

# **DEPARTMENT OF PERFORMING ARTS**

**DANCE**

**MUSIC**

**THEATRE**

**Program Review  
Completed February, 2010**

## **II. DESCRIPTION OF THE REVIEW PROCESS**

- A. Program Review Evaluation Team members.
  - 1. External member: Dr. Nick Morrison, Assoc. Dean, College of Humanities, Arts, and Social Sciences, Utah State University
  - 2. WSU member (With the College): Dr. Judy Elsley – English and Honors
  - 3. WSU member (Outside the College): Dr. Brad Carroll – Physics
- B. Program Review Procedure.

In late fall of 2009 Dean Madonna Miner instructed the chairs within the College of Arts and Humanities to prepare a self-study document. In the Department of Performing Arts (DPA), Dr. Larry Dooley began collecting documentation and research from sources in the department and across campus, including the office of institutional research. Interviews were also conducted with key members of the faculty and staff. The required information for each area was provided to the department chair who collated and finalized this document.
- C. The DPA's 2004/5 self-study document was used as a template for this report.
- D. Date and Schedule of the on-site Visit.
- E. Professional Accreditation Affiliation.

Some of the material in this review was taken from the 2001 National Association of Schools of Music 10-year accreditation review for the Music Area of the Department of Performing Arts. We will soon be entering the re-accreditation process with NASM for 2011.

## **III. PROGRAM DESCRIPTION**

### **A. Overview/Mission/Goals/Objectives**

The Department of Performing Arts is one of five departments in the College of Arts and Humanities. Within the department there are three separate areas, Dance, Music, and Theatre.

The department functions in a dual role within the university and college providing both academic instruction and high-level cultural performances. Academic instruction is provided in General Education/Creative Arts/Humanities, and in the professional area for students who are intending to pursue careers in the performing arts. Additionally the department provides an opportunity for students across all disciplines to participate in the various performing mediums which provide cultural performances.

**The Department of Performing Arts program at Weber State is based on five primary purposes: 1) to develop aesthetically aware and artistically discriminating citizens; 2) to provide opportunities for all students to participate in creative, artistic experiences and to encourage community members to participate in the performing arts; 3) to develop artistic competence and sensitivity; 4) to provide for career development in the arts through the preparation of teachers, performing artists, scholars, and technical specialists; and 5) to expose students and community to classic and contemporary works in all genres of the performing arts and to continue to provide the finest possible performances in the arts.**

As is apparent from the above five purposes - our equivalent of a mission statement - our departmental mission supports the university mission statement of providing an education in a variety of vocations and profession. Our students are admitted through an audition process to "assure a reasonable chance of success in both college and career." Our programs are "designed to prepare students for immediate employment or further study" by ensuring that all students who graduate have developed skills which are immediately marketable in both the work place and in graduate programs. All students in our programs are involved in artistic expression of one form or another by the definition of performing arts.

Since 2005 the overall department objectives have not seen substantial alteration. However, each of the three areas have modified and redefined parts of their goals and objectives. The updated information for each area follows here:

#### **Dance**

The primary goals of the Dance area of the Department of Performing Arts are: 1) To develop aesthetically aware and artistically discriminating citizens; 2) To promote cultural understanding of ourselves and others through the study of dance; 3) To encourage appreciation of dance through critical thinking. 4) To provide

opportunities for students and community members to participate in a range of dance experiences; 5) To foster an understanding of and engagement in the creative process in dance performance, improvisation, choreography, teaching and collaborative endeavors; 6) To provide the guidance class work, and experience necessary to prepare teachers, performing artists, and scholars; 7) To prepare students for careers or professional schooling fields which require creativity, collaboration, and an understanding of human experience as explored in the study of dance; 8) To provide rigorous dance training.

#### Music

The primary goals of the music area are: 1) To develop individuals who are aware, artistically discriminating, and devoted to a lifelong association with music; 2) To provide opportunities for students and community members to participate in creative musical experiences; 3) To develop musical competence, sensitivity, and purpose; 4) To expose students and community to classic and contemporary musical works, and to provide the finest possible performances; 5) To provide for career development in music through the preparation of teachers, performers, and scholars.

#### Theatre

The objectives of the program are to: 1) Encourage participation in and appreciation of theatre and drama; 2) Foster creativity and develop technical skills in acting, directing, costuming, scenic design, script writing and theatre management; 3) Prepare students for careers or professional schooling in those fields which require strong presentational skills, creative problem solving, effective collaboration, and an understanding of human experience.

### **B. Curriculum Overview**

#### Degrees in Dance

- B.A. in Dance
- B.A. /B.S. in Dance Education (New since 2005)
- Dance minor
- Dance Teaching Minor

#### Degrees in Music

- B.A. in Music
- B.M in Performance, Piano/Vocal Pedagogy (and String Pedagogy, *proposed*)
- B.M.E. (Music Education Teaching Major), emphases in Choral or Instrumental
- Music Minor, a K-12 endorsement has cleared faculty senate and will soon be added

#### Degrees in Theatre

- B.A./B.S. in Musical Theatre
- B.A./B.S. in Theatre Arts
- B.A./B.S. in Theatre Teaching
- Theatre Teaching Minor
- Theatre Minor

#### General Education Courses in Dance

- Dance CA/DV 1010 - Introduction to Dance

#### General Education Courses in Music

- Music CA 1010 - Introduction to Music\*
- Music CA 1030 - Introduction to Jazz\*
- Music CA 1033 - Introduction to American Music
- Music CA/DV 1040 – Music of World Cultures\*
- Music HU 1043 - Music, the Arts and Civilizations
- Music CA1063 - Music in Religion

General Education Courses in Theatre

Theatre CA 1013 - Introduction to Theatre\*

Theatre CA 1023 - Introduction to Film Studies\*

Theatre CA 1033 - Introduction to Acting

Theatre CA 1043 - Introduction to American Musical

Theatre TD/HU 1115 - Humanities on the Internet: Culture, Content and Access

Theatre HU 3323 – History and Literature of Contemporary Theatre

\*Offered on campus and through Distance Learning.

The following list the courses which are taught in Dance, Music, and Theatre, and the yearly and bi-yearly rotation of the courses.

