

The University Senate of Michigan Technological University

From the Visual and Performing Arts Department

Proposal 7-08

(Voting Units: Academic)

"Theatre and Electronic Media Performance, B.A."

1. Program Description:

The Bachelor of Arts Degree in **Theatre and Electronic Media Performance** integrates traditional studies in performance and the liberal arts with comprehensive coursework in media production and communications, embracing the MTU vision and mission of melding its technological resources with Science and Arts resources. The goals are two: (1) To prepare acting students to take advantage of the substantial career opportunities in live theatre, entertainment, documentary, industrial, and educational film/video, digital arts, and gaming performance, and (2) to significantly enhance Michigan Tech's four existing majors in entertainment design and technology, thereby creating a complete "real world" working environment.

The program has four learning structures, three of which are unique:

1. The curriculum, while primarily composed of typical theatre performance classes, is augmented with skills courses in media, which are not typically included in a theatre performance major. These courses may be available to students at some universities but in departments other than Theatre; they are not an integral part of the course work for the degree.
2. While most Theatre programs consist of twenty percent design and technical students and eighty percent actors, MTU's program reverses the ratio with advantages to all students. Because eighty percent of the majors are in design and technical theatre, they are not "burnt-out" in the production program staging enough plays to provide opportunities for the actors. Reducing the number of actors admitted not only makes the program more selective, it ensures the actors will have many and varied opportunities to perform.
3. A sequence of performance projects leads students through a full range of live theatre and mediated performances. Individual student opportunities arise from competitive open auditions and advisor-arranged experiences in media, performing, voice-overs, narrations, instructional and business presentations. Through a partnership with WMTU and other local radio stations, students will record commercials and program announcements. At the educational media center on campus, they will provide voice and on-camera services. They will appear in narrative and documentary film/video productions created in Humanities and other departments, providing voice and movement skills for diverse media. They will be the talent for Sound Design and Audio Technology projects. Advanced students may perform as presenters for research projects on campus and at professional events. The result of their work in the program will be a media and traditional theatre performance portfolio, making them competitive in the market place.
4. The program also provides an interface with the professional world. Each major will annually participate in American College Theatre Festival Region III. Each class will have a specified level of involvement. For example: the first year student must attend workshops, performances, competitive events; the second year student must audition for the 10 minute play festival and provide festival services in addition to other activities; the third and fourth years, they will participate in the Irene Ryan and regional auditions. Regional finalists are invited to the Kennedy Center to compete for national scholarships and intern opportunities. The Department will provide access to ArtSEARCH to facilitate student opportunities for professional internships and employment. The Department plans eventually to partially fund graduating seniors' auditions and interviews at regional audition events and at the annual University and Resident Theatre Association Graduate School Auditions and Interviews.

2. Rationale:

The entertainment industry is among the growth markets of the 21st Century. As traditional on-stage performance opportunities have been decreasing through the shrinking of the not-for-profit market, the growth of media arts, education, and recorded entertainment is providing new opportunities for persons with acting skills. ^[1] These opportunities require actors to be smarter, more adaptable, and more technologically savvy than before. In the current and future market, actors will need to be more entrepreneurial than ever by marketing their skills through technological means. For instance, even now, with the use of appropriate technology actors can perform as radio talent for commercials, as on air talent, and in public service announcements for any station in the country, rather than being limited to local markets as has been the tradition. From their own homes, with a properly equipped computer, actors can provide air-quality voice work to any business with internet access. Similar technology is available for auditioning for theatres in distant markets. The actors who have the skills to take advantage of such opportunities will be the actors who are most successful without ever needing to pursue the unrealistic goal of stardom.

Thus, playing to their individual performance strengths, actors can market their skills to the growth fields of instructional media for both private business and public education markets. They can work as presenters of products in the commercial retail and wholesale market and presenters of creative service ideas and new product proposals both inside companies and among companies seeking to collaborate on new enterprises. They can facilitate the exchange of ideas between executives as well.

The actors taking this broad approach to employing their talents and skills will need to be highly independent and self-starting. They will have to think creatively about how to engage the non-live performance market, because, as McCarthy observes in his study of the economics of the performing arts (*op. cit.*), the income of performers is derived from a variety of arts and non-art enterprises which require a performer's skills.

With its four current interdisciplinary degrees in entertainment design and technology which integrate theatre, music, video/film, themed entertainment, and digital arts, the Visual and Performing Arts Department of Michigan Technological University is uniquely positioned to provide performers the experience and training they need to succeed in the new marketplace. Moreover, trained performers will provide the talent for Michigan Tech's own sound designers, audio production technicians, new media creators, as well as documentary and narrative filmmakers, improving the quality of these works.

