Faculty Annual Report: 2007
Calendar Year (through Dec. 31, 2007)

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

Years at Winthrop University: 2.5  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 2007 Schedule:
THRT 311: Theatre History and Literature II TR 12:30-1:45 PM.
THRA 370: Practicum TBA
Office Hours: MW 3:15-5:00 PM, TR 8:00-Noon.

Spring 2007 Schedule:
THRT 385: Theatre History and Literature I TR 2:00-3:15 PM.
THRT 592: Dramatic Theatre MW 5:00-6:15 PM
THRA 470: Advanced Practicum TBA
Office Hours: MW 4:00-5:00 PM, TR 8:00-Noon.

During the Spring 2007 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 in the previous year indicated that they hungered for more visual material that could bring the (admittedly dry) texts to life. To address this students concern, I digitalized scores of images from my personal collection of slides that were relevant to the material covered in the course. I also created a number of PPT presentations incorporating the images. Furthermore, I did some reading on avant-garde art and cultural history, integrating that material into the course content. The course evaluations suggest that these efforts made a difference. There were FEWER students reporting that the course was not stimulating. I also added in-class readings of excerpts from historically important drama scripts that were not included in the anthology. That teaching tool broadened the discussion of historical trends. 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 generally responded positively to the use of WebCT to manage the course. While much of the quiz/examination components simply tests for the lowest level of knowledge, it has proven effective in motivating students to come to each class prepared to discuss the material. While some student may complain about this pedagogical tactic, it generates important results that I have never seen before. Aside from the effectiveness of the quiz tool on WebCT, I am making that a richer resource site every semester. As this course is the intensive writing course, I continue to tinker with the major research project. 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 innovative 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). Also, I am making adjustments in the number of drafts that students must prepare for the research project. The students need to develop an outline before they complete a first complete draft of the project. I am adding that extra step of an outline to the process for the next time I teach the class.
THRA 370: Practicum (1 credit)

This course represents the students who participated as performers in the production of *Oklahoma* that I directed for the department. When students are cast in departmental productions, we enroll them in this one credit course. This is a typical practice in theatre/dance programs across the country. This generates credits for work that faculty in the department is doing (producing shows) and holds the students accountable for their participation. It also provides documentation on student transcripts of the enormous amount of work they invest in the production. Their grade in the class is based on their effort in rehearsal and performance. The student evaluations suggested that they had a positive experience. That does not come as a surprise, for when it was all said and done, everyone involved in producing *Oklahoma!* was very proud of the final product and his/her participation. While there was a great deal of blood, sweat, toil, and tears connected with the project, all aspects of it seemed to proceed smoothly and professionally.

During the Fall 2007 semester, I taught the following courses:

THRT 385: Theatre History and Literature I (3 credits)

Commentary: This is a required course for all theatre majors, and along with THRT 386: 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. (The course numbers have changed, effective Fall 2007. THRT 310 is now THRT 385 and THRT 311 is now THRT 386.) Enrollment averages twenty-five 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. See comments above under THRT 386 about WebCT applications. I turned to the Teaching and Learning Center for some pedagogical guidance about improving the classroom experience for the students. I participated in a Teaching Square during the Spring 2007 semester. This experience has given me some ideas about small group work and script readings that I implemented into the classroom discussions and lectures. I continue to read general historical texts in order to gather cross-disciplinary information that might be useful. Finally, I made minor 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 386: Theatre History and Literature II). Specifically, I have provided more detailed instructions about the writing assignments, so that students have clear guidance about expectations. These detailed instructions also were calling upon the students to connect the ideas in their essays with specific readings from the texts. I also developed a grading rubric for each of the essay assignments, so that students will know exactly what is expected of them. These changes generated positive results. The students’ work did move to a higher level of quality. I had attended a TLC workshop on developing rubrics, and I put that training into action with this class (and for THRT 386 during the coming Spring 2008 semester). I also added three assessment tools into the course. As we completed each “unit” of the course, the students wrote self-evaluation remarks about their learning at that point in the semester. These mini-assessments have given me very useful data about organizing the material in ways that make more sense to the students. For example, based on their comments in these mini-assessments, I know that the students want to learn less about Shakespeare, himself, and more about his contemporaries. Overall, it was very gratifying to review the course evaluations from the students in this class with 100% of students indicating “agree” or “strongly agree” on every question. I believe all the above efforts to improve instruction bore fruit.