AREA	#	CR	TITLE	SEMESTER
DANCE	CA/DV 1010	3	INTRO TO DANCE	ALL
DANCE	1100	1	BALLET I	ALL
DANCE	1200	1	MODERN DANCE I	ALL
DANCE	1310	2	MUSIC FOR DANCE	S odd
DANCE	1450	1	SPECIAL TOPIC: DANCE FORM	ALL
DANCE	1500	1	JAZZ DANCE I	F
DANCE	1520	1	FOLK/ETHNIC DANCE	F
DANCE	1580	1	TAP DANCE	F even
DANCE	2/4250	1	ALIGNMENT AND CONDITITONING FOR DANCE/PILATES	S
DANCE	2300	2	DANCE KINESIOLOGY	F even
DANCE	2410	1	IMPROVISATION	F even
DANCE	2470	1	BALLET II	ALL
DANCE	2480	1	JAZZ II	ALL
DANCE	2490	1	MODERN DANCE II	ALL
DANCE	2610	2	DANCE FOR THE CAMERA	S
DANCE	2890	1-6	COOP WORK EXPERIENCE	ALL
DANCE	2920	1-4	SHORT COURSES, WORKSHOPS, INSTITUTES AND SPECIAL	
DANCE	2950	1	DANCE FESTIVAL PARTICIPATION	ALL
DANCE	3010	3	DANCE HISTORY I	F odd
DANCE	3020	3	DANCE HISTORY II	S even
DANCE	3320	2	TECHNIQUES AND MATERIALS FOR TEACHING MODERN DANCE	S odd
DANCE	3440	1	DANCE FOR MUSICAL THEATRE	S
DANCE	3450	1	SPECIAL TOPIC: DANCE FORM	ALL
DANCE	3470	1	BALLET III	ALL
DANCE	3490	1	MODERN DANCE III	ALL
DANCE	3500	2	CHOREOGRAPHY I: SPACE & TIME/DESIGN IN DANCE	F odd
DANCE	3510	2	CHOREOGRAPHY II: PROCESS	S even
DANCE	3520	1	CHOREOGRAPHY PRACTICUM	ALL
DANCE	3640	2	TEACHING CREATIVE DANCE IN THE ELEMENTARY SCHOOL	F
DANCE	3710	1	DANCE HISTORY PROJECT: DEVELOPMENT	ALL
DANCE	3711	1	DANCE HISTORY PROJECT: PERFORMANCE	ALL
DANCE	3860	1	FIELD EXPERIENCE	ALL
DANCE	3910	2	MOVING COMPANY: REHEASAL & DEVELOPMENT	ALL
DANCE	3911	2	MOVING COMPANY: PERFORMANCE	ALL
DANCE	4610	2	DANCE FOR THE CAMERA	ALL
DANCE	4620	1	DANCE FOR THE CAMERA SEMINAR	S
DANCE	4700	1	CREATIVE SYNTHESIS IN DANCE	ALL
DANCE	4800	1-4	INDIVIDUAL STUDY	ALL
DANCE	4890	1-6	COOP WORK EXPERIENCE	ALL
DANCE	4910	1	REHEARSAL/PERFORMANCE	ALL
DANCE	4920	1-4	SHORT COURSES, WORKSHOPS, INSTITUTES AND SPECIAL PROGRAMS	

DANCE	4950	1	DANCE FESTIVAL PARTICIPATION	ALL
MUSIC	CA1010	3	INTRODUCTION TO MUSIC	ALL
MUSIC	CA1030	3	INTRODUCTION TO JAZZ	ALL
MUSIC	CA1033	3	INTRODUCTION TO AMERICAN MUSIC	ALL
MUSIC	CA/DV 1040	3	MUSIC OF WORLD CULTURES	ALL
MUSIC	HU1043	3	MUSIC, THE ARTS, & CIVILIZATION	F
MUSIC	CA1063	3	MUSIC IN RELIGION	ALL
MUSIC	1100	2	FUNDAMENTALS OF MUSIC	S
MUSIC	1110/20	3	MUSIC THEORY I-II	F, S
MUSIC	1130/40	1	EAR TRAINING AND SIGHT SINGING I-II	F, S
MUSIC	1143	4	MUSIC THEORY FOR MUSICAL THEATRE	F
MUSIC	1150/60	1	CLASS PIANO I-II	F, S
MUSIC	1321	1	BASIC PIANO FOR ADULTS	ALL
MUSIC	1500	2	BEGINNING AND INTERMEDIATE CLASSICAL GUITAR	ALL
MUSIC	1501	1	MODERN GUITAR STYLES	
MUSIC	1502-1544	1	MASTER CLASSES	ALL
MUSIC	1601-4773	1	PRIVATE LESSONS	ALL
MUSIC	1/3730	1	KEYBOARD ENSEMBLE	S
MUSIC	1/3740	1	WEBER STATE CONCERT CHOIR	ALL
MUSIC	1/3741	1	CHAMBER CHOIR	ALL
MUSIC	1/3743	1	VOCAL CHAMBER ENSEMBLE	ALL
MUSIC	1/3744	1	MUSICAL THEATRE	S
MUSIC	1/3745	1	WEBER STATE COMMUNITY CHOIR	
MUSIC	1/3750	1	SYMPHONIC BAND	ALL
MUSIC	1/3751	1	WIND ENSEMBLE	S
MUSIC	1/3752	2	MARCHING BAND	F
MUSIC	1/3753	1	JAZZ ENSEMBLE	ALL
MUSIC	1/3754	1	PERCUSSION ENSEMBLE	ALL
MUSIC	1/3755	1	INSTRUMENTAL CHAMBER ENSEMBLE	ALL
MUSIC	1/3756	1	PEP BAND	S
MUSIC	1/3760	1	WEBER STATE SYMPHONY ORCHESTRA	ALL
MUSIC	1/3761	1	CHAMBER ORCHESTRA	ALL
MUSIC	1/3763	1	GUITAR ENSEMBLE	ALL
MUSIC	1901	1	MUSIC: THE FIRST YEAR EXPERIENCE	F
MUSIC	1911	1	INTRO TO MUSIC TECHNOLOGY	S
MUSIC	2100	3	ROCK MUSIC STYLES: A HISTORY	ALL
MUSIC	2110/20	3	MUSIC THEORY III-IV	F, S
MUSIC	2130/40	1	EAR TRAINING AND SIGHT SINGING III-IV	F, S
MUSIC	2150/60	1	CLASS PIANO III-IV	F, S
MUSIC	2202	2	SURVEY OF MUSIC HISTORY AND LIT I	F
MUSIC	2212	2	SURVEY OF MUSIC HISTORY AND LIT II	S
MUSIC	2321/22	1	PRINCIPLES OF PIANO ACCOMPANYING I-II	F, S
MUSIC	2540	2	INSTRUMENTAL TECHNIQUES FOR CHORAL MAJORS	F even
MUSIC	2810	1	Pro-Tools	F
MUSIC	2821	1	PERCUSSION METHODS I	F
MUSIC	2822	1	PERCUSSION METHODS II	S
MUSIC	2841	1	BRASS METHODS I	F
MUSIC	2842	1	BRASS METHODS II	S
MUSIC	2851	1	WOODWIND METHODS I	F
MUSIC	2852	1	WOODWIND METHODS II	S
MUSIC	2871	1	STRING METHODS I	F
MUSIC	2872	1	STRING METHODS II	S
MUSIC	2881	1	VOCAL WORKSHOP	ALL
MUSIC	2890	1-6	COOPERATIVE WORK EXPERIENCE	ALL
MUSIC	2/4910	2	OPERA PRODUCTION	ALL
MUSIC	2/4920	1-4	SHORT COURSES, WORKSHOPS, INSTITUTES	

MUSIC	3102	2	COUNTERPOINT	S odd
MUSIC	3112	2	ORCHESTRATION	S even
MUSIC	3122	2	CHORAL ARRANGING	S even
MUSIC	3205	2	MUSIC HISTORY I	F
MUSIC	3206	3	MUSIC HISTORY II	S
MUSIC	3207	3	MUSIC HISTORY III	F
MUSIC	3208	2	WORLD MUSIC	S
MUSIC	3302/12	2	KEYBOARD LITERATURE I-II	F even, S odd
MUSIC	3402/12	2	VOCAL LITERATURE I-II	F odd, S even
MUSIC	3730	1	KEYBOARD ENSEMBLE	ALL
MUSIC	3822/23	2	INSTRUMENTAL CONDUCTING I-II	F odd, S even
MUSIC	3824	4	MUSIC FOR ELEMENTARY TEACHERS	ALL
MUSIC	3840	2	FORM AND ANALYSIS	F
MUSIC	3842	2	PRODUCING THE SCHOOL MUSICAL	
MUSIC	3872	2	CHORAL CONDUCTING I-II	F even, S odd
MUSIC	3991	1	JUNIOR RECITAL	ALL
MUSIC	4302/12	2	KEYBOARD PEDAGOGY I-II	F odd, S even
MUSIC	4822	2	JUNIOR HIGH/MIDDLE SCHOOL MUSIC METHODS	F
MUSIC	4830	1-3	DIRECTED READINGS	ALL
MUSIC	4842	2	HIGH SCHOOL MUSIC METHODS	S
MUSIC	4860	1-3	INTERNSHIP IN MUSIC	ALL
MUSIC	4890	1-6	COOPERATIVE WORK EXPERIENCE	ALL
MUSIC	4991	1	SENIOR RECITAL	ALL
MUSIC	4992	1	SENIOR PROJECT	ALL