To summarize, in addition to traditional Theatre courses which provide foundations skills, special courses such as Presentation Skills I and II, Movement for Theatre and Electronic Media, and Vocal Approaches for Theatre and Media, will hone these skills for specific applications,

preparing students for jobs in theatre, film, radio, and television, and such opportunities as:

Professional paths available to graduates, in addition to traditional jobs in theatre, film, radio, and television, include:

- Professional presenter for business and industry of ideas, products, etc.
- Performer/director of industrial and trade shows
- Audio book narrator
- Performer/producer of educational media
- Performer/producer of product instructional materials
- Video game movement and voice artist
- Internet video performer/director for web-based instruction and entertainment
- Documentary production/performance
- Voice and commercial talent for radio and television
- Work with major sales and marketing agencies
- Law school resource for litigation training

The creation of the program is right for MTU in a number of ways. First, the available technological resources and penchant for interdisciplinary support provide a sound foundation for the program's development. Second, recruiting performance students obviously improves the quality of production, making it easier to recruit students in the Theatre design and technical fields by enhancing the reputation of Tech Theatre. Third, non-majors will benefit from the program. More sections of skills courses such as Presentation Skills I and II will be available. Additional general education distribution courses will be available as well. Students will have the opportunity to take more than one course in acting, for example, to gain greater depth of understanding.

APPROPRIATE COURSES FOR NON-MAJORS

COURSE	APPROPRIATE FOR NON-MAJORS	REQUIRES PREREQUISITE
FA 1--- Career Dev. Practicum	✓	
FA 2--- Makeup	✓	
*FA 2600 Acting I	✓	
FA 2610 Acting II	✓	✓
FA 2620 Acting for the Camera	✓	✓
FA 2--- Audition Techniques	.	
FA 3--- Period Acting Styles		✓
FA 4--- Playing Shakespeare		✓
FA 4--- Musical Theatre Performance	✓	✓
FA 2830 Voice and Articulation	✓	
FA 3--- Vocal Approaches - Theatre/Media	✓	✓
FA 2080 Presentation Skills I	✓	
FA 3---- Presentation Skills II	✓	✓
FA 3880 Readings in Dramatic Lit.	✓	
FA 2--- Movement - Theatre/Elec. Media	✓	
FA 1--- Film/Video/Stage Practicum I	.	
FA 2--- Film/Video/Stage Practicum II	.	✓
FA 3--- Film/Video/Stage Practicum III	.	✓
FA 4--- Film/Video/Stage Practicum IV	.	✓
FA 4--- Stage Combat		✓
FA 2 --- Marketing the Performer		
FA 3--- Personal Finance - Performer		

*FA 2600 (Acting I) will replace current course, The Technique of Acting.
 ---FA 1/2/3/4--- Indicate new courses and indicate relative academic level.

The course list, presented in part 7: Revised Current and New Course Descriptions, for the program indicates the courses available to non-majors with no or only one prerequisite. The creation of the program neither financially nor educationally affects any other programs or departments on campus. Lastly, the five completely realized Theatre majors will attract over one-hundred students, who would not have otherwise come to MTU, providing a gross tuition increase of roughly one-million dollars with a surprisingly minimal investment. The creation of the Theatre and Electronic Media Performance program makes good cultural, educational, and business sense.

3. Related Programs:

- At Michigan Tech
 - Current Visual and Performing Arts degrees
 - B.S., Audio Production and Technology
 - B.A., Sound Design
 - B.S., Theatre and Entertainment Technology (Engineering & Operations)
 - B.A., Theatre and Entertainment Technology (Design)
 - Minors in Music, Music Technology, Theatre Arts, Technical Theatre, Art
- At other institutions
 - In the region, no universities or colleges have a program like the proposed major in Theatre and Electronic Media Performance. Twenty-one have traditional programs in theatre, thirteen have the resources for the proposed program housed in different departments, and four have no theatre training program or offer service courses without a major. So, MTU's program fills an important niche.
 - MTU Benchmark Institutions also lack similar programs. Three have traditional theatre programs (Cal Poly, Carnegie, and Lehigh), two (Rensselaer and Carnegie) have the resources in different departments to create the proposed program, and four

have either no career training in Theatre or a selection of individual courses. Even with the resources, Carnegie and Rensselaer have not created a similar program. They are not likely to do so. Carnegie has a very large traditional theatre program concentrated on graduate programs. Rensselaer is limited to the technical resources and would have to hire a performance faculty with appropriate specialties.

The Theatrical and Electronic Media Performance Major is unique among both regional and benchmark institutions for two reasons. First, the spectrum of theatre production extends beyond the traditional bounds of academic theatre into themed entertainment, television and radio, video, and integrated live and media performance. Second, the major provides a systematic method of developing skills through course work and creative projects, the creation of a portfolio appropriate for diverse workplace situations, and an interface with the professional world.

4. Projected Enrollment

The program expects to enroll five to seven majors in 2008 and a similar number each year for four years to create a company of twenty-five to thirty performance students.

5. Scheduling Plans:

This degree will be administered as part of the regular course schedule, including alternate-year cycling of certain courses. The proposed teaching schedule, outlining the first four years of the implementation of the program, is **Attachment B**.

