Faculty Annual Report: 2008
Calendar Year (through Dec. 31, 2008)

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

Years at Winthrop University: 3.5  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 2008 Schedule:
THRT 386: Theatre History and Literature II TR 2:00-3:15 PM.
THRA 370: Advanced Practicum TBA
THRA 471: Internship in Theatre TBA
Office Hours: MW 3:15-5:00 PM, TR 8:00-Noon.

Fall 2008 Schedule:
THRT 385: Theatre History and Literature I TR 2:00-3:15 PM.
HMXP 102: Human Experience MWF 9:00-9:50 AM
DANA 236: Early Dance T 6:00-7:40 AM
Office Hours: MWF 10:00 AM-12:00 PM, TR 8:00-Noon.

During the Spring 2008 semester, I taught the following courses:

THRT 386: 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 385: 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 fifteen to 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 my adjustments these past two years to make the course more stimulating were working. For example, all students responding on the course evaluation form in the spring 2008 semester agreed or strongly agreed that I was presenting material in a stimulating manner. 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. Aside from the effectiveness of the quiz tool on WebCT, I am making that a richer resource site every semester. Attendance over the semester was generally abysmal, despite the attendance policy. The next time I teach this class and THRT 385, I will revert to the practice of taking attendance every class session. The policy will not only include penalties for absences, but rewards for attendance. As this course is the intensive writing course, I continue to tinker with the major research project. I made adjustments in the number of drafts that students must prepare for the research project. The students now develop an outline before they complete a first complete draft of the project. This extra step produced marginally better quality in the student research projects. I also added some self-assessment reflection assignments for each step in the research project (topic selection, bibliography, outline, first draft). These assignments called upon students to take responsibility for the next step in the writing process. They also gave me opportunities to give further guidance about research and organization in students’ projects.

THRA 370: Advanced Practicum (1 credit)

This course represents the students who participated as performers in the production of Edward II 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. In the post-
show discussion the students expressed appreciation for the opportunity to work on a show that was organically conceived, experimental and artistically risky.

THRA 471: Internship in Theatre

A senior theatre major arranged an internship at the Charlotte Children’s Theatre. I supervised her work in that environment. That professional theatre organization operates with a very high level of professionalism, including its management of student interns. The student learned about all aspects of the organization over the course of the semester, obtaining exactly the kind of internship experience she desired. I visited the theatre during spring break and had the opportunity to meet many of the theatre’s staff who had worked with our student. I was very impressed with the attention, responsibility, resources, and time given to interns.

HMXP 102 Training

I participated in the training for HMXP 102 in anticipation of teaching it in the Fall 2008 semester. The training certainly prepared me well to provide good leadership in the course. The training also gave me an awareness about the overall value of the course for students and faculty. I can apply techniques from this training to all my teaching. I can relate material covered in HMXP to content in courses I teach in Theatre and Dance.

Master’s Thesis Committee Member

I served as the third reader on the thesis committee for Hope Johnston, who completed the Master of Arts in Arts Administration degree in 2008. The thesis title was “Charlotte Repertory Theatre: A Case Study.”

During the Fall 2008 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. Enrollment averages twenty 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 continue to read general historical texts in order to gather cross-disciplinary information that might be useful. I am using more cultural/historical information about Japan to make Noh drama and theatre more accessible to the students. The grading rubrics for each of the essay assignments have worked very well for me. The students’ work has been sustained at a higher level of quality. I will be raising the requirements and expectations for the second essay, because the students are showing a level of mastery of concepts that indicates they need more of a challenge. Attendance has improved dramatically with the change in attendance policy (daily record). The self-assessments at the end of each “unit” in the semester have provided me with good insight into the students’ learning. It helps me make adjustments in the delivery of the content. For example, this year I replaced a reading of Shakespeare with a reading of Webster, based on student feedback.

HMXP 102: The Human Experience (3 credits)

The course went much smoother than I had been cautioned to expect. Daily class discussions of the readings were very lively and wide-ranging. I believe I can provide firmer guidance to classroom discussion in the future. In this first experience, I allowed students to take the discussion where they wanted to go. Sometimes that became repetitive or off-topic. I know I can intervene respectfully in the future, using the suggestions I received from Dr. Daugherty, who observed the class. I will allow time at the end of each class session for students to write reflections about the discussion, so that I can get an indication as to whether or not they are processing the discussion into critical evaluation of the essays. Some students hardly participated in class discussion (if at all). I will work to ease them into the practice of participating voluntarily. Specifically, I will stop the discussion at thirty minutes past the hour and call for comments from students who have not contributed to the discussion up to that point. The training for this course truly gave me excellent skills for helping students improve their writing. I incorporated a theatrical production into the class activities and assignments. The student essays based on that experience were very insightful. I intend to make this a regular component when I teach this course again—where we have an appropriate production for students to view. It’s refreshing to talk about theatre (and art generally) with a group of students who are NOT arts majors. Teaching this course also required me to use Turnitin. I’m glad to have had this opportunity to become truly familiar with its features. I will be
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using Turnitin with other classes in the future, particularly the peer review tool.