THEATR	CA1013	3	INTRO TO THEATRE	ALL
THEATR	CA1023	3	INTRO FILM STUDIES	ALL
THEATR	1030	3	VOICE AND MOVEMENT FOR THE ACTOR	F
THEATR	CA1033	3	INTRO TO ACTING	ALL
THEATR	CA1043	3	AMER MUSICAL THEATRE	ALL
THEATR	1051	1	FRESHMAN SEMINAR	F
THEATR	HU1115	3	HUMANITIES/INTERNET	
THEATR	1223	2	STAGE MAKEUP	F
THEATR	1713	3	SCRIPT ANALYSIS	S
THEATR	2012	2	STAGE SCENERY	F
THEATR	2022	2	STAGE COSTUME	S
THEATR	2032	2	STAGE LIGHTING	S
THEATR	2033	3	ACTING II	F
THEATR	2203	3	COSTUME TECHNOLOGY	S odd
THEATR	2043	3	PRODUCTION AND STAGE MANAGEMENT	F
THEATR	2443	3	ACTING FOR MUSICAL THEATRE	F
THEATR	3033	3	ADVANCED ACTING	S
THEATR	3103	3	DIRECTING I	F
THEATR	4103	3	DIRECTING II	S odd
THEATR	3212	2	SCENIC DESIGN	S even
THEATR	3222	2	STAGE LIGHTING DESIGN	S odd
THEATR	3232	2	SCENE PAINTING	F
THEATR	3243	3	COSTUME HISTORY	F
THEATR	3303	3	HIST/LIT THEATRE I	F
THEATR	3313	3	HIST/LIT THEATRE II	S

THEATR	3340	3	THEATRE MANAGEMENT	S even
THEATR	3343	3	HIST AND LIT OF MUSICAL THEATRE	S
THEATR	3505	3	PLAYWRITING	S
THEATR	3991	1	JUNIOR SEMINAR	F
THEATR	4002	2	SPECIAL STUDIES IN THEATRE	ALL
THEATR	4143	3	DIRECT & CHOREO FOR MUSICAL THEATRE	S even
THEATR	4203	3	COSTUME DESIGN	S even
THEATR	4230	1	DESIGN SEMINAR	S even
THEATR	4651	1	INDIV TRAINING/STAGE VOICE	ALL
THEATR	4713	3	TCH THTRE SEC SCHOOLS	F even
THEATR	4830	1-3	DIRECTED READINGS	ALL
THEATR	4851	1	THEATRE PRACTICUM DESIGN/TECH	ALL
THEATR	4861	1	THEATRE PRACTICUM PERFORMANCE	ALL
THEATR	4890	3	COOP WORK EXPERIENCE	ALL
THEATR	4950	1	THEATRE FESTIVAL PARTICIPATION	ALL

#### Online and Distance Courses

While no courses are offered Online for major area credit, all three areas are heavily involved in General Education offerings, both Online, and via courses at the Davis Center. Music is the only area which offers a Correspondence course as well as Concurrent Enrollment courses in the local high schools.

### C. Student Learning Outcomes

#### DANCE AREA

STUDENT LEARNING OUTCOME	ASSESSMENT PROCEDURE
Have a practical, working knowledge of how to put together a dance on stage, including all related technical considerations.	Simulated and actual activities of putting on a concert and doing or assisting with these activities. Capstone project of individual or group.
Have the ability to critically evaluate what they and others have created.	Papers and journals to present and substantiate criticism of concerts. Group discussions in classes and seminars. Capstone project in self assessment.
Have a kinesiological understanding of the body.	Written exams in 3 courses. Case studies of peer dancers. Internship experiences with instructor and peer observation for feedback.
Be proficient in the technical principles of dance, with an ability to identify, analyze and resolve specific physical problems.	Simulated/actual activities in daily technique class, includes constant feedback. Video tapes of students' skills are self, peer, and faculty assessed.
Have an historical context in dance, including how it relates to the rest of our society, culture and history.	Written exams, oral exams/presentations, papers/outlines, quizzes. Specific attention is paid to the student being able to put together various facts and identify trends, significances and parallels.
Have explored creative processes and structures (their own, their peers, those of faculty or guest choreographers and of major historic choreographers).	Written exams and oral exams, especially with regard to major historic choreographers. Papers, journals, simulated and actual activities with self, peer, and faculty discussion. Video tapes.

### MUSIC AREA-CORE

STUDENT LEARNING OUTCOME	ASSESSMENT PROCEDURE
Have writing skills and ability to use research tools (library, internet, etc.)	Papers, writing samples, participant observation, simulated activities.
Understand and be able to apply the basics of music theory, aural, and keyboard proficiency.	Performance evaluation, written assignments
Have a working knowledge of the historical basis of the development of musical forms and structures.	Written tests, written analysis, aural analysis, written analysis, written tests.
Have a knowledge and understanding of the historical development of music, its historical periods, genres, mediums, and composers, within their cultural context.	Written analysis, writing samples, aural analysis, written tests.
Be familiar with music technology in its various forms for teaching, composition, and scholarly pursuits.	Participant observation, upper division selected assignments.
Have a practical knowledge of performance practice in their particular ensemble performing area(s).	Simulated activities, observations.
Have a knowledge of solo repertoire and technical studies in their major area of study.	Juries, recitals, other concert performances, master classes.
Be able to work independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis, composition, repertoire knowledge, and music history.	Observations, graduate surveys, recital paper or program notes.

### ADDITIONAL FOR MUSIC EDUCATION

Have a working knowledge of music education in the U.S. schools.	Written tests, MENC membership.
Be able to articulate a philosophy of music education.	Student teaching, portfolio.
Be familiar with standard music curricula, particularly the National Standards for Music Education and the Utah Core Curriculum.	Written tests, comparison papers
Be able to write goals and objectives for music instruction.	Portfolio, graduate surveys, student teaching.
Be able to prepare effective lesson plans for class lessons and ensemble rehearsals	Portfolio, video, student teaching, graduate surveys.
Diagnose and prescribe appropriate content and techniques according to the music learning sequence for all levels and types of learners.	Video, written test, student teaching, field experience, internship
Have competent conducting technique and rehearsal techniques for a variety of ensemble situations.	Video, graduate survey, written test, field experience, internship
Have a working knowledge of instrumental and vocal techniques appropriate for teaching.	Proficiency exam, video, graduate survey, student teaching.
Have a working knowledge of appropriate instructional materials and their use.	Card file, notebook, graduate survey, student teaching.
Demonstrate skills in the administration of the school music program.	Portfolio, graduate survey.
Understand and be able use effective classroom management skills.	Video, portfolio, student teaching
Be able to demonstrate performing competence in their major area of study.	Jury, recitals, master classes.