6. Curriculum Design:

General Education University Course

UN 1001 Perspectives on Inquiry	3
UN 1002 World Cultures	3
UN 1003 World Cultures Activities	1
UN 2001 Revisions	3
UN 2002 Institutions	3
World Cultures Distribution Requirement	6-9
Institutions Distribution Requirement	6-9
<i>(The two distribution Requirements must sum 15 credits)</i>	
Science and Mathematics	16

Sub Total 44 Credits

Performance Major Requirements

Foundation Courses:

FA 2800 Script Analysis	3
FA 3880 Readings in Dramatic Literature <i>(Repeated four times with different required readings totaling 4 credit hours)</i>	1
FA 3810 Ancient Theatre History	3
FA 3821 Modern Theatre History	3
FA 2821 Performance and Design Principles	3
FA 2640 Stage Makeup	2
FA 1012 Career Development Practicum <i>(Repeated each fall term for a total of 4 credits)</i>	1
<i>▫ Kennedy Center American College Theatre Festival Midwest Theatre Auditions, Consolidated Professional Theatre Auditions, etc.</i>	

Sub Total 22 Credits

Performance Courses:

FA 3710 Movement for Theatre	3
FA 2600 Acting I	3
FA 2610 Acting II	3
FA 2830 Voice and Articulation	3
FA 2080 Presentation Skills I	3
FA 3080 Presentation Skills II or	
FA 2620 Acting for the Camera	3
FA 2650 Audition Techniques	3
FA 3680 Period Acting Styles	3
FA 4680 Playing Shakespeare or	
FA 4620 Musical Theatre Performance	3
FA 3780 Directing for Theatre	3
FA 3675 Personal Finance for the Performer	1
FA 2670 Marketing the Performer	1
FA 1010 Film/Video/Stage Practicum*	
FA 2010 Film/Video/Stage Practicum*	1
FA 3010 Film/Video/Stage Practicum*	1
FA 4010 Film/Video/Stage Practicum*	1

(*Must enroll for 1 credit in practicum each academic year at the appropriate level course, Freshman, Sophomore, etc. for a **total of 4 credits**)

Sub Total 36 Credits

Collateral Electives**14 Credits**

A program of electives is planned with the advisor to enhance the background, personal development and primary career direction that the student wishes to pursue.

Free Electives**12 Credits****Total Program Credit Hours 128****Co-curricular Courses****3 Credits****Total Graduation Credit Hours 131**-
-**7. Revised Current and New Course Descriptions:**

Several courses will be offered in alternating years (A). Current courses are listed by number, and new courses are designated with (*).

***FA 1012 Career Development Practicum**

1 credit

Provides students the opportunity to engage in professional development activities with national theatre organization by participating in seminars, auditions, performances, and competitions. (Repeat to 4 credits)

***FA 2640 Stage Make-up: (A)**

2 credits

Teaches fundamental techniques for corrective, straight, age, and beginning special effects.

FA 2600 Acting I: (Formerly "The Technique of Acting")

3 credits

Teaches basic techniques of acting to include script and character analysis, internal and external approaches to performance, and basic use of voice and body.

FA 2610 Acting II:

3 credits

Prerequisite: Acting I

Develops skills in improvisation and other advanced techniques and applies previously learned techniques through scene study of modern and contemporary plays.

FA 2620 Acting for the Camera:

3 credits

Prerequisite: Acting I, Acting II

Introduces the basic techniques of acting in television and film, including playing to the camera, acting out of sequence, special blocking concerns, and a more subtle approach to acting.

***FA 2650 Audition Techniques:**

3 credits

Prerequisite: Acting I

Provides the student actor with basic auditioning skills for drama, comedy, singing, dancing, and film performance with simulated experiences.

***FA 3680 Period Acting Styles: (A)**

3 credits

Prerequisite: Acting I, Acting II

Provides knowledge and experience in playing the manners, movement, and language in plays of the most frequently performed periods.

FA 3780 Directing for Theatre

3 credits

Prerequisite: Acting I, Acting II, Script Interpretation, Performance Design Principles (FA2821)

Develops artistic leadership through practice with the skills and techniques of Directing, including concept development, auditioning and casting, rehearsal planning and conduct, and performance evaluation.

***FA 4680 Playing Shakespeare: (A)**

3 credits

Prerequisite: Acting I, Acting II, Period Acting Styles

Provides specialized experience in performing Shakespeare and other Elizabethan authors including manners, movement, language structure, meaning and vocal dynamics.

***FA 4620 Musical Theatre Performance: (A)**

3 credits

Prerequisite: Acting I, Acting II

Provides specialized experience in performance styles of the American Musical Theatre through scene study and performing the many styles of acting a song.

FA 2830 Voice and Articulation

3 credits

Introduces the components of voice—including phonation, quality, articulation, dialect, and inflection, healthy vocal practice with emphasis on creating versatility and flexibility in the dialect, vocal quality, and intonation—necessary for creating characters or for standard speaking. Clear articulation is stressed beginning with a working knowledge of the International Phonetic Alphabet.