DANA 236: Early Dance (1 credit)

Commentary: I had taught this course previously as DANT 598. Starting in fall 2008, it is now a regular course in the dance curriculum. The course provides students with an overview of the forms of European court dance of the Renaissance era. The course culminated in the students’ performance of several dances at the Madrigal Dinner, produced by the two honorary societies in the Music Department. I worked closely with the producer of the event, Jennifer McDaniel, and the director of the early music ensemble, Dr. Ian Pearson, to select visually interesting dances to present. We spent the class sessions during the semester learning the dances for the Madrigal Dinner (as well as some other dances from the 16th century as time allowed). I was very pleased about the student interest in this course. It had larger enrollment than ever before, with a good mix of theatre and dance students. I taught the students several extra dances that I will be discussing in a presentation at an international conference in May 2009. Working on these dances with the students has helped me shape the content of my paper. It was a superb example of teaching and research converging.

Teaching Goals:

- I look forward to several more semesters of work with students in HMXP 102. I am glad to have made the commitment to the general education curriculum. I know that the experience will give me some new ideas about pedagogical practices in other classes.

- In view of the budget cuts, I expect to teach DANA 236 more frequently than I had expected. I will be developing more theoretical and performance assignments, since the course won’t always include the Madrigal Dinner as a culminating experience. In any event, it is a course that I can enjoy teaching at any time.

- A colleague in English has invited me to teach a medieval drama course in that department. I hope to get to that opportunity after I have completed my HMXP obligation in a year or so.

- I will probably direct a production for the department in the 2009-10 year.

- Use the peer review feature of Turnitin for a writing assignment in one of my classes.

Reassigned Administrative 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 changed the vendor for our online ticket sales system in order to gain better service. We identified a company that better suits our needs as a small operation.

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

A NASD consultant visited the campus in April 2008, and that consultation helped us prepare properly for the site evaluation. We completed the self-study of the dance program in anticipation of the NASD site teams’ visit in November 2008. We hosted the site team and provided them with all the access they needed to evaluate the program.

I facilitated a retreat for 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. Faculty task forces have been working through the year to develop initiatives.

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.

During the summer, I met with the director of the Theatre program at Greenville Technical College. We reviewed our curricula and established an articulation agreement.

Administrative Goals:

- Continue to pursue initiatives in career development, recruiting and student travel that came out of our department retreat in January 2008.
- Create a position of marketing director for our season of theatre and dance productions. I might be able to assemble funds from a variety of places in the budget to hire a young professional to handle this important revenue-generating task.
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.

"'Look at the Moon:' Hunter Hills Theatre; Outdoor Drama in the Smokies,” co-authored with Charlotte Headrick, Ph.D., Oregon State University. Theatre Symposium, forthcoming, Fall 2009.


"'Look at the Moon;' Hunter Hills Theatre; Outdoor Drama in the Smokies,” co-presented with Charlotte Headrick, Ph.D., Oregon State University. Theatre Symposium on Outdoor Drama, Chapel Hill, NC, 2008.

Stage Director. *Edward II.* Winthrop University Department of Theatre and Dance, April 2008.


Professional Development:

Attended the 2008 South Carolina Dance Association Festival to view productions, workshops and master classes.

Attended the 2008 South Carolina Theatre Association annual conference to view productions, workshops and master classes.

Attended training to teach HMXP 102, Spring 2008.

Attended the December 2008 Southern Association of Colleges and Schools Commission on Colleges annual convention as one of the Winthrop accreditation team members.

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

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 2007 I was elected as a member of the Board of this state organization for theatre. It meets six or seven times per year to conduct the organization’s business, including the planning of its various festivals, conventions, retreats, workshops, etc. 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. I am scheduled to participate on a site evaluation team in the spring of 2010.

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 2008**

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, 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, SACS Compliance Team

Commentary: the Associate Vice President for Academic Affairs appointed me to this university task force. This body is guiding the work of the entire university campus to prepare for our upcoming SACS reaccreditation. The committee met a few times in 2008, and I joined the rest of the Team at the SACS annual conference in December 2008 at San Antonio, TX. The workload of this team will increase geometrically in the next year.

Member, Task Force on the University Calendar

Commentary: The VPAA has been convening this group for almost two years to develop and recommend to the campus community a weekly class schedule that will improve student engagement across five full days of the week. During the latter half of 2008, the task force focused on logistics for implementation of a new calendar for 2010.

Member, Search Committee for Chair of Department of Curriculum and Instruction

I reviewed folders of applicants in preparation for committee discussions. This committee’s work continues into the 2009 reporting year.

Service to the community

ABC Advisory Committee, Fall 2006 to present.

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

Down Home Play Festival, Fall 2008.

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 first festival in our building. We continued with the arrangement in 2008. 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.

**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