#### ADDITIONAL FOR PEDAGOGY

Be able to demonstrate performing competence in their major area of study.	Juries, recitals, master class.
Have a knowledge of pedagogical methods and materials in the appropriate discipline and the ability to evaluate the appropriateness of those methods with respect to individual teaching situations.	Oral and /or written report portfolio, internship, graduate survey.
Be able to apply appropriate pedagogical knowledge and prepare effective lesson plans in a variety of teaching situations.	Internship, videotape, graduate survey, portfolio
Be able to establish and articulate a philosophy of music teaching and learning.	Written assignments, portfolio, simulated activity.
Demonstrate knowledge, experience and teaching skills for further graduate study in pedagogy or a career in music studio teaching.	Portfolio, internship, graduate survey
Demonstrate competency in evaluating various music software and/or technologies as they relate to pedagogy.	Written assignments, oral reports, portfolio
Demonstrate knowledge, skills, and rehearsal techniques of piano accompanying in a variety of settings.	Performance evaluation, studio accompanying, concert/convocation evaluation
Demonstrate knowledge of literature styles and performance practice in the student's major performance area. Vocal majors will be able to sing in foreign languages.	Recitals, juries, master class, graduate survey, recital program notes/paper, written report.
Have the skills necessary to prepare for performance independently in the student's major performance area.	Recitals, juries, graduate surveys

#### ADDITIONAL FOR PERFORMANCE

Be able to demonstrate a high quality of performing competence in their major area of study.	Recitals, juries, master class, recital previews.
Have the skills necessary to prepare for performance independent of outside teaching and assistance.	Graduate surveys, recital preparation
Be able to articulate knowledge of applicable performance and teaching literature.	Portfolios, notebooks
Have a knowledge of the fundamentals of music pedagogy.	Written assignments, observations
Vocal majors will be able to sing in foreign languages.	Juries, recitals, master class. Study of language through the Foreign Language Department.

### THEATRE AREA

STUDENT LEARNING OUTCOME	ASSESSMENT PROCEDURE
Have writing skills and ability to use research tools (library, internet, etc.)	Research projects, design projects, written examinations, creative writing, journals, reviews and critiques of productions, preparation of portfolio materials
Have a practical, working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations.	Simulated and actual production activities, internship opportunities, script analysis, critical evaluations and faculty feedback of students' technical progress.
Have the ability to critically evaluate what they and others have created.	Reviews and critiques of productions, both oral and written. Written and oral evaluation from instructor and peers, plus self evaluation
Develop necessary skills to be proficient in at least one area of theatre (performance, teaching, technical/costume, technical/scene design, directing, theatre management, or play writing), with the ability to identify, analyze and resolve specific problems pertaining to that area.	Critical response by faculty of applied projects and exercises in the various areas, audience feedback of public performance, outside adjudication.
Understand the historical context of theatre and drama, including how it relates to contemporary society and culture.	Written examinations, research and creative projects, written synopses, self, peer, and faculty discussions.
Have experience with individual and collaborative processes needed to produce and understand theatre.	Written and oral examinations, portfolio review, critique of public performance.

### ADDITIONAL FOR THEATRE EDUCATION

Be able to articulate a philosophy of theatre education on the secondary level.	Successful completion of theatre education courses on the secondary level
Be able to create a theatre program on the secondary level.	Demonstration of the development of a 12 week course of study for high school theatre programs.
Have knowledge of how to use successful teaching strategies on the secondary level.	Teaching in theatre education class along with teaching experiences in the student teaching program.
Be able to create and develop proposed classes for a secondary school drama program.	Demonstration of a weekly and daily lesson plan for a 12 week public school course of study.
Be able to demonstrate effective classroom management skills and teaching techniques.	Demonstration of peer teaching and student teaching techniques.

### ADDITIONAL FOR MUSICAL THEATRE

Be able to research, prepare, and perform roles in musical theatre with depth in each of the three disciplines: acting, singing, and dancing.	Simulated and actual production activities, internal opportunities, script analysis, critical evaluation and faculty feedback of students' technical progress.
Be able to learn choreographic sequences and demonstrate them with security, character, and stage presence.	Examination and faculty feedback, public performance.
Be able to read music and demonstrate sight-singing skills.	Public presentation, presentation of portfolio materials
Be able to present critical thinking through verbal and written presentations regarding the musical theatre. Specific areas of expertise will include major works, major figures (librettists, composers, lyricists, performers, directors, choreographers),	Research and creative projects, self, peer, and faculty discussion, capstone projects, oral and written reports.

theory, and history.	
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As a result of the 2005 program review, several changes were instituted across the areas. For instance, in Dance, the Moving Company and the Dance History Project now go into regular performance rotation in the public schools. Also, a portfolio in which student demonstrate their understanding of the first standard, is now required of all graduating seniors.

In the Music Area this assessment has resulted in changing the proficiency exam process in the various performing areas. Students who complete a junior recital are no longer required to perform a proficiency exam (jury) the semester in which the recital is performed.

The overall department assessment methods are a considerable strength. Since the development of the current assessment tools the department's program outcomes have been examined very closely each year. This examination has led to continued refinement of the various major programs. Both the Bachelor of Music degree and the Musical Theatre degree have undergone moderate revisions to strengthen the programs.

As part of Weber State University's General Education Assessment, numerous faculty teaching General Education courses have added assessment tools in order to evaluate student outcomes. For the most part, these assessments take the form of a pre- and post-tests to measure advancement and learning throughout the semester. Some of these tests include written responses (essays) by students.

In all three areas, course number changes have taken place, primarily in response to a state-wide initiative to standardize designations throughout the various Utah state institutions of higher education.

In Dance: Evaluation of the program indicated a need for the addition of a Dance Teaching Major. This program addition was completed and implemented in fall 2009. A Dance faculty member who was hired in a one year position, renewable, became tenure-track as of 2007 and was instrumental in crafting the Dance Education major.

In Music: A complete restructuring of the major programs before 2005 has proven successful. (The most significant change was the transition from B.A. and B.S. degrees to Bachelor of Music degrees.) Significant changes in the Music area have either occurred recently or are underway as this report is being prepared. In 2009, NAST approved a major in String Pedagogy, which complements our established pedagogy programs in other areas within Music. Faculty Senate, in January, 2010, approved the String Pedagogy program and, at the same time, approved a new emphasis which will allow us to offer a K-12 endorsement in the BME. (Current endorsements—which will also continue—permit students to choose endorsement on either the primary or secondary levels.) We await the Trustees' final approval for these changes.

In Theatre: Program changes were made in 2006 that increased credit hours in the major and standardized core curriculum, especially in the first two years of study. Technical theatre classes, which were semester-long and included lab hours (practicum), were changed to half-semester courses, and practicum hours were added as separate requirements to be taken as needed. Lower division classes in Script Analysis and Voice/Movement were added.

## **D. Academic Advising**

### **General Advisement.**

All students entering one of the three areas represented in the department are assured of an advisor who is a faculty member in that area. Department-wide students are provided with up-to-date handouts of requirements for their programs, and each student is highly encouraged to meet once a semester with that student's advisor. Currently the university does not allow required advising.