***FA 3710 Vocal Approaches for Theatre and Media**

3 credits

Prerequisite: Voice and Articulation

Teaches various approaches to types of speaking situations, including radio commercials, instructional videos, announcing, cartoons, and theatrical productions. Students will practice vocal projection for a large theatre/auditorium, as well as microphone technique for electronic media.

FA 2080 Presentation Skills I:

3 credits

Provides training in basic presenting skills. Emphasizes delivery and the dynamics necessary to sell a product or idea.

***FA 3080 Presentation Skills II:**

3 credits

Prerequisite: Presentation Skills I

Provides advanced work using techniques learned in Presentation Skills I applied to electronic media. Students will learn to make presentations suitable for mass communication through film and video productions.

FA 3880 Readings in Dramatic Literature:

1 credit

An examination of dramatic literature with an emphasis on theatre production. Students will examine ten plays per semester. Students will repeat the course four times. Each semester examines different plays. Open to Visual and Performing Arts majors only, during their second and third years of study.

*FA 2710 Movement for Theatre and Electronic Media:

3 credits

Develops physical flexibility and strength, beginning with physical centering. The student will learn to create characters by focusing on posture, movement in space, and subtle kinesics.

*FA 1010 Film/Video/Stage Practicum I:

1 credit

Provides an academic measurement of performance in project work. Student can be cast in one or more live theatre or film or video projects during each semester.

*FA 2010 Film/Video/Stage Practicum II:

1 credit

Provides an academic measurement of performance in project work. Student can be cast in one or more live theatre or film or video projects during each semester.

*FA 3010 Film/Video/Stage Practicum III:

1 credit

Provides an academic measurement of performance in project work. Student can be cast in one or more live theatre or film or video projects during each semester.

*FA 4010 Film/Video/Stage Practicum IV:

1 credit

Provides an academic measurement of performance in project work. Student can be cast in one or more live theatre or film or video projects during each semester.

Text Box: Special Topics – Offered in Workshop
Format

-

*FA 4670 Stage

1 credit

Combat:

Provides basic skills for participating in choreographed fight sequences on stage and in film, TV, and electronic media. Students will learn hand-to-hand combat techniques, as well as several types of weaponry techniques including broad sword, rapier, and dagger.

*FA 2670 Marketing the Performer:

1 credit

Develops, through self-survey of interests and talents and practical exercises, self-marketing of skills, includes creating market-sensitive resumes and performance portfolios and exploring private enterprise opportunities.

*FA 3675 Personal Finance for the Performer:

1 credit

Provides a foundation for managing personal finances to meet the challenges of establishing a professional performance career.

8. Library and Other Learning Resources:

University librarians offer workshops, online tutorials, course-related library seminars, and consultation services for students and faculty. The Library has a broad range of print resources available to support a general theatre education in such areas as acting, directing, theatre architecture, costumes, scenery, stage lighting, theatrical sound and stage management. Most importantly, an extensive collection of play scripts and anthologies is available in the Visual and Performing Department library. The collection includes classic and modern works. A budget allocation allows the annual addition of contemporary works. Research materials in history and literature relating to script interpretation are also available. Students will be directed in active and regular use of the library.

The Visual and Performing Arts Office offers a collection of classic and recent play scripts as well as reference materials for career development including directories of summer and regional theatres. The periodicals *Stage Directions* and *Teaching Theatre*, providing articles on contemporary performance issues, are available.

Online sources are available to students. The three major performers' unions provide current information on the business of the day (actorsequity.org, sag.org and aftra.org). Each regional theatre association provides access to training, research, and employment opportunities (setc.org, wie.edu/matc, urta.org, etc.)

9. Lab Fee:

A computer fee of \$200.00 will be assessed with each semester's tuition. Individual courses may require additional computer and equipment fees.

10. Faculty Resumes: See Attachment B

11. Available/Needed Equipment & Space:

In addition to facilities and equipment across the Michigan Tech campus that we encourage students to look at and take part in while here at Michigan Tech, the spaces and equipment dedicated to the needs of theatre include:

- Theatres
 - Rozsa Center for the Performing Arts
A 1100 seat Proscenium
<http://www.aux.mtu.edu/rozsa/>
 - McArdle Theatre, Walker Arts and Humanities Center
A 265 seat flexible theatre and video/film studio space
- Teaching/Learning Spaces
 - McArdle Theatre, Walker 207: Classes, rehearsals, live performance and video recording
 - Light Lab, Walker 210: Classes, project work, and rehearsals
 - Recording Studio, Rozsa 214,215 & 208: Voice instructions
 - Rozsa Center theatre: Classes, rehearsal and live performance

- o Educational Technology Services: Practical application in video performance
- o Humanities Media Studio: Practical application video, film and media performance
- o WMTU-Studios: Practical application for local radio
- o Eagle Radio stations: Practical application for regional radio
- o Walker 212 Film Editing Studio

12. Program Costs:

Recent faculty hires make possible the teaching of the performance program with a minimum of new faculty lines. The hiring of a new Department Chair in 2006 from the Theatre area increases the number of classes available annually in the program by two. With the hiring of a new Acting teacher in 2007 and minimal teaching reassignments, an additional two courses can be offered annually. The recruitment of a full-time lecturer, indicated below, will allow an additional eight classes to be scheduled. Previously, the performance faculty offered three sections of performance classes. The new program will be able to offer fifteen sections.