THRA 470: Advanced Practicum in Theatre (3 credits)

Commentary: I supervised a student director during the Fall 2007 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 *Stop Kiss*. I was very pleased with the student director’s enthusiasm and energy on this project.

THRT 592: Dramatic Theory (3 credits)

I created this special topics course to provide an opportunity for advanced students to encounter contemporary theoretical ideas in the arts. I shaped this class along the lines of a graduate seminar, to expose students to the expectations and atmosphere of graduate studies. Also, I was presenting them with theoretical material that they would likely encounter in any graduate program. The students read a wide range of texts and engaged in lively discussion. They wrote essays of great sophistication. Indeed, two
of the student essays were accepted for presentation at the 2008 CVPA Emerging Scholars Symposium. In offering this course, I fulfilled one of my teaching goals for this year.

Teaching Goals:

I hope to become involved in teaching in the broader university curriculum within the next two or three years, once I have a firmer grasp of the demands of the position of department chair. For spring 2008, I have proposed an Honors Symposium, linking course content to the production of Edward II that I am directing during the semester. Beyond that, I would like to participate in the general education curriculum. To that end, I have signed up to participate in the training for HMXP 102 during the Spring 2008 semester. I will be teaching the course during the Fall 2008 semester (and several semesters beyond that). 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 highlights of that administrative work:

I continued to professionalize the department's front-of-house, marketing and publicity practices. I introduced an online ticket sales system that became operational for the 2007-08 season. I had set this as an administrative goal for the year, and it was achieved.

I facilitated the department’s involvement in the Create Carolina Maymester intensive course. This work included some hiring of instructional personnel, scheduling, some curricular planning, and some student recruiting. All this work was done under the guidance of the CVPA dean’s office, where this initiative originated.

In the past year both theatre and dance programs reviewed and improved their programmatic assessment processes. I facilitated those discussions and brought the faculty to decisions. In the dance program, we instituted a routine process for conducting proficiency evaluations every semester. We also reviewed the entire technique curriculum and established specific course objectives, assignments and texts for each level. This will provide clear guidance to the numerous cadre of instructors who teach those courses. Finally, we recently completed the review of all the pre-dance majors who had applied for full admission to the program. In theatre, we have incorporated performance evaluations (performance of audition monologues and portfolio presentations) into the assessment process.
December 2007 we conducted auditions/portfolio reviews for all third-semester theatre majors. This process yielded many positive insights into our students’ level of work and our programmatic effectiveness.

We have completed a draft of the self-study of the dance program in anticipation of the NASD site teams’ visit in 2008-09. A NASD consultant will visit the campus in April 2008.

I facilitated a retreat for all of the department’s full-time faculty that occurred at the beginning of the Spring 2008 semester. This gathering allowed us to make actions plans about some strategic issues that we believe are most important to our department’s continued success. We worked on issues such as recruitment, career planning, artistic quality, and assessment.

Working with the university development office, I cultivated a major donor for the department. Mr. Larry Rose established an endowed dance scholarship for our department. The first award will be made for the 2008-09 academic year.

Administrative Goals:

- Upon the recommendation of the dean, I plan to attend an academic chairperson conference in the near future. 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. I believe we are moving in the right direction on this goal. We were able to determine the 2007-08 season by January of 2007—a record, I believe. Moreover, we have engaged the Music Department in planning for the bi-annual musical almost two years in advance. Now that the university is naming the Common Book two years in advance, our season planning can stretch out into the future and tie directly into that campus-wide project.
- Successfully complete the National Association of Schools of Dance (NASD) membership renewal in 2008-09. This will include completion of the self-study and hosting the site team’s visit to campus in November 2008. We have already prepared a draft of the self-study and have sent it to the consultant, who will visit campus during the spring 08 semester.
- Facilitate the department’s faculty in moving forward to achieve the goals outlined in our recent retreat. This should include:
  - Develop summer programming and courses;
  - Both theatre and dance programs need to integrate more career planning content into their curricula. Senior exit survey and alumni survey data are suggesting this need;
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.

Invited Panelist. Regional Artist Project Grant review panel. Arts and Science Council of Charlotte, NC. October 2007.