### **Changes to the Advising Process.**

With the initiation of the University-wide advising program, "Cat Tracks," four members of the DPA faculty were granted the authority to clear students for graduation in the major. (Those individuals include one

faculty member from each area and the chair.) This, we believe, will help standardize and place helpful limits on those procedures.

Beginning in 2007, the College of Arts and Humanities hired a college advisor. This has proven to be a tremendous benefit to both faculty and staff. Faculty often felt less qualified to advise students about General Education and University requirements. The college advisor clears students for graduation in all requirements outside the specific major or minor.

#### **Advisement in Dance procedures.**

All students are advised by the Area Head. Each year there is a group meeting for dance majors and interested students to discuss requirements.

All students are provided with forms which list the required courses, as well as the course rotation.

All students are highly encouraged to schedule a meeting prior to registration for each new semester.

#### **Assessment of the Advising Process in Dance**

Assessment is measured each time a student is advised. If a student is surprised by requirements which were not made clear efforts are then made to better inform students of all requirements.

#### **Plans for Change**

The advisement procedure in the Dance Area is working very well and there are no immediate plans to make changes.

#### **Advisement in Music procedures.**

All faculty are involved in the advisement process, with each one taking a particular specialty such as string music education, and advising students within that specialty.

All incoming students enroll in Music 1901. Textbook for this class is the current Music Student Handbook, which is updated each year. This one credit hour class serves a variety of functions. Those dealing with advisement are listed in the Handbook. Other advisement issues handled in the class are:

1. A discussion of requirements for each student's major program.
2. A discussion of general education requirements related to the music major.
3. An in-depth analysis of the handbook.
4. An exploration of the various music professions, with visits and lectures by representatives of some of those professions, such as the American Federation of Music, and public school music teachers.

All students in Music 1901 receive a handout which details major requirements for each specialization and a course sequence chart that shows which a semester by semester breakdown of courses to assure on time graduation.

#### **Assessment of the Advising Process**

As with the Dance Area, assessment is measured each time a student is advised. If a student is surprised by requirements which were not made clear efforts are then made to better inform students of all requirements.

#### **Plans for Change**

At the current time there are no plans to change the advisement procedures.

#### **Advisement in Theatre procedures.**

All faculty are involved in the advisement process in a similar manner to the Music Area. Each faculty member advises one or more specialties in the area.

All incoming majors receive a Theatre Student Handbook which details the program and other aspects of the major. The Handbook is also available through the departmental website.

Incoming majors take Theatre 1051, Freshman Seminar. This course includes an intensive advisement component. Students in the class receive Major Advisement Information Sheets, particular to each student's emphasis.

#### Assessment of the Advising Process

As with the Dance Area, assessment is measured each time a student is advised. If the student is surprised by requirements of which they were not aware, then efforts are made to better inform the students.

#### Plans for Change

At the current time there are no plans to change the advisement procedures.

### **E. Faculty**

At present, the Department has 22 full-time faculty members (3 in Dance, 14 in Music, and 5 in Theatre). All faculty members have a terminal degree in their areas of specialization. We are somewhat unusual in our departmental configuration in that many universities combine two of the three areas, but very few have Dance, Music and Theatre together as one. The normal teaching load for faculty is 12 credit hours per semester, although various reassignments occur. In terms of Ranking and Promotion, we have 15 Full Professors, 3 Associate Professors, and 4 Assistant (Tenure-Track) Professors.

All faculty are expected to adhere to the highest standards of ethical behavior. Faculty are provided with information at department meetings each fall, and all three area are currently revising their faculty handbooks which outline expectations in this and other areas delineated below.

Each area of the department is staffed by highly qualified and hard working full-time contract faculty members. Unfortunately the strength of the department is one deep in almost all areas. Although changes seem few and far between, we have had some in recent years. As mentioned earlier, the contract position in Dance has become a full-time tenure position. We also have an added position in Music Education because of a diversity hire in 2007.

Faculty are expected to remain current in their fields and to provide to their students the latest information with regard to the particular subject or discipline. This is an expectation that is usually not brought up as a separate subject to any faculty member. Instead all faculty are given the opportunity to travel to discipline-specific conferences and are encouraged to present or perform at these conferences. Financial assistance for such travel is provided through the department budget as well as through other grants which are available from the university and the College of Arts and Humanities. (Due to the recent economic downturn, travel funds may be endangered in the short term. As yet, however, we have been able to continue making these awards.) A number of faculty have been very active in presenting at state, regional, and national conferences in recent years.

This type of exposure to the various disciplines in the department has greatly assisted the faculty in remaining vital and productive teachers. Faculty remain very active in pursuing new teaching strategies and methods. Many faculty members make use of the department's state of the art multimedia lab in teaching, and routinely make assignments which require students to make use of the lab in their work. Many faculty make regular use of audio/visual equipment including the department's "smart cart." The department has recently purchased three high-quality projectors for use with laptop computers. Some of the faculty make extensive use of computer enhanced course preparation. More and more the department faculty are designing web pages which allow students access to information 24 hours a day.

The department is growing at a steady rate, and faculty growth has not kept pace. The theatre area is, perhaps, in most need of additional faculty, but all areas are stretched to their limits.

As a result of this staffing pattern too many courses have to be taught by adjuncts. We are able to get qualified adjuncts in most areas, but there is continued turnover. This is especially evident in the Music Area where the majority of private music lessons are taught by adjunct instructors. It is hard to keep continuity in this area since these instructors tend to come and go, in large part due to the substandard wage they receive for their teaching. This problem isn't likely to change until money is available to subsidize what the students pay for lessons. This fee, paid

by the students, is what the adjunct instructors are paid, minus the ten percent handling fee charged by the university for administering the private lesson fee budget. We continue to see an increased utilization of adjuncts in Introductory classes in all areas.

In the Theatre Area the Musical Theatre degree was reworked after the 2005 self study. A number of requirements were reconfigured, including the Music Theory requirement. This requirement was satisfied by Musical Theatre majors taking the first year of Music Theory in the Music Area. With the restructuring of the degree, the Music Theory requirement was changed, and the course which satisfies the requirement was made more directly responsive to the needs of the Musical Theatre majors. The new course was added to the Music Area. Due to inadequate faculty numbers in the Music program, the course will have to be taught by an adjunct. This means that each year "soft money" funding will have to be procured to continue the class since it is a required course and there is no one in the contract faculty with room to teach it.

Faculty mentoring is provided as follows:

Workshops sponsored by the university.

An open line of communication between members of the faculty.

Professional Development Opportunities.

The Dean of the College of Arts and Humanities provides a travel budget for the department. All full time faculty and staff are eligible to apply for travel funds. In our department, the decision was made years ago to pool the available funds and award monies based upon applications and departmental committee review.

Many faculty have been able to pursue worthwhile professional projects through paid sabbaticals. Due to present economic conditions, no such sabbaticals were awarded in 2009-10, and it is unlikely they will be awarded in the upcoming year.

Faculty who are invited to present at state or national conferences are usually provided funding through the department, the dean's office, and frequently through the office of the university provost.

Twice a year full time faculty are invited to apply for funding through the Research, Scholarship, and Professional Growth committee. The RSPG committee awards grants in four areas: 1) Research, 2) Instructional Improvement, 3) New Faculty, and 4) Hemingway Vitality.

Part time and adjunct faculty are provided funding on a case-by-case basis.

All faculty and staff are provided with 6 hours free tuition each semester.

Staff mentoring is provided as follows:

Workshops provided by the university.