In 2009, the senior member of the Music program retires. The Department plans to split the position in order to hire a faculty member for the instrumental program and a faculty member for the Choir. The latter will enhance the Theatre and Electronic Media Performance Program by teaching small group and private voice.

- **Year 1:**

The largest single expense for the program is hiring a full-time Lecturer (salary \$40,000) to augment current faculty resources. The hiring of a lecturer will balance the academic and professional training and experience of the faculty. The current national trend in hiring acting teachers is a requirement for professional experience including membership in acting guilds (e.g., Actors Equity, Screen Actors Guild, American Federation of Television and Radio Artists). These teachers may not have the terminal academic degrees or research experience needed for tenure track positions. A lecturer position carries a four course faculty load, facilitating the teaching of the curriculum.

The \$40,000 investment is justified by the increase in tuition revenue the news majors generate. In FY 2007, as calculated by the College formula for assessing the financial impact of majors, the four current degree programs, with 40 majors, realized, \$128,520. Most of these students were admitted into the Sound Design and Audio Technology Programs because there are few such program in the nation. These students sought out MTU. This year, the Department has in place an active recruitment program based on state and national Thespian Society conferences and by building relationships with teachers through Educational Theatre Association. The Department is seeking a sharp increase in student numbers for 2008 and 2009 followed by steady rise in recruitment numbers until the enrollment goals are achieved. In the fall of 2008, when the first acting students arrive on campus, the projected tuition from new students may be as much as \$208,845.

- **Years 2 & 3:**

Additional faculty will not be sought for the Performance program during these years. Current facilities will be adequate for the teaching of the necessary courses and the execution of creative projects. (See 11, above.)

- **Year 4 and Beyond**

By year 4, the program will be staffed with one full-time tenure track faculty member and one full-time lecturer. The Department Chair will contribute to the teaching of advanced courses and the Vocal Music Faculty member will be teaching voice for performance students. The Department will then be seeking the opportunity to bring aboard a dance and movement teacher who will teach dance for majors and non-majors, serve as a choreographer for musical theatre productions, and renew the MTU dance company.

With the acquisition of this last talented person, the program staffing will be complete. With 100 to 110 majors in all the areas of study, the five majors will be as large as the facilities allow. MTU will be home to a unique training program organized to optimize attention to individual students. With an interdisciplinary approach to faculty hiring, the size of the full-time equivalent teaching staff will be about the same as highly ranked liberal arts college but with three to five times the number of majors. Quality and cost effectiveness united in a model appropriate to the level of education expected of the nation's best universities.

13. Policies, Regulations, & Rules:

The Visual and Performing Arts Department will administer the program in accordance with standard Michigan Tech policies governing baccalaureate degrees. The chair of the Visual and Performing Arts Department will appoint a faculty member to direct the degree program.

The director of the program will perform student advising with the assistance of faculty members in the program.

The Minor in Theatre is not available to a Theatre and Electronic Media Performance major.

14. Accreditation Requirements:

Accreditation through the National Association of Schools of Theatre will be investigated at the appropriate time. NAST procedures require the demonstration of the program's credibility through the data of at least one graduating class before the program can apply for accreditation.

15. Internal Status of Proposal:

Progression	Date Submitted for Review	Date Approved
1. Department/School	March 20 2007	April 10, 2007
2. Dean of Sciences & Arts	April 27 2007	???
3. Provost	???	???
a. University Support Units	???	???
b. University Senate	October 31, 2007	
c. Academic Affairs Officers Committee		
d. Board of Control		
e. Provost Final Decision		
4. State Board		
5. Vice Provost for Instruction		

16. Planned Implementation Date:

Fall 2008

Attachment A: IMPLEMENTATION OF PROGRAM COURSES**2008/2009**

Year One	Instructor
Fall:	
(FA 2600) Acting I	Helsel
FA 2610 Acting II	Helsel
FA 2830 Voice and Articulation	Helsel
FA 3880 Readings in Dramatic Lit.	Helsel
FA 2080 Presentation Skills I	Kerwin
FA 3810 Ancient Theatre History	Bruch
FA 2800 Script Analysis	Bruch
Spring:	
FA 2830 Voice and Articulation	Helsel
FA 3*** Vocal Approaches for Theatre and Media	Helsel
FA 3*** Presentation Skills II	Kerwin
FA 2620 Acting for the Camera	Kerwin
FA 3*** Period Acting Styles	Held
FA 3880 Readings in Dramatic Lit.	Held
FA 2821 Performance Design	Bruch
FA 3821 Modern Theatre History	Bruch

