

WSU Five-Year Program Review
Self-Study

Cover Page

Department/Program: Department of Performing Arts/Dance

Semester Submitted: Fall 2014

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A. Brief Introductory Statement

The Dance Program, inside the Department of Performing Arts, provides rigorous study in dance technique and creative and academic scholarship. There exist many opportunities for dance students to perform, choreograph and teach both on campus and in the community. Graduates of the Dance Program are working in the field as artists and educators and have also gone on to related careers such as physical therapy and arts administration.

Dance is a beautiful and ancient art form that has blossomed in our nation throughout the last century. Dance majors challenge themselves and grow in many ways: they develop physical and mental discipline, self-expression, ability to work with others, self-confidence, poise, written and oral communication skills, leadership, creativity, and organizational skills. Being in a Department of Performing Arts – where dance, music and theatre occur side by side – provides opportunities for dance majors to collaborate with other performing artists. The Dance Program is a campus leader in collaboration beyond its department.

B. Mission Statement

The Dance Program's mission is to make a difference through dance by performing, creating, discovering, thinking and connecting.

Access – Rich opportunities to *perform*, study styles and techniques from many cultures, and to create. Individual attention from faculty and a collaborative approach allow students to improve every day. Technology-based courses, dance science and rigorous academic preparation in theory and criticism open doors for careers in dance and related fields.

Community – Through established courses students work with communities on campus and beyond and learn to teach, perform for and work closely with others, to *experience* the value and power of dance.

Learning – Students apply themselves and explore their points of view in order to grow as dancers, creators, thinkers and leaders, to *discover* the role dance plays in their life and work, to be self-motivated, independent and responsible.

These experiences support 21st century skills, to *think* creatively and critically, to work collaboratively with others, and to communicate. These skills are also embedded in the language and practice of dance, and prepare students for the evolving job market, to live as engaged individuals, to embrace lifelong learning, and to enrich society.

C. Curriculum

The Department of Performing Arts Dance Program is dedicated to the development of aesthetically aware and technically proficient dance artists and educators. The program designs courses of study that foster creativity, are challenging and artistically meaningful, and develop skilled and sensitive performers, teachers, and consumers of the performing arts. The program facilitates the exploration of career opportunities for Dance majors in all areas of interest, including dance performance, choreography, pedagogy, dance and technology, and related scholarly research. The Dance Program commits to the education of all students and to connect that education with surrounding communities via historic, cultural and contemporary dance engagement. The Dance Program's mission is achieved through well-structured academic opportunities, participation in and appreciation of, outstanding dance experiences.

The Dance Program has four Learning Outcomes that are inspired by goals set forth by both the National Association of Schools for Dance and the Utah State Office of Education:

1. Technique and Performance: Students will apply dance technique, kinesiological principles, and artistry to improve as dancers and performers.
2. Theory/Criticism: Students will apply and communicate principles of dance theory and criticism.
3. Creative Process: Students will engage in the evolving nature of the creative process.
4. Meaning/Self Discovery: Students will discover, express and gain ownership of their own point of view about dance.

Curriculum Map

Dance Program Learning Outcomes I-Introduced D-Developed M-Mastered	<u>Outcome 1</u> Technique and Performance: Students will apply dance technique and kinesiological principles, and artistry to improve as dancers and performers.	<u>Outcome 2</u> Theory/ Criticism: Students will apply and communicate principles of dance theory and criticism.	<u>Outcome 3</u> Creative Process: Students will engage in the evolving nature of the creative process in many settings.	<u>Outcome 4</u> Meaning/Self Discovery: Students will discover, express and gain ownership of their own point of view about dance, to speak the language of dance.
DANC1010- Introduction to Dance	I	I	I,D	I
DANC1100- Ballet I	I		I	I
DANC1200-Modern I	I	I	I	I
DANC1310-Music for Dance	I	I,D	I,D	I,D
DANC1450-Special Topics	I	I	I	
DANC 1500-Jazz I	I	I	I	I
DANC 1520-Folk and Ethnic	I,D	I,D		
DANC 1580- Tap	I,D	I,D	I,D	I,D
DANC 2250- Alignment and Conditioning	I,D			
DANC 2300- Dance Kinesiology	I,D			