Meetings with the department chair regarding job performance.

Professional Development Opportunities

All full time faculty and staff are eligible to apply for departmental travel funds which are provided by the dean.

Staff members are encouraged by the department chair, and given release time, to attend seminars which help them in their jobs.

Staff Evaluation Procedures.

All professional and classified staff are evaluated yearly using the PREP review process.

Music performance organization directors prepare rehearsal CD's and other forms of audio to provide students with methods to quickly learn and perfect music which they are performing.

In the midst of exploring new methods of information dissemination the classroom lecture retains its number one status. Faculty assign reading and writing homework in most classes—with the exception of the performance groups where the homework involves practicing music for upcoming performances.

In Dance performance the visual aspect of learning is extremely important. To this end the faculty routinely use visual aids. The department multimedia lab has software which is specific for this area as well as design software which is used by the Theatre Area. The lab also has software which the music students use to aid in learning music theory and other academic classes which involve music reading and writing.

Teaching assessment is handled a number of different ways. Faculty are evaluated by the students in one class per semester. The results of these evaluations are made available to the faculty member, the department chair, and placed in the professional file kept in the Dean's office. The department chair will mentor the faculty member regarding problems which are brought to light by the evaluation.

ALL classes taught by adjunct instructors are evaluated each semester. These evaluations are provided to the instructor and the chair. It is the chair's responsibility to discuss any relevant issues with the instructor.

New faculty are reviewed by the chair during their second years. Every three years each faculty member is to be reviewed by the department chair in a "Triennial Review." The chair is currently catching up on this process, however, a number of faculty recently underwent other reviews (i.e., Second year review, Tenure and Promotion).

All non-tenured faculty have their teaching evaluated by a Peer Review Committee at each juncture of the tenure process.

#### **F. Support Staff, Administration, Facilities, Equipment and Library**

The department has a total of six staff members. Each employee has a specific assignment and there is no cross-over between assignments. Two staff members are in charge of department production shops/studios: one in stage scenery and the other on costuming. One staff member coordinates and manages the computer lab. One staff member does publicity for the entire department, all events. Two staff members are in the main office: the departmental secretary and the budget specialist. (The budget specialist recently took advantage of an early retirement incentive, but she continues to work for us part-time. When she decides to retire completely, the position will likely need to be made full-time again.) Student workers also supplement staff support in all areas.

##### **Budget**

1. E & G budget for the department is \$104,724.
2. Performing Arts - Extra budget is \$10,000. This budget is provided for promotion and publicity of the department's performance series.
3. Student fees provide \$139,416. This is divided into nine area budgets which fund the academic programs and their performing organizations.
4. Private donations must be separated into two categories, scholarships, and miscellaneous donations.
  - a. Private donor scholarships are provided by a significant number of donors. Scholarships in the amount of approximately \$55,000 were awarded for this school year.
  - b. Miscellaneous donations tend to be in-kind donations of services and equipment, money which is being collected for the purchase of pianos, and occasional donations of cash amounts for specific purposes. The amount in this category cannot be determined, and won't be used in the following breakdown.
5. Total budget for the department for 2009-2010 was approximately \$309,140.
  - a. The E & G budget provides for approximately 34% of the department's operation.

- b. The Performing Arts Extra budget provides for approximately 3% of the department's operation.
  - c. Student fees provide for approximately 45% of the department's operation.
  - d. Donor scholarships provide for approximately 18% of the department's operation.
6. Support of faculty research and creativity is limited to the travel budget, currently \$7,860, plus a small amount which the department chair will portion out to those faculty who are invited to present at various conferences. Approximately 2.5% of the overall budget is allocated to this. Of the actual E & G budget however, which is the budget from which this support actually comes, the percentage is approximately 7.5%.

## **Facilities, Equipment, and Other Resources.**

### **Specialized Facilities and Equipment**

1. Three Dance studios are available for use, one is the Browning Center, and two in the Swenson Gym.
2. The large performance spaces, the Austad Auditorium, Allred Theatre, and Eccles Theatre.
3. Two small recital venues, the Garrison Choral Room, which is our main recital venue, and the Parry Recital Hall.
4. The Electronic Keyboard Lab. A state of the art lab with electronic keyboards, projectors, computers, and other specialized equipment.
5. The department computer lab. A lab with 15 Mac work stations, all fully equipped with computers, music keyboards, and drawing pads. Specialized software includes the latest version of Finale, Final Cut Pro, and Apple painting programs for rendering exercises. There are also 4 PC's equipped with PC autoCAD for softplot for tech design. Additionally the lab has both color printers and black and white, as well as two large printers (plotters) for printing set designs and other printing used by the Theatre Area. Included in the lab are 3 mini DVD cameras with tripods, and one basic light kit. These are used for the Dance for the Camera program. Our computer lab was updated with all new computers in fall, 2009, as a result of University funding (ARCC).
6. A scene shop used to build sets for various theatre shows and dance concerts.
7. An instrument repair facility.
8. A costume studio with 4 industrial sewing machines, 1 industrial serger, 5 domestic sewing machines, 1 domestic serger, 2 industrial steam irons, 1 industrial steamer, steam heated dye vat, ventilation hood, 3 washing machines and dryers
9. Two music rehearsal rooms, one for band and orchestra, and other for the choral organizations. Both have wall mounted speakers with in-wall jacks, and stereo equipment, including microphones and stands, in a locking portable cart.
10. Two music library rooms, one for band and orchestra, and one for the choral programs. Each organization has a computer and storage cabinets for music. Student aides are responsible maintaining the library.
11. Instrument storage rooms for percussion and other school owned instruments.
12. 15 practice rooms, with pianos, and an organ. One room is a dedicated harp practice studio.
13. Each classroom has a TV and VCR mounted on a cart, a stereo system in a locking portable cart, and an overhead projector which can be locked in the stereo cart. Each room also has a screen mounted on a wall.
14. Faculty offices all have appropriate computers. Dance and Music faculty offices also have stereo equipment.
15. The Parry Recital Hall is used for film classes and has a ceiling mounted projector and a surround sound stereo system with speakers mounted on the walls.
16. In 2008, the Provost introduced an initiative to purchase Steinway and Boston pianos that will earn for the department the designation of a "Steinway School." Several pianos have since been purchased and we anticipate continued support. Along with this, monies have been placed under the Dean's control for tuning and maintenance of these pianos.

### **Institutional Support Resources.**

1. The university network provides Groupwise Mail for use by the faculty, staff, and students.
2. The university provides several types of general use software through site licenses.

3. The only specialized software provided by the university is AutoCad which is used by the Theatre Area design staff.

### **Replacement Procedures**

There is no set schedule for replacement of equipment used in the department. The department chair replaces equipment as needed, provided there is money in the budget. Several courses such as Theatre1023 Introduction to Film Studies, and Music 1911, Introduction to Technology, have fees which students pay which helps cover equipment replacement. Also, there is a fund provided by a local benefactor for equipment in the music area. No ongoing monies are made available by the university specifically for equipment replacement.

### **Library**

The library plays a vital role in teaching and learning in the department. Since 1991 the growth of the library collection in all areas of the Performing Arts has been exceptional. Over the past several years the library allocation for Performing Arts purchases has increased exponentially. Virtually everything the department requests is purchased. The library staff is excellent and extremely knowledgeable.

With the assistance of the Instructional Services Librarian an informational literary component is embedded in many of the department's courses.