2009/2010

Year Two	Instructor
Fall:	
(FA 2600) Acting I	Helsel
FA 2610 Acting II	Helsel
FA 2830 Voice and Articulation	Helsel
FA 2080 Presentation Skills I	Kerwin
FA 2*** Stage Makeup	Kerwin
FA **** Film and Video Practicum	Kerwin
FA 2*** Movement/Film/Elec. Med.	Kerwin
FA 4*** Playing Shakespeare	Held
FA 3880 Readings in Dramatic Lit.	Friedrich
FA 3810 Ancient Theatre History	Bruch
FA 2800 Script Analysis	Bruch
Spring:	
FA 2*** Audition Techniques	Helsel
FA 4*** Musical Theatre Perform.	Helsel
FA 2080 Presentation Skills I	Kerwin
FA 3*** Presentation Skills II	Kerwin
FA 2620 Acting for the Camera	Kerwin
FA **** Film and Video Practicum	Kerwin
FA 3880 Readings in Dramatic Lit.	Bruch
FA 2821 Performance Design	Bruch
FA 3821 Modern Theatre History	Bruch

2010/2011

Year Three	Instructor
Fall:	
(FA 2600) Acting I	Helsel
FA 2610 Acting II	Helsel
FA 2830 Voice and Articulation	Helsel
FA 3880 Readings in Dramatic Lit.	Kerwin
FA 2080 Presentation Skills I	Kerwin
FA **** Film and Video Practicum	Kerwin
FA 2*** Movement/Film/Elec. Med.	Kerwin
FA 3810 Ancient Theatre History	Bruch
FA 2800 Script Analysis	Bruch
Spring:	
FA 2830 Voice and Articulation	Helsel
FA 3*** Vocal Approaches for Theatre and Media	Helsel
FA 2080 Presentation Skills I	Kerwin
FA 3*** Presentation Skills II	Kerwin
FA 2620 Acting for the Camera	Kerwin
FA **** Film and Video Practicum	Kerwin
FA 3*** Period Acting Styles	Held
FA 3880 Readings in Dramatic Lit.	Held
FA 2821 Performance Design	Bruch
FA 3821 Modern Theatre History	Bruch

2011/2012

Year Four	Instructor
Fall:	
(FA 2600) Acting I	Helsel
FA 2610 Acting II	Helsel
FA 2830 Voice and Articulation	Helsel
FA 2080 Presentation Skills I	Kerwin
FA 2*** Stage Makeup	Kerwin
FA **** Film and Video Practicum	Kerwin
FA 2*** Movement/Film/Elec. Med.	Kerwin
FA 4*** Playing Shakespeare	Held
FA 3810 Ancient Theatre History	Bruch
FA 2800 Script Analysis	Bruch
FA 3880 Readings in Dramatic Lit.	Friedrich
Spring:	
FA 2*** Audition Techniques	Helsel
FA 4*** Musical Theatre Perform.	Helsel
FA 3880 Readings in Dramatic Lit.	Helsel
FA 2080 Presentation Skills I	Kerwin
FA 3*** Presentation Skills II	Kerwin
FA 2620 Acting for the Camera	Kerwin
FA **** Film and Video Practicum	Kerwin
FA 3*** Personal Finance	Held
FA 2821 Performance Design	Bruch
FA 3821 Modern Theatre History	Bruch

Feasibility of Offering Courses with Current/Proposed Faculty**Patricia Helsel, Assistant Professor, Tenure Track**

	Fall	Credits	Spring	Credits
Year One	*FA 2600 Acting I	3	FA 2830 Voice and Articulation	3
	FA 2610 Acting II	3	FA 3--- Vocal Approaches for Theatre and Media	3
	FA 2830 Voice and Articulation	3	Theatre Production Direction	3
	FA 3880 Readings in Dramatic Lit.	1	FA 4--- Musical Theatre Performance	3
Year	*FA 2600 Acting I	3		

Two	FA 2610 Acting II	3	FA 2--- Audition Techniques	3
	FA 2830 Voice and Articulation	3	Theatre Production Direction	3
Year Three	*FA 2600 Acting I	3	FA 2830 Voice and Articulation	3
	FA 2610 Acting II	3	FA 3--- Vocal Approaches	3
	FA 2830 Voice and Articulation	3	for Theatre and Media	
			Theatre Production Direction	3
Year Four	*FA 2600 Acting I	3	FA 4--- Musical Theatre Performance	3
	FA 2610 Acting II	3	FA 3--- Audition Techniques	3
	FA 2830 Voice and Articulation	3	FA 3880 Readings in Dramatic Lit.	1
			Theatre Production Direction	3

***FA 2600 (Acting I) will replace the current FA 2600 (The Technique of Acting).**

FA2/3/4--- Indicates new course. First number represents relative academic level of course.

