to review faculty grant applications. As a member, I review all the grant applications and collaborate with colleagues on the committee to determine the applications worthy of support.

Presenter, Workshop on WebCT, CVPA Mentor-Protégé Program, February 2006.
Presenter, Workshop on WebCT, TLC Session, October 2006.

Commentary: I made presentations to colleagues about using WebCT as a course management system.

Attended the South Carolina Theatre Association annual conference, November 2006.

Commentary: recruiting students for the theatre program; attending panels on theatre education relevant to task force on Theatre Education (see below).

Member, CVPA Associate Dean Search Committee, Fall 2006.

Commentary: This committee met three or four times over the semester to review, interview, and recommend a candidate to the dean. As a member of the committee, I reviewed applications, contacted references and participated in the candidate interviews.

Member, Advisory Council for Office of Nationally Competitive Awards.
Commentary: This is a new initiative on campus. The council has yet to meet. As a member I expect to be working with colleagues in the department and in the college to identify colleagues and students to match with award opportunities.

Service to the community

Teaching Fellow Regional Interviewer, South Carolina Teaching Fellows Program, January 2006.

Commentary: This work involved a Saturday where I worked under the direction of the College of Education staff to interview high school students who were applying for fellowships.


Commentary: The director of the ABC project invited me to join a group of educators from around the state to develop an advocacy strategy that would persuade the state Board of Education to include theatre among the core subject areas in K-12 standards. The task force met three or four times over the course of the year. I assisted in gathering data and preparing talking points in support of this effort. I participated as a member of a team that made a presentation to the Board of Education. We met with success. As I write this annual report, the Board of Education is moving forward with plans that will establish theatre as a core subject area.

ABC Advisory Committee, Fall 2006 to present.

Commentary: This committee meets annually to review issues in arts education in the state and recommend action.

Down Home Play Festival, Fall 2006.

Commentary: The Rock Hill Community Theatre (RHCT) sponsors this original play festival every August. It is the most prominent original play festival in the region. In 2006 I met with officers of RHCT to explore the possibility of hosting the festival in Johnson Theatre. We negotiated an agreement that the department and the CVPA dean support. In August 2007, we will host the festival in our building. I submitted this event to the Cultural Events committee, and that body approved it as an official Cultural Event for Winthrop Students. I plan to meet with the Orientation Committee to explore the possibility of incorporating this festival into Welcome Week activities for our new students next fall. This joint effort enhances bonds of friendship with this local arts organization (our students and faculty regularly participate in their programming). It affords RHCT a
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large, commodious venue for this important artistic initiative. It also 
brings potential audience members to our building. It reflects positively 
on the institution as a successful town-gown collaboration.

Chair's evaluation (i.e., teaching, scholarship, service):

__________________________________  _______________
Chair's signature   date

Dean's Comments:

_________________________________  _______________
Dean's signature   date
Faculty Member's Acknowledgement:

I acknowledge that this evaluation was shared with me. My acknowledgement of this report does not indicate agreement or disagreement with the evaluation contained in this report.

_________________________________  _______________
Faculty member's signature  date