A number of courses throughout the department such as Music 1901, and Theatre 3303 include one or more periods with the Instructional Services Librarian to assist students with research methods, and for general library use. A number of web based guides for research have been developed and are used to great effect by the students. These research guides assist the students and faculty in better accessing, using and integrating information from electronic databases including full text articles, e-journal, e-books and images. Also, remote access is greatly improved for students and faculty.

### **Relationships with External Communities**

The Department of Performing Arts (DPA) maintains a relationship with a number of community organizations and individuals. We have formed a very important partnership with Kimber Kable in Ogden which has resulted in tangible benefits for both parties. Ray Kimber is in the process of designing a radically new recording technology and the department is serving as an experimental field for him. As a result of his recordings of our music concerts he has been able to make extensive modifications and improvements to his design. This in return has provided the department performing groups with CD's of a quality which according to reviewers around the world exceeds the standard for professional recording. A recent CD of Holiday/Christmas music was given as gifts by the President of the University and these CDs are also available for sale to the general public.

This relationship has resulted in a very close working partnership which has translated into having thousands and thousands of dollars of high quality equipment donated to the department. This equipment has made possible a level of teaching which would not have been possible otherwise. Students have the opportunity to learn with state of the art audio components. Additionally Kimber Kable has donated substantial amounts of equipment for both the Dance and Theatre areas of the department, including power equipment for the Scene Shop and lighting equipment for the stages. Kimber Kable has also enlisted the aid of several students who are learning the art and craft of recording by working on the concerts. Kimber Kable is also working with Electronic Engineering faculty on the redesigning of the Department of Performing Art's Tracker organ, a project which will result in an instrument which will be state of the art.

In response to the concerns of faculty and students, the dance rehearsal space (BC 38) was recently renovated with the financial help of the College and Wells Fargo Financial. A new dance floor was installed and a new sound system was provided by Kimber Kable.

Many other partnerships and collaborations abound. The Music Area has a successful partnership with the American String Teachers Association and the local public school districts to provide low cost string teaching to children. The department sponsors a vibrant Piano Pedagogy program and Kindermusik.

The Dance Area has a very strong Outreach program in the schools. Moving Company, a student dance organization, takes programs into the schools on an ongoing basis and hosts dance concerts featuring its members and elementary school children working together.

The Theatre Area maintains a strong connection with the Kennedy Center American College Theatre Festival (KC-ACTF). On the regional level, students in the department compete in many areas: Acting, Design (Costume, Sound, Lighting, and Scenic), Stage Management, and Playwriting. Numerous department productions have been invited for performance on the regional level, a few of which have gone on for presentation at the Kennedy Center in Washington, D.C. Many of our students have won awards in Stage Management and Design. Several faculty in the Theatre Area have been trained as KC-ACTF respondents and they remain active in the region.

Faculty in all three areas of the DPA are available for workshop sessions in the public schools and throughout the community. We are highly visible and it pays off in our ability to recruit top flight students in the three areas.

One more important aspect of community partnerships is that of hiring adjunct faculty from the local community. Most of the adjunct faculty come from the immediately surrounding area.

## **H. Program Summary**

Many of the plans discussed in the 2005 self-study and review have taken place. In general, all three areas seem to have adopted curricular changes that are workable and beneficial. A student in any of the three areas should be able to get a clear vision of expectations and advisement. With the approval of new emphases (especially in music—string pedagogy and K-12 endorsement), small corrections/adaptations will no doubt occur, but there does not seem to be a need for a large-scale overhaul at present.

Many of the issues discussed in the 2005 self-study and review remain relevant today. Physical space remains a concern. With little or no possibility for enlargement of the facility at present, we do not have adequate space for additional faculty and the utilization of performance spaces is at full capacity.

Our students achieve on a high level, both in performance and in academics. We have seen a number of students in all areas garner awards from prestigious competitions. Much of this is attributable to a high-caliber faculty who commit themselves to student success. The fact that our faculty remain active in performance, scholarship, and professional organizations impacts the success of our students.

### **Strengths and Challenges**

We are in the early stages of determining how the recent emphasis on General Education outcomes will affect our programs. Clearly, we need to be diligent in identifying these outcomes and establishing curriculum that reaches these goals.

In all areas, students are evaluated on a regular basis. All students are assessed in classes, and, individually through juries, portfolios, and recital performances. Students are assessed at certain points in their programs prior to being allowed to continue. As an example, in the Music Area all students must pass a Piano Proficiency exam in order to advance from the second to the third year of private music study. This proficiency is required, regardless of the student's principal performance area. Additionally, each student is evaluated through a proficiency evaluation in the student's major performance area.

Similar evaluations are performed in the Dance and Theatre areas at intervals in those students' programs. Many students benefit from tuition waivers, a university initiative, which requires service to the department. These waivers make recruitment much more competitive.

Communication is an ongoing challenge, especially in regards to adjunct instructors. Involving these teachers in the assessment and planning stages is difficult since most of them don't come to campus except to teach. It is very difficult to plan a meeting where all adjuncts can attend. For this reason, each of the area heads is responsible to meeting with these faculty to see to it that they are included in the process. Some area heads are more proactive in this regard than others.

To improve this process each area head is making more of an effort to assure that all adjuncts in their area are invited to attend the end-of-the-semester student performance evaluations. Additionally, a statement requiring this has been added to the contract of all adjunct faculty who teach private lessons.

Academic advising in the department has continued to get more efficient. The regular university orientation sessions provide an opportunity for the department chair to meet and preliminarily advise many students who might otherwise end up with the wrong class choices. All students who attend these sessions receive instructions on paper for course registration. All three areas have prepared up-to-date handouts for new students which detail exactly which classes are required for degree programs, and which classes need to be taken at the beginning of school. The widely varying degrees in the Music Area are broken down on paper so that the incoming students get an outline of classes, broken down by semester by semester, to assure that the correct courses are taken in the correct order. This leads to timely graduation, and fewer surprises.

The hiring of the college advisor has produced significant results. Students are advised to meet with her early and often, and many of the uncertainties regarding University Requirements and General Education are becoming less and less of an issue.

All three areas are refining their procedures to try and eliminate "missed students." The Dance Area regularly convenes meetings of their students to be sure that all students are aware of requirements, and a record is kept of each student who is advised, including date, information, and other pertinent information.

The Music Area's advising process is aided by three things, the first year core of classes which is the same for all music majors, the required audition process, and the requirement for all majors and minors to register for Music 1901, Music: The First Year experience during their first semester of school. All students must register for a nine hour core of classes in order to be admitted to the music programs. Also, all students who are declaring music as a major must audition during master class on the first Friday of the year. Those students are then notified formally of their admittance status. Music 1901 is a part of the first year core of classes. It is taken during the fall semester of a student's freshman year. A substantial portion of the class is devoted to the various aspects of the field of music. Students are assigned an advisor for their continued schooling, and they receive individual counselling as needed.

The Theatre Area employs similar devices to the other areas. Students who attend an orientation session prior to school are provided with written information regarding their continuing schooling. All are assigned an advisor, and encouraged to contact the advisor prior to the beginning of school. All theatre majors must enroll in Theatr 1052, Freshman Seminar. This course contains a substantial section on the required course of study for the various theatre major programs, and information on advising. Each semester, theatre students meet with faculty and staff for an open meeting and orientation.