Dennis Kerwin, Lecturer

	Fall	Credits	Spring	Credits
Year One	FA 2080 Presentation Skills I	3	FA 3--- Presentation Skills II	3
			FA 2620 Acting for the Camera	3
Year Two	FA 2080 Presentation Skills I	3	FA 2080 Presentation Skills I	3
	FA 2 --- Stage Makeup	3	FA 3--- Presentation Skills II	3
	FA ---- Film and Video Practicum	3	FA 2620 Acting for the Camera	3
	FA 2--- Movement/Film/Elec. Med.	3	FA ---- Film and Video Practicum	3
Year Three	FA 2080 Presentation Skills I	3	FA 2080 Presentation Skills I	3
	FA 2 --- Stage Makeup	3	FA 3--- Presentation Skills II	3
	FA ---- Film and Video Practicum	3	FA 2620 Acting for the Camera	3
	FA 2*** Movement/Film/Elec. Med.	3	FA ---- Film and Video Practicum	3
	FA 3880 Readings in Dramatic Lit.	1		
Year Four	FA 2080 Presentation Skills I	3	FA 2080 Presentation Skills I	3
	FA 2 --- Stage Makeup	3	FA 3--- Presentation Skills II	3
	FA ---- Film and Video Practicum	3	FA 2620 Acting for the Camera	3
	FA 2--- Movement/Film/Elec. Med.	3		3

FA2/3/4--- Indicates new course. First number represents relative academic level of course.

Film and Video Practicum (FA----) will be offered at all levels.

Debra Bruch, Associate Professor, Tenured

	Fall	Credits	Spring	Credits
Year One	FA 3810 Ancient Theatre History	3	FA 2821 Performance Design	3
	FA 2800 Script Analysis	3	FA 3821Modern Theatre History	3
Year Two	FA 3810 Ancient Theatre History	3	FA 3880 Readings in Dramatic Lit.	1
	FA 2800 Script Analysis	3	FA 2821 Performance Design	3
			FA 3821Modern Theatre History	3
Year Three	FA 3810 Ancient Theatre History	3	FA 2821 Performance Design	3
	FA 2800 Script Analysis	3	FA 3821 Modern Theatre History	3
Year Four	FA 3810 Ancient Theatre History	3	FA 2821 Performance Design	3
	FA 2800 Script Analysis	3	FA 3821Modern Theatre History	3

Roger Held, Associate Professor, Tenured

	Fall	Credits	Spring	Credits
Year One			FA 3*** Period Acting Styles	3
			FA 3880 Readings in Dramatic Lit.	1
Year Two	FA 4*** Playing Shakespeare	3		
	FA 3780 Directing for Theatre	3		
Year Three			FA 3*** Period Acting Styles	3
			FA 3880 Readings in Dramatic Lit.	1
Year Four	FA 4*** Playing Shakespeare	3	FA 3*** Personal Finance	1

FA2/3/4--- Indicates new course. First number represents relative academic level of course.

Mary Carol Friedrich, Associate Professor, Tenured

	Fall	Credits	Spring	Credits
Year One				
Year Two	FA 3880 Readings in Dramatic Lit.	1		
Year Three				
Year Four			FA 3880 Readings in Dramatic Lit.	1

Attachment B

Michigan Tech Department of Visual and Performing Arts Faculty

All CVs available upon request

Debra Bruch

Associate Professor of Theatre

Walker 209E

906.487.3281

dlbruch -at- mtu.edu

Education

PhD, University of Missouri-Columbia, 1987

Department Activities

Director

Debra Bruch, Associate Professor of Theatre, has taught theatre history, playwriting and directing, and directed numerous plays at Michigan Tech. She has been writing plays since 1973. In the 1980's, some of her work such as *Times Are Changin'* and *Damon's Cage* were produced by universities. A one-act play, *A Ringing in My Ears*, was produced and then published in Bert's *Play It Again!: More One-Act Plays for Acting Students*. This play has been produced both inside and outside the United States. Debra headed a national playwriting competition for ATHE during the 1990's.

She has been active in the Association for Theatre in Higher Education, especially with the Religion and Theatre Focus Group which she has chaired. She is currently the general editor for the peer-reviewed journal, *The Journal of Religion and Theatre*. She is interested in the relationship between Australian culture and Australian drama, and has published and presented papers which explore Australian Aboriginal drama. In January 2007, she traveled to Iran to attend the International Seminar on Religion and Drama. She is currently researching a book manuscript, *A Cultural History of Australian Theatre*. Debra also served as an adjudicator for the Kennedy Center/American College Theatre Festival for several years. She has been included in *Who's Who of American Teachers* and *Who's Who of American Women*.

Debra also is keenly interested in peace and justice issues, and has created a narrative video titled "Quest for Peace: Images in Snow," which was presented at the International Women's Conference, as well as papers, presentations, and performances on peace and justice issues. She continues that work by creating computer games.