DANC 2410-Improvisation	I,D	I,D	I,D	I,D
DANC 2470-Ballet II	D	D		D
DANC 2500-Jazz II	D	D		D
DANC 2490-Modern II	D	D		D
DANC 2610- Dance and Digital Technology		I,D	I,D	I,D
DANC 2920-Short Courses, Workshops	I	I	I	I
DANC 2950-Dance Festival Participation	D	D	D	D
DANC 3010-Dance History I		I,D	I,D	I,D
DANC 3020-Techniques and Materials for Teaching Modern Dance	I,D	I,D	I,D	I,D
DANC 3320-Dance History II		D,M	D,M	D,M
DANC 3440-Dance for Musical Theatre	D,M	D	D	D
DANC 3450-Special Topics	D	D	D	I
DANC 3470-Ballet III	D,M	D,M		D,M
DANC 3490-Modern III	D,M	D,M		D,M
DANC 3500- Choreography I	I,D	I,D	I,D	I,D
DANC 3510- Choreography II	D	D	D	D
DANC 3520-Choreography Practicum	D	D	D	D
DANC 3580-Tap Dance	D	D	D	D
DANC 3640- Teaching Creative Dance in Elementary School	I,D	I,D	I,D	I,D

DANC 3860-Field Experience	D	D	D	D
DANC 3910-Moving Co. R&D	I,D,M	I,D,M	I,D,M	I,D,M
DANC 3911-Moving Co. Performance	I,D,M	I,D,M	I,D,M	I,D,M
DANC 4250-Alignment and Conditioning	D,M			
DANC 4610-Dance and Digital Technology		D,M	D,M	D,M
DANC 4620-Dance and Digital Tech. Seminar		D,M	D,M	D,M
DANC 4700-Creative Synthesis	M	M	M	M
DANC 4800- Independent Study		D,M	D,M	D,M
DANC 4890-Cooperative Work Exp.		D,M	D,M	D,M
DANC 4910-Rehearsal and Performance	I,D,M	I,D,M	I,D,M	I,D,M
DANC 4920-Short Courses, Workshops	D,M	D,M	D,M	D,M
DANC 4950-Dance Festival Participation	I,D,M	I,D,M	I,D,M	I,D,M

Summary

Information (as needed)

N/A

C. Student Learning Outcomes and Assessment

Measureable Learning Outcomes

At the end of their study at WSU, students in this program will

1. Continue to master dance technique, kinesiological principles, and artistry in order to improve as dancers and performers.
2. Be able communicate principles of dance theory and criticism.
3. Be knowledgeable at engaging in the evolving nature of the creative process.
4. Have discovered, expressed and gained ownership of their own point of view about dance.

Summary Information (as needed)

N/A

Evidence of Learning: General Education Courses

Evidence of Learning: General Education Courses					
Measurable Learning Outcome Students will...	Method of Measurement Direct and Indirect Measures*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1.A: Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Measure 1: Chapter response papers, Individual research exploration papers.	Measure 1: 80% of students will score 80% or better on 10 point papers.	Measure 1: 80% of the students did score 80% or better on 10 point papers.	Measure 1: Students successfully demonstrated an increased understanding of dance as a cultural art form.	Measure 1: No curricular or pedagogical changes needed at this time.
	Measure 2: In class/on-line discussions.	Measure 2: 100% of students will participate in class discussions.	Measure 2: 75% of face to face students participate in discussions as opposed to 95% of on-line/hybrid students participating through canvas discussions.	Measure 2: Students are more apt to participate in discussions when there is increased anonymity and well as precise grading for online discussions in the hybrid course.	Measure 2: Students in face-to-face classes require more clear requirements, various options and individual responsibility for class discussion participation.
Learning Outcome 2.A: Students will demonstrate	Measure 1: Mid term and final exams.	Measure 1: 80% of students will score 80% or better on	Measure 1: (Ex. 85% of students scored better than	Measure 1: Students successfully	Measure 1: Students are being well prepared to

Evidence of Learning: General Education Courses					
Measurable Learning Outcome Students will...	Method of Measurement Direct and Indirect Measures*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.		formal exams.	80% on formal exams.	demonstrated knowledge of cultural dance themes and concepts.	demonstrate their knowledge of historical and cultural dance concepts in a formal exam.
	Measure 2: Group project presentations.	Measure 2: 100% of students will score 85% or better on end of semester group project presentations.	Measure 2: 95% of students scored 85% or better on end of semester group project presentations.	Measure 2: A small percentage of students struggle with the oral presentation format in order to convey knowledge base.	Measure 2: General education students require more assistance to present on the art form of dance; historically and culturally in the oral presentation context.

Note: Include General Education Courses table only if applicable. If no general education courses exist for program, remove table.

*At least one measure per objective must be a direct measure. Indirect measures may be used to supplement evidence provided via the direct measures.

Summary Information (as needed)

Evidence of Learning: Courses within the Major

Evidence of Learning: Courses within the Major					
Measurable Learning Outcome Students will...	Method of Measurement Direct and Indirect Measures*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1.A: Technique and Performance. Students will apply dance technique, kinesiological principles, and artistry to improve as dancers and performers.	Measure 1: Musculoskeletal alignment, movement efficiency, artistry.	Measure 1: 75% of students will show a marked increase in musculoskeletal alignment, movement efficiency and artistry of a 15 week block.	Measure 1: 75% of students did show an increase in Musculoskeletal alignment, movement efficiency and artistry in the 15 week block.	Measure 1: Students are making solid progress towards LO#1, but the time requirements in achieving such goals requires a much longer period of time.	Measure 1: No curricular or pedagogical changes needed at this time.
	Measure 2: Performance for daily practice and final.	Measure 2: 90% of students will exhibit full focus and intention in daily practice and final performance.	Measure 2: 98% of students will exhibit full focus and intention in daily practice and final performance.	Measure 2: Students are committed to the art form and push themselves to new limits when given the opportunity to do what they love; perform.	Measure 2: No curricular or pedagogical changes needed at this time.
Learning Outcome 2.A: Theory and criticism: Students	Measure 1: Journal writings and critiques.	Measure 1: 85% of students will show increased	Measure 1: 95% of students showed an increase in	Measure 1: Students find meaning and	Measure 1: No curricular or pedagogical changes

will apply and communicate principles of dance theory and criticism in many settings.	Participation in class discussion.	competency in understanding dance theory and criticism.	understanding dance theory and criticism as it relates to a variety of settings.	relevance in many dance settings and can articulate commonalities and differences in relation to their personal experiences.	needed at this time.
	Measure 2: Mid term and final exams.	Measure 2: 85% of students will show increased competency in understanding dance theory and criticism.	Measure 2:95% of students showed an increase in understanding dance theory and criticism as it relates to a variety of settings.	Measure 2: Students find meaning and relevance in many dance settings and can articulate commonalities and differences in relation to their personal experiences.	Measure 2: No curricular or pedagogical changes needed at this time.
Learning Outcome 3.A: Creative Process: Students will engage in the evolving nature of the creative process in many settings.	Measure 1; Critique response, group projects.	Measure 1: 85% of students will show increased competency and understanding of the creative process.	Measure 1: 95% of students showed an increase in understanding and showed in growth in the creative process.	Measure 1: Students finding meaning in the collaborative process and enjoy responding to works of art.	Measure 1: No curricular or pedagogical changes needed at this time.

	Measure 2: Choreographic studies and full works, journal writings.	Measure 2: 85% of students will show increased competency and understanding of the creative process.	Measure 2: 95% of students showed an increase in understanding and showed in growth in the creative process.	Measure 2: Students invest themselves full into the creative process and succeed in articulating their reflections through journaling.	Measure 2: No curricular or pedagogical changes needed at this time.
Learning Outcome 4.A: Meaning/Self Discovery: Students will discover, express and gain ownership of their own point of view about dance.	Measure 1: Journal writings, written critiques, oral presentations.	Measure 1: 85% of students will increase in discovery, expression and ownership of personal aesthetic.	Measure 1: 95% of students showed marked increase in discovery, artistic expression and aesthetic.	Measure 1: Students successfully demonstrated competence in the exploration of movement and crafting of bodies in space in order to express their own point of view,	Measure 1: No curricular or pedagogical changes needed at this time.
	Measure 2: Technical, choreographic, pedagogical research and senior capstone project.	Measure 2: 85% of students will show marked increase in technical skill, employing pedagogical skill and synthesizing creative scholarship.	Measure 2: 95% of students showed clear increases in use of techniques in relation to movement execution, pedagogical methods and creative	Measure 2: Students are using the tools and knowledge they acquire to make connections in performance, teaching and choreographing.	Measure 2: No curricular or pedagogical changes needed at this time.

			scholarship.		
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*At least one measure per objective must be a direct measure. Indirect measures may be used to supplement evidence provided via the direct measures.

Summary Information (as needed)

Evidence of Learning: High Impact or Service Learning

Evidence of Learning: High Impact Service Learning					
Measurable Learning Outcome Students will...	Method of Measurement Direct and Indirect Measures*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1.A: Students will gain practical experience engaging in public and/or private sector dance education.	Measure 1: Student field experiences are documented through journals and personal response papers.	Measure 1: 100% of students will gain practical experience in dance education in some setting.	Measure 1: 90% of students are demonstrating an in-depth connection to the experience of engaging in dance off-campus.	Measure 1: Dance faculty will continue to assist the students in making connections while engaging the community in dance activities.	Measure 1: More opportunities for students to engage with community and generate discussion with community partners.
	Measure 2: Each service-learning (CCEL designated courses) instructor will attend and evaluate student engagement.	Measure 2: 100% of students will be evaluated by an instructor/supervisor.	Measure 2: 100% of students are evaluated by instructor/supervisor.	Measure 2: The feedback from supervisors continues to be an effective tool for on site and reflective learning.	Measure 2: No curricular or pedagogical changes needed at this time.
Learning Outcome 2.A: Each graduating student will have	Measure 1: Service learning hours are logged through both	Measure 1: 100% of students will complete a minimum of 20 service learning	Measure 1: 100% of students do complete a minimum of 20 hours service	Measure 1: The logging of hours serves all stakeholders and	Measure 1: No curricular or pedagogical changes needed

Evidence of Learning: High Impact Service Learning					
Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will...	Direct and Indirect Measures*				
completed a minimum of 20 service-learning hours.	CCEL office and course instructor observation.	hours.	learning.	provides concrete data on time commitments.	at this time.

*At least one measure per objective must be a direct measure. Indirect measures may be used to supplement evidence provided via the direct measures.

Summary Information (as needed)

Dance Courses offered that maintain a CCEL (Center for Community Engaged Learning) designation are:
DANC3860; Field Experience, DANC3910; Moving Company, DANC 3911; Moving Company

D. Academic Advising

The Dance Program faculty advise majors in Bachelors of Arts in Dance, Bachelors of Arts and Bachelors of Science in Dance Education and declared minors in Dance and Dance Teaching. We do assist in advising students regarding General Education but strongly recommend that they make appointments with Debbie Murphy, the College of Arts and Humanities General Education Advisor, on a regular basis. Dance faculty advise on major and minor requirements within our discipline and well as graduation requirements.

Advising Strategy and Process

Weber State University's Admissions office organizes new student orientation sessions for incoming freshman and transfer students. These students attend advising sessions based on their major area of interest. Dance faculty are made aware of interested Dance majors and come prepared to these advising sessions to assist students in understanding the program requirements and scheduling necessary courses.

At the start of every new academic year the Dance Area convenes a majors meeting for all current and interested Dance majors. In this meeting dance faculty explain in depth the requirements of the disciplinary core and timelines for effective scheduling. Dance faculty ask that senior level majors assist in answering questions of freshman and transfer students in order to increase personalized experience and building mentor relationships within the program.

Dance faculty advisors generally meet with majors and minors each semester in order to prepare students for upcoming registration. In these advising sessions discussions around successes and struggles within the program are addressed. Additionally, paths to graduation and advising on career and/or graduate school opportunities are touched upon.

Effectiveness of Advising

The changes and additions to our advising strategy and process, borne out of our last program review, have been extremely effective. Positive outcomes of the updated process include better student-faculty relationship, higher graduation rates, a shorter time to graduation and increased cohesiveness with the Dance Program.

Past Changes and Future Recommendations

Past changes include dividing advising responsibilities between all three full time faculty members, building degree maps and adding group advising sessions.

Future recommendations for the Dance Program currently include more training on Cattracks Advising Tool and a greater understanding of General Education requirements.

E. Faculty

Faculty Demographic Information

As of Fall 2014 the Dance Program faculty demographic consists of seven faculty; three full-time and four adjuncts. The three full time faculty each hold a terminal degree of Master's of Fine Arts in Dance. Two adjuncts hold Bachelors of Arts in Dance, one holds a Master's of Fine Arts in Dance and one a Doctoral degree in Philosophy and a Masters of Fine Arts in Dance. The Dance Program's adjuncts are active professional performers and choreographers.

Programmatic/Departmental Teaching Standards

Excellence in teaching is of the utmost importance to the Dance Program as the Utah State Board of Regents has designated Weber State University a comprehensive four-year teaching institution.

The Dance Program's teaching standards are derived from the National Association for Schools of Dance (NASD). Although we have not pursued accreditation from NASD we do follow their Standards for Degree Granting Institutions.

The Dance Program's Teaching Standards align with our Learning Outcomes in that they guide our objectives in supporting the best possible improvements in Dance Technique, Theory, Creative Process and Self Discovery.

To better improve upon faculty teaching instruction, course evaluations are collected every semester. In addition department and college ranking, tenure and evaluation committee's review faculty in their third and sixth years. Annual Faculty Reports are also submitted each February to the Chair of the Department of Performing Arts and the Dean of the College of Arts and Humanities.

Faculty Qualifications

Each faculty member is highly qualified to teach in our program. Profiles of current full time and adjunct faculty is included in Appendix B.

Evidence of Effective Instruction

- i. Regular Faculty
Reports from end of semester course evaluations are conducted on, and accessed through, Chi Tester. These results are made available to

individual instructors, the Departmental Chair and the College Dean. Ongoing results show increased improvement in student satisfaction and teaching effectiveness and rate our program faculty at “good” to “excellent”. Additionally, an exit interview of graduates provides a breadth evaluation for program and faculty.

ii. Adjunct Faculty

Adjunct instructors are employed on a semester-to-semester basis as necessary. They must apply through the WSU Human Resources Department and they receive single semester contracts. When adjunct faculty members are employed they follow their contract, use department approved course syllabi, undergo student evaluations and are mentored by contract faculty when needed. From the results of student reviews of our regularly employed adjunct faculty, they achieve a “good” to “excellent” evaluation.

Mentoring Activities

Regular peer reviews draw on the expertise of all Department of Performing Arts faculty.

Diversity of Faculty

The Dance Program consists of five female and two male instructors, all Caucasian. The Dance Program aspires to have more diversity within the faculty but draw from the most qualified applicants who apply regardless of gender, ethnicity, age, etc.

Ongoing Review and Professional Development

Dance Program faculty comply with the Arts and Humanities Annual Faculty Report which is submitted to the Dean of the College of Arts and Humanities and the Chair of the Department of Performing Arts. This report covers teaching, research and service related activities.

Professional development for faculty is supported through funds made available through the Dean’s office as well as grants and awards distributed through the WSU Research, Scholarship and Professional Growth Committee. The Dance Program faculty have used these funds for conference travel and presentation, workshops, performance and service related activities. See appendix G for a list of dance faculty funding since the past program review.

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

Adequacy of Staff

The Department of Performing Arts has five staff positions: Technical Director, Costume Studio Manager, Department Secretary, Budget Specialist, and Multimedia Specialist.

Technical Director /Theater Program only

The Technical Director, who is restricted to theater projects exclusively, is responsible for theatrical rigging, scenic construction, woodworking, metal working, welding, purchasing, equipment maintenance and repair, safety, fire, health, ADA codes, crew supervision, and works in collaboration with directors, designers, and students in the production of 5 to 8 shows annually. Additionally, the technical director obtains rights and scripts for all theatre shows, is responsible for calendaring and scheduling, teaching and supervising student stage managers and house personnel, serves as liaison to the Browning Center, establishes and supervises crews for all shows, and acts as tour manager when productions are invited to theatre festivals.

Costume Studio Manager

The costume studio manager, who works with Dance on a paid per case basis, trains and supervises four student employees. She supervises Theatre practicum students who choose to complete their practicum in the costume studio. She supervises Dance scholarship students who are expected to complete production hours. The Theatre Department holds 2 or 3 work calls each semester, which are mandatory for Theatre majors to attend. These work calls take place on Saturdays and the costume manager typically supervises 30-50 students working in the costume studio on these Saturdays. She mentors all hair and makeup designers and helps them to construct wigs, style hair and wigs and learn the art of theatrical makeup. She is also responsible for arranging all fittings and measurements that happen for each actor in each production. She attends all production meetings and works closely with each show's stage manager to effectively communicate anything that is needed for each particular costume for each show. She is responsible for the maintenance and repair of each piece of shop equipment. These include industrial sewing machines, industrial irons, domestic machines, and sergers. She also is responsible for the storage of costumes and helps coordinate the annual costume sale to relieve the inventory of items no longer needed. She also supports outside groups (schools and community theatre) through the rental of WSU costumes.

Department Secretary

The department secretary maintains and verifies time and attendance for department student workers. She enters adjunct faculty contract information into Lynx/Banner. She orders supplies and maintains the workroom for faculty

and staff. She maintains office machines and equipment. She assists the chair with organizing departmental retreats, meetings, award and scholarship receptions and other departmental activities. She takes minutes at departmental and music meetings. She responds to numerous emails and phone calls from interested students, parents and community members; she takes this opportunity to promote the department to interested parties. She schedules scholarship and entrance auditions for new students. She assists the chair with generating data to be used in reports. In addition to email and phone calls she responds to walk-in customers with their queries. She sorts the daily mail and handles all faxes. She helps to plan and input courses for all three semesters. She enters information for new or retiring employees. She helps students register for courses, declare majors or minors, and inputs grades. She designs and prints music convocation and recital programs. She collects and inputs grades for private instructors. She distributes music locks and lockers to students. She posts signs and flyers for events and deadlines. She maintains spreadsheets of adjunct contracts and scholarship recipients. She corresponds with and assists 27 faculty and staff and 40 adjuncts. She helps adjunct faculty with parking issues, scheduling their workspace and processing their contracts for payment. She schedules and facilitates juries. She distributes and collects private instructor evaluations and types the students' comments from these evaluations. She coordinates with the Browning Center on classroom usage. She proctors exams, maintains student files, collects syllabi and CVs from faculty, and ensures that faculty and staff maintain their Defensive Driving Certification. She assembles letters, types certificates and orders refreshments for the DPA scholarship and awards reception. She helps the Dean's office with commencement and the Arts & Humanities Convocation.

Budget Specialist

The budget specialist maintains budgets for 122 indexes for the department. These include: (a) daily data entry of revenues, expenses, fixed assets and liabilities into the department ledger; (b) maintenance of the department's balance sheet; (c) monthly reconciliation of accounts for various business activities (both external and internal); monitor cash flow for all lines of business for the department. She completes and submits purchasing reallocations for 26 staff and faculty members. This requires: (a) collection of all receipts from staff members and faculty; (b) documentation of all transactions on reallocation logs; (c) obtaining appropriate signatures; (d) balancing monthly expenses to statements; (e) submitting documentation to the accounting department; (f) allocating purchases to the correct index within the department's general ledgers. She authorizes travel, mileage and petty cash reimbursements for all staff members, faculty, students and some guest artists. She completes accounting processes and required paperwork for all department fund transfers, invoices, and requisitions. She completes all PARs and faculty load on INB for the department. She verifies and submits all deposits for the department. She assists with financial documentation for the National Association of Schools of Music (NASM) and Development grant reports. This requires: (a) compiling all revenue

and expenses from previous fiscal years; and (b) organizing the data to be entered into specific categories for the reports. She compiles and completes financial documentation for Student Fees Request Committee (SFRC) requests to ensure 10 major indexes continue to receive funding. This includes: (a) determining carry over from previous fiscal year and writing a justification of why the funds were not spent and how they will be spent; (b) contacting account owners to determine requests for the upcoming fiscal year; (c) compiling data into a requested spreadsheet; and (d) answering questions related to expenses at SFRC presentation meeting. She meets with internal auditors on a yearly basis: (a) pulling documentation for auditor's review, and (b) demonstrating processes used to ensure compliance with WSU policies. She coordinates travel for staff and candidates, which include international and domestic air travel, accommodations and other transportation. She edits hourly employee time sheets as requested and acts as the secondary verifier every two weeks. She coordinates with the copy center regarding the department's copy machines, which include running and submitting quarterly meter readings. She assists with new employee orientation (including hourly staff) introducing them to the office, the eWeber portal applications such as TAS, Leave Tracker, Lynx Self Service, Gmail and Training Tracker. She offers a brief explanation of benefits WSU offers such as the Wellness Program and free tuition. She interacts with the department faculty and staff, guest artists, Payroll, Human Resources, Accounting, Development, Facilities Management, department secretaries, Internal Audit, and the Browning Center. She provides financial documentation and coordinates payments.

In addition to the duties above, our budget specialist helps with office walk-ins, provides presentations to the department on budget issues that affect them, and has presented to a theatre class on how budgets function in relationship to a theatrical production.

Multimedia Specialist

The multimedia specialist supervises one lab aide. He oversees student fees used to maintain the Performing Arts Computer Lab. He has been very successful in securing grants through the ARCC. He schedules and coordinates use of the lab, balancing open lab hours with weekly class sessions. He maintains and administers 20 Mac computers, 2 PC computers, 2 printers and all the associated hardware and software found in the multimedia lab. He provides an aesthetically pleasing environment to promote creative thinking and learning. He conducts lab tours, lectures and provides instruction for future WSU students. He has served as a Wildcat Tech Expo presenter exhibiting Pro Tools (multimedia technology program). He helps to promote faculty, student and community collaboration through the Adrian Maxson Scholarship concerts. In 2013 he taught a multimedia summer camp for Junior High students to promote WSU and multimedia technology. He regularly assists students, faculty and staff with various projects. He helps individuals solve problems, provides technological support and provides tutoring for students, faculty and staff. He also provides

classroom support for sound and projection systems. He regularly administers the Theory Placement Exam for new music students. He has served on two recent search committees (Sound & Lighting Designer and Technical Director). He has partnered with Dave Evanoff recording