The Dean, who arrived after our last self-study and review, has initiated annual faculty reports which help determine merit pay (when available) and also assists in the Triennial Review. The annual report allows a more consistent evaluation of faculty accomplishments and plans.

The Dean has also made a commitment to the Department to help with replacement and upkeep of faculty computers. We are not in bad shape here, but several machines are getting some age on them. A replacement plan has been developed by Brad Naisbitt, our college contact in computing, for a systematic updating of equipment.

The library collections in all three areas are growing rapidly. Due to generous funding the department is able to order virtually any and all media which are needed. A case in point is a request by one faculty member last year to order sixty books in order to literally build a reference library over night for one subdivision of the music area.

The library staff is extremely helpful, very knowledgeable, and also very supportive. The staff goes out of its way to make services available to the department. The library faculty provides orientation sessions and regular class assistance for a variety of department courses such as Music 1901, and Theatr 3303 and 3313.

Our overall facilities and equipment picture looks good. The Browning Center is an aesthetically pleasing building and our performance spaces are very good. Renovation of the Dance Studio gave a tremendous boost to that program, both in terms of morale and physical health. (The old floor was clearly injurious to dancers.)

Fortunately there are venues in the university for requesting funding for equipment. However, the amount of money available is woefully inadequate to meet university-wide needs.

Due to the heavy schedule of performances there is always a problem with scheduling conflicts for productions. The three areas of the department and the Office of Cultural Affairs work together to schedule around each other. The main problem with scheduling is with outside clients. At the direction of the university administration, the Browning Center rents the use of its facilities to arts organizations in the community, including the Utah Symphony, Utah Opera, Ballet West. Additionally, many non-professional community organizations, from children's dance organizations, to high school band groups, are vying for the spaces.

An ongoing issue involves space for private lessons, especially for our adjuncts. Often, we have to use classrooms for many of these lessons and as programs and curricular offerings expand, scheduling these rooms becomes more and more of an issue. We simply do not know what to do about scheduling at this point. We have investigated other spaces on campus, but have been unable to find adequate and usable space. The end result is that many adjuncts have to shuffle between classrooms and practice rooms in order to teach their lessons.

Our relationship with the Browning Center (building personnel and administration) is very strong. We coordinate with the Browning Center in scheduling classroom and performance spaces. The new director of the Browning Center, Herb Garman (hired since our last self-study), has made considerable efforts to inform and work with our faculty in balancing schedules between external and internal programming. The Browning Center itself looks good. New carpeting was installed in 2008 and posters of performances and other artwork now adorn our walls.

Facilities Management is a very valuable and well managed operation. There is a well organized repair request process, and the technicians, who do everything from painting, to plumbing, are first rate professionals. The carpenters in particular, have done substantial work for the department, building the cabinets and carts which hold and transport our audio visual equipment, and their work is always without flaw. Likewise the plumbers who visit our building often since when the building renovation was done, none of the thirty-year-old pipes were replaced, so they continue to break all the time and discolor the ceiling tiles in the building.

Financial resources in the department are divided into four categories. Each will be addressed separately.

**Operating budget.** This is the budget provided by the university through the office of the Dean of Arts and Humanities. This budget is further divided into the areas of Travel, Instructor Wage, and Current Expense.

The Travel budget provides money for faculty and staff travel. This money has been sufficient to assist most requestors each year. When additional requests have been made to provide for special funding above and beyond the scope of this budget, the dean has been very supportive with additional funds when at all possible.

**The Instructor Wage** budget provides funding for adjunct faculty hires to cover those courses which could not be covered by full time faculty in the course of their normal teaching loads. Contract faculty are also paid "supplemental pay," that is, overload pay, with this budget. Due to the shortage of full time faculty in the department, the amount of money in this budget is not sufficient to cover other than the bare minimum needed to run the three areas of the department. Since there is for all practical purposes no possibility of faculty in one area of the department teaching courses in the other areas, the money has to be divided between what is really three separate departments. In order to teach "service" courses for the university (Introductory Courses in Creative Arts and Humanities), we often have to go in search of additional funding to hire more adjuncts.

Fortunately the dean and the Provost are committed to developing General Education programs, and have been able to provide funding to assist with the hiring of more adjuncts to teach additional sections of a number of General Education classes throughout the department.

Current expense is the third budget category. It consists of the money which is used to actually run the day to day operation of the department. This includes paying the cost of telephone, copying and printing supplies, and all other costs associated with running the department, including equipment and software replacement. For this purpose the budget is adequate. Unfortunately this budget does not address the various academic programs in the department. This academic funding is provided by Student Fees. Although it has been possible to continue to meet costs for the department, this department budget has not kept pace with the growth of the university. This lack of growth money encourages frugal living, and doesn't provide money to allow adequate upkeep and replacement of musical instruments and other big ticket expense items.

### **Student Fees**

In the Department of Performing Arts each area has one or more academic performance areas which require funding in order to operate. Some examples of this are a) the Dance Area concerts which provide training and education for students enrolled as majors and minors in the Dance Area; b) Music Area ensembles such as band, choir and orchestra, which provide training and education for majors and minors in music; and c) plays and musicals in the Theatre Area which provide the same training and education as in dance and music. As well as providing professional training and academic education, each of these three areas provides an opportunity for talented members of the overall university student body to participate in dance, music and theatre performances throughout their tenure as students.

Each of these area performing ensembles provides high quality performances during the school year, a total of more than fifty between the three areas. In order for these groups to operate, it is necessary for funding to be placed to allow for the purchase/rental of music and theatre scripts, payment of royalties for theatre performances, printing and dissemination of publicity, program printing, and other incidental costs.

The university performance ensembles are required to pay rental to the university for use of the university performance venues. They must also pay to hire university personnel to provide technical, stage assistance, and in some cases, custodial services.

This funding is provided through the generosity of the student body through the allocation of students fees. The student body is very generous with budgets for the various performance units. The obvious challenge, or weakness in this system, is that the academic units are completely dependent on the continued good will of the yearly student fee committees. Each year the department sits before the Student Fee Committee to present a request for funding. The allotment from this committee determines the quality of the academic performance programs for the coming school year. If funding from this committee is ever curtailed, or severely cut back, these academic performance programs will not be able to operate in a manner which will be educationally viable.

### **Scholarships**

The department receives a generous allotment of Activity Waivers from the university. These waivers are distributed among the various performing ensembles, and students audition each year for full and half tuition waivers, as determined by the individual ensemble heads and area directors according to area needs.

The department is gradually building a donor scholarship base for its programs. As programs continue to improve and be more visible, more donors establish scholarships and endowments for scholarships. As the donor base grows, the department's ability to reward outstanding students improves. The growth of the scholarship program is a strength for the department.

The challenge here is to continue to maintain programs which are of high quality in spite of the lack of growth in the overall department financial picture. Only with continued high quality will the donor base continue to expand.

**Donations**

The department is often given donations, much of it "in-kind." A major push has been to raise the money needed to purchase pianos to relieve our dependence on loaned instruments. The donations to this fund have been slow, but some progress has been made. The Development Office has a highly dedicated and hard working staff member who is assigned to the College of Arts and Humanities. She has been instrumental in procuring donations for various department projects.

**APPENDIX A**  
**Student Statistical Summary**

**APPENDIX B**  
**Faculty Statistical Summary**

**APPENDIX C**  
**Contract/Adjunct Faculty Profile**

**APPENDIX D**  
**Contract Staff Profile**

**APPENDIX E**  
**Relationships with External Communities**