Mary Carol Friedrich

Associate Professor of Theatre

Walker 204A

906.487.3284

mcfriedr -at- mtu.edu

Education

MFA Temple University, Philadelphia, Pennsylvania, 1984

Department Activities

Coordinator for Theatrical Visual Design

Costume Shop Manager

Coordinator of student assessment

Mary Carol Friedrich is associate professor of Design and Technical Theatre, teaching lighting, costume, and scene design and technical theatre. She also manages the costume shop. She was the 2005 Kennedy Center American College Theatre Festival Faculty Fellow in Lighting. She has worked professionally for the Spoleto Festival USA (Charleston, SC), The Boston Lyric Opera, The Philadelphia Company, The Freedom Theatre (Philadelphia), and The Drama Guild. M.C. earned a Master of Fine Arts degree in design and technical theatre from Temple University, and a Bachelor of Science degree in theatre education from Oklahoma State University in Stillwater. She has over twenty years of educational and professional theatrical experience on hundreds of productions. M.C. is an active member of the United States Institute for Theatre Technology participating in poster sessions and panel discussions. She has conducted workshops and participated in panels on theatrical lighting and color at international conferences. Beginning Fall 2006, M.C. serves as Co-Vice Chair of Design and Technology for the Kennedy Center American College Theatre Festival – Region III.

Roger Held

Associate Professor of Theatre, Department Chair

Walker 209D

906.487.1080

rheld -at- mtu.edu

Education

Ph.D., Bowling Green State University, 1977

M.A. in Theatre, University of Michigan

Department Activities

Chair of the Department of Visual and Performing Arts

He attended the University of Toledo as an undergraduate where he studied theatre, worked for the Toledo Museum of Art, and wrote his senior thesis in the Philosophy Department. He completed a master's degree in Theatre at the University of Michigan, and he worked as the lighting designer for U of M television and the opera program. After returning from tours in Europe and the Far East with Uncle Sam, he entered the doctoral program at Bowling Green State University. He received both an instructional and a research grant from the Graduate School and one of two Research Fellowships in Theatre. UMI Research Press published his dissertation entitled *Endless Innovations: The Theory and Scenic Design of Fredrick Kiesler*.

His first administrative post was Chair of the Arts Division of Elmira College. Subsequently, he became Executive Artistic Director for the [Robidoux Resident Theatre](#) (RRT), Head of the Directing and Playwriting program, and Director of Utah Playfest at Utah State University, Director of Theatre at the University of Louisiana Monroe and Head of the Theatre program at Northwestern State University. He received the Mayor's Arts Award while with RRT for the New Play Development Program, the Distinguished Theatre Educator Award from the [American College Theatre Festival Region VIII](#), and the Service to the Arts Award from the Northwest Louisiana Arts Council. His instructional series, *Playing Period*, published by [Theatre Arts Video Library](#), is now available on DVD. In 2006, the Arkansas Educational Theatre Association's elected him to their Hall of Fame for work in founding a scholarship program that resulted in \$1,000,000 of opportunities for Arkansas students.

As an artist, he has worked on more than 150 productions in a wide range of genres and styles. He enjoys working most on new plays and serious drama based on character and ideas. He often seeks to integrate media into productions and use various technologies to enhance a production. New play productions include *White River*, *Ceremonies of Prayer*, *Gadianton*, and the *Enigma Variations*. Among the traditional canon, he has staged, *The Tempest*, *A Midsummer Night's Dream*, *The Importance of Being Earnest*, *Tartuffe*, *The Imaginary Invalid*, and *Mother Courage*.

Patricia Helsel

Assistant Professor beginning Fall 2007

Walker 209

906.487. 2067

helsel -at- mtu.edu

Education

MFA, Minnesota State University

Department Activities

Patricia Helsel earned an M.F.A. in Acting and Directing from Minnesota State University –Mankato, and bachelor's degrees in both Theatre and Music from Elmira College, Elmira, NY. Her education prepared her to teach a wide range of courses. Over the last fifteen years she has taught such courses as Acting, Scene Study, Voice and Articulation, Vocal Techniques, Stage Dialects, Auditioning, Musical Theatre Performance, Musical Theatre History, Fundamentals of Communication, Oral Interpretation, and Public Speaking.

Ms. Helsel is a member of the Voice and Speech Trainers Association. Her research interests include vocal pedagogy, regional and foreign dialects, and stereotypes associated with dialect. She has presented workshops in Directing Large Scale Productions, Directing Youngsters, Dialect Training, Vocal Techniques, and Musical Theatre.

Ms. Helsel has directed and performed professionally. Upon completion of her graduate degree she became the Education Director for Robidoux Resident Theatre, St. Joseph, MO, while assuming the role of Artistic Director of the Clinton Area Showboat Theatre, Clinton, IA. While teaching at The University of Louisiana at Monroe, she was nominated by the regional arts council as an outstanding artist for her performances in the Monroe area. She has directed and performed in over 100 productions. Among the productions she directed are: *The Miss Firecracker Contest*, *Quilters*, *Oliver!*, *Life with Father*, *Baby with the Bath Water*, *The Homecoming*, *Lend Me a Tenor*, and *Fiddler on the Roof*. Her acting credits include stage productions, film, radio, and electronic media/communications.

^[1]Kevin McCarthy, Arthur Brooks, Julia Lowell and Laura Zakaras, *Performing Arts in a New Age* (Santa Monica, CA: RAND, 2001).

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