Stage Director. Oklahoma! Winthrop University Department of Theatre and Dance, February 2007. Received Certificate of Merit Award for Directing from KC/ACTF.


Choreographed Three Centuries of Dance, a suite of early dance pieces for the Coker College faculty dance concert, February 2007.

Taught a workshop in unarmed stage combat at the Palmetto Drama Association Festival, February 2007.

Taught a master class in early dance for the Orangeburg Civic Ballet, March 2007.

Andrew Vorder Bruegge
2007 Annual Report

Professional Development:

Participated in a TLC-sponsored teaching square, Spring 2007.

Attended a TLC-sponsored workshop on grading rubrics, Spring 2007. I used the techniques learned in this workshop to develop grading rubrics for all written assignment in all courses I teach.

Attended at TLC-sponsored workshop on personnel management, Spring 2007.

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

Attended the 2007 South Carolina Theatre Association annual conference—I was elected to the executive board, so I attended to conduct the business of the organization.

Attended the National Association of Schools of Theatre (NAST) annual conference, March 2007.

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. My pre-tenure review indicated that I should engage in more service activity, particularly with professional organizations and in the community. This past year, I became
involved in the operational activities of NAST and SCTA—narratives are below. I will look for more opportunities to provide service to the community.

Service to professional organizations

Membership in the following organizations:
Society of American Fight Directors; South Carolina Theatre Association; South Carolina Alliance for Health, Physical Education, Recreation and Dance; Association of Theatre Movement Educators; Sixteenth Century Studies Conference; Association of Theatre in Higher Education.

Member, Board of Directors, South Carolina Theatre Association (SCTA).

Commentary: In November I was elected as a member of the Board of this state organization for theatre. The Board recently conducted its annual retreat in early January, and in the course of that planning session I became directly involved in a number of projects. I expect to remain engaged in the governance of this organization for many years to come.

Site Evaluator for National Association of Schools of Theatre (NAST).

Commentary: NAST invited me to attend training for site evaluators at the 2007 conference in March. I completed the training and await opportunities to visit and assess other accredited programs. 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.

Service to the institution

Academic Advising

Commentary: Before the start of every semester I have met with all theatre/dance transfer students and new students during the several orientation sessions. I advised all of them for their classes and informed them about auditions for productions. During the year, I advised approximately twenty theatre majors assigned to me. As department chair, I also am involved in a wide range of advising 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). This is an ongoing activity.

Production Stage Manager, Medal of Honor in the Arts Ceremony, October 2007

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.

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

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

Member, CVPA Associate Dean Search Committee, Fall 2006-Spring 2007.
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. The committee made a recommendation for hire to the dean.

Member, Advisory Council for Office of Nationally Competitive Awards.

Commentary: As a member I am working with colleagues in the department and in the college to identify colleagues and students to match with award opportunities. I participate in reviewing students’ application for awards, and I assist in preparing all the documents for such applications. Occasionally, I assist in prepping students for interviews for some of the more prestigious awards.

Member, Task Force on the University Calendar

Commentary: The VPAA has been convening this group for over a year to develop and recommend to the campus community a weekly class schedule that will improve student engagement across five full days of the week. The group will be presenting its final recommendations during 2008.

Service to the community

ABC Advisory Committee, Fall 2006 to present.

Commentary: This committee meets annually to review issues in arts education in the state and recommend action. For over a year I have worked on an ABC task force concerning the status of theatre in the state’s K-12 curriculum.

Down Home Play Festival, Fall 2007.

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 hosted 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. A faculty member in our department served as the artistic coordinator of the festival, and several of our advanced students were involved as directors, performers and technicians. 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 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.

Ft. Mill High School Career Day

Commentary: The school conducts this event every year in October. I was very pleased to speak to students there about careers in higher education and the arts.

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

<table>
<thead>
<tr>
<th>Chair's signature</th>
<th>date</th>
</tr>
</thead>
</table>

**Dean's Comments:**

<table>
<thead>
<tr>
<th>Dean's signature</th>
<th>date</th>
</tr>
</thead>
</table>

**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.

<table>
<thead>
<tr>
<th>Faculty member's signature</th>
<th>date</th>
</tr>
</thead>
</table>