**Executive Summary**

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**Intro**

After teaching at Rowan for 22 years and working in professional theatre for the past 36 years, it is time to apply for a promotion. Teaching Stagecraft at the university level has been a rewarding and inspirational experience and has shown me the value of being a lifelong learner. Constant growth, pushing beyond expectations and leading by example are the tenets I impart to my learners. The following is a summary of my work so far and plans for future growth.

**Teaching Effectiveness**

Learning by doing is the best way to teach Stagecraft. I embrace Project Based Learning to impart knowledge and reinforce skills. A strong advocate for using technology to address the individualistic learning styles, my courses use asynchronous learning materials in combination with hands-on tutoring. All my courses are based on an even exchange of ideas, concepts, observations, assessments, and reports.

These classes are sorted according to the Department of Theatre & Dance’s criteria for promotion. The descriptions are from the current course catalog.

**Lecture/Discussion Classes**

* **Entrepreneurship for the Artist** is designed to augment a student's skill set with the current best practices involving the implementation of a self-started business venture, especially as it pertains to self-producing in the arts. Emphasizing mindset, communication, organization, self-marketing, and project management, this course covers the cycle of generating an idea and turning it into a viable, successful production. As a practical application of these skills, each student will be required to create and pitch an artistic endeavor. \*

**Studio Teaching**

* **Introduction to CAD for Entertainment Design** will provide basic training in use of Vectorworks as it pertains to 2d Drafting, 3d modeling, and rendering. Projects will include creating a professional grade drafting package using the United States Institute of Theatre Technology's drafting standards and modeling a virtual set design for the Tohill Stage. \*
* **Stagecraft Fundamentals** In this class students will learn the overall principles of modern stagecraft. This course will be broken down into stage carpentry, stage lighting, and costume building techniques.
* **Stagecraft Sequence II, III, IV** These courses concentrate on developing advanced skills in the various aspects of stagecraft including carpentry, property construction, and the development of electrics, sound and elevational drawings. Students fulfill assigned responsibilities for actual theatrical productions. Note: These courses are designed to start the serious Design Technical Concentration candidate on a path toward employment in the Entertainment Industry. They are all required to create and maintain a website which includes a resume and portfolio. Every participant is required to present their materials at our end-of-the-year showcase called Texpo.

**Directing/supervising Practical Performance Experiences in Theatre and Dance**

* **Practicum Production Ensemble** **I-VI** Under the supervision of Theatre/Dance technical and design faculty, students participate in department productions in technical and design capacities. The learning experience and work of the learning community is credited through this course. May be repeated for credit up to an accumulation of 3 s.h. This course is graded as Pass/No Credit.

The above courses I have taught and will continue to teach every year. They have recently become part of the Theater Major and core set of courses.

**\***Courses I have created and ushered through the Curriculum Proposal process.

**Advising**

Throughout my tenure here, I have been advising all the Design and Technology students on their course selection and year-to-year progress toward graduation. I also provide mentorship on employment opportunities, internships, and networking. Typically, I meet with the learner individually to review resumes and interview techniques and help make professional connections. I include the following courses because they speak to our program's essence. We seek to graduate self-sustaining theater artists, so my role in Senior Projects is guiding and mentoring, not lecturing. The Internship in Theatre course is also highly dependent on the person seeking work experience outside of the campus.

* **Internship in Theatre** A semester's field experience offers the advanced student opportunities to develop theatre skills in supervised on-the-job situations. Students are placed in an appropriate theatre to obtain practical training. By department permission only. Students apply to the department the beginning of the semester prior to the internship. Fall/Spring internships are 15 s.h.; Summer internships, 12 s.h.
* **Senior Project in Theatre Arts** Designed as a capstone experience for Theatre Arts. Selecting a project within a theatre specialty (Performance, Design/Technical, History/Criticism) and working with a faculty adviser, the student will conceive, research and execute a specially devised work for public showing or local publication.

**Production Work**

My role as the TD is to take responsibility for the operation and safety of all technical assets in the theater as well as assisting in the operation of all the departments, primary set construction but including lights, sound, costumes, and special effects and projects. At Rowan, we rely on our learners through Practicum Production Ensemble and the Stagecraft Course Sequences as a labor pool. They learn to value and gain respect for production process in all it’s variations and we have real-time projects that are relevant for them to work on. We also have the advanced and experienced workers who take in roles of responsibility, such as Master Carpenter and Assistant Technical Director. My role is to mentor these apprentices as they learn, primarily through trial and error, how to become efficient and capable stage technicians.

**Plans for Future Growth**

I have been doing an intense study into Diversity, Equity, and Inclusion as it pertains to Higher Education in general and Rowan in particular. I conclude that education's future lies in creating a Universally Designed Curriculum. These are a set of concepts and practices that provide all individuals access to the opportunity to learn. The end goal is to create a system that creates “ individuals who want to learn, who know how to learn strategically, and who, in their own highly individual and flexible ways, are well prepared for a lifetime of learning.” (CAST (2011). Universal Design for Learning Guidelines version 2.0. Wakefield, MA: Author) This system of education is inherently Diverse, Equitable, and Inclusive. I plan to examine these best practices and incorporate them into our curriculum and productions.

**RESEARCH AND CREATIVE ACTIVITY**

* **The Penny Executive Project** (2022 – present) part one was a realized production of this one-woman show about Maggie Lena Walker. This had a successful run in February of 2023. We have secured four more shows to be performed in February. Future plans for this project are to produce 9 more plays based on other unheard voices from American History. This set of 10 plays will be the basis for an history course which can be offered in highs schools, and higher education.
* **Stage Rats LLC** (2012 -present) This is the company I founded and have run since 2012. Starting as a Company in Residence at Rowan, it was designed to employ advanced students in producing scenery for local schools and theaters. Since the Pandemic, there has been an increase in materials and labor costs and a decrease in budgets. This has caused a pivot in the company to focus on consulting and rentals. In the future, when everyone adjusts to the economics of set construction, I will reestablish the company to be building quality scenery again. A partial listing of Audubon High School, Friends School of Mullica Hill, Gloucester County Institute of Technology’s Performing Arts Academy, Rowan Opera Company, Burlington County Institute of Technology’s Theater Program, Pig Iron Theater Company, Theater Exile, Haddonfield’s Plays and Players Children’s Theater Program and Appel Farm Arts Summer Camp.
* ***“A Christmas Carol”*** written by Lewis Carol. Adapted by T.J. Jacobs. During the pandemic I used a series of courses engage students in a realized project. It came in three phases, first I taught Entrepreneurship for the Artist where, as a class project we created a business plan for a large-scale puppet production of *“A Christmas Carol”*. The resulting plan was used to as a basis for adapting the script, recording the show, and designing the set and puppets. We did a workshop version of the show. The following Fall I taught Touring the Theatre where we built, rehearsed, and performed the show, all outdoors and Covid Compliant. We did a series of shows at Rowan and in Downtown Glassboro for the Festival of Lights.

* ***Dracula*** written by William McNulty (Fall of 2016) I proposed and co-directed this epic production with my colleague Dr. Liz Hostetter. This production was filled with projections, lots of blood, and dry ice. To afford all the special effects, I created a marketing/fundraising campaign that included a life-sized coffins, a treasure hunt, and a blood drive. I was successful in raising $2,500, which helped the show ran for two weekends and sold %94 of all available seats.
* **United States Institute of Theater Technology** (1999-present) In 2003 I hosted a session on *“Creating the Stagecraft Website”*. In 2012 I hosted a Panel Discussion based on my work with Stage Rats LLC. In 2020 I solicited input from various professionals in the filed as I vetted a OSHA based handbook for use in Schools.
* **Luna Theater Company** (2010-2014) I worked with Gregg Campbell the Artistic Director of the company as a consultant, set designer and technical director. Projects include *Blasted* by Sarah Kane and *waiting for Godot* by Samuel Becket
* **Square Peg Productions** (2006) This project was an Off Broadway Premier of *The Atheist* by Ronan Noone staring Chris Pine and directed by my colleague David Sullivan. I was the Production Manager and Technical Director.

I have always and will continue to offer my expertise and unique skill set to various projects. As a person who has a reputation of getting things done, I have done a wide range of interesting jobs. For example:

* Building a “T-Shirt Wall” for the Rowan University’s President’s Office for Graduation.
* Consulting with Rowan University’s Publicity Department of Building a Float
* Working with Appel Farms summer camp where I instructed the counselors on building and loading in set pieces.
* Creating a series of signs for the Rowan University’s Graduation Beach Party
* Consultant & Technical Director for Melanie Stewart’s Dance Company, Learning Stage’s Summer Camp, Bob Clapp Consultancy, and Wide Open Arts.

**SERVICE**

**Head of the Design & Technology Concentration**

* As the Head of the Design and Technology Concentration, I am responsible for Advising, Recruitment and Retention Duties, Curriculum Review, and assisting the Chair as needed.
* Department Committee WorkCommitted to the Department's overall success, I understand the need to be an active and engaged member of our community. I am a consistent and steady contributor to the various operations of through committee work as listed below:

	+ Diversity, Equity, and Inclusion 2021-present, Chair
	+ Production Planning 1999-present
	+ Season Planning 1999-present
	+ Tenure and Contracting
	+ Curriculum
	+ Recruitment and Retention
	+ Search Committees as needed
	+ Faculty Center Liaison-2012-2014
	+ AFT representative-2007-2010
	+ Senate Representative 2017 -present
* **College Committee and Project Work** As part of the College of Performing Arts, I have served on the following:

	+ Deans Facilities Group
	+ Promotion and Precontracting (2 years)
* **University Committees and Work**
	+ University DEI Task Force 2020-present
	+ SP1 Subcommittee 2020-present
	+ Senate Representative to Board of Trustees 2019-2022
	+ Senate DEI Committee 2021-present
	+ Generative AI Taskforce 2022-present
	+ Professional Studies Curriculum Committee 2021-present
	+ Interdisciplinary Research Committee 2022-present
	+ Task Force on Degrees and Certificates of the Future 2018
	+ Learning Outcomes and Assessments 2015-16
	+ Senate Tenure and Recontracting
	+ Director of the Digital Pedagogy Club and Tech. Boot Camp 2009-2011
	+ Co-Chair Provost’s Task Force on a Laptop Initiative 2008
	+ University Senate Task Force on Laptops 2006-2008
	+ University Senate Research and Technology Committee 2001-2005
	+ University Task Force on Technology 2001-2003
	+ Provost’s Task Force on Information Literacy – 2001
	+ SGA advisor Lab Theater, USITT Student Chapter & RUPA

**CERTIFICATIONS, GRANTS and PROFESIONAL DEVELOPENT**

* Antiracist Pedagogies and Practices Certificate,Rowan University, 2022
* Mental Health First Aid, Rowan University, 2022
* OSHA 10 Certification, USITT National, 2022
* Foundations of Diversity, Equity and Inclusion, Rowan University – 2021
* Inclusive Pedagogy and Practices Certificate, Rowan University, 2020
* Innovation & Entrepreneurship Faculty Certificate spring 2018
* Inaugural Innovation & Entrepreneurship Fellow 2018-19
* Professional Development Grant 2011 “Vectorworks Training”
* Innovations in Teaching Using Technology Grant 2008 “Stagecraft Videos using GoPro Cameras”
* Innovations in Teaching Using Technology Grant 2007 “Tablet PC”
* Innovations in Teaching Using Technology Grant 2004 "Adding Steaming Video to the Stagecraft Website"
* College of Business Entrepreneurial Boot Camp 2001

**Professional Service and Affiliations**

* Member of USITT National
* Member of the Board of Directors USITT Chesapeake Region
* Volunteer Eastern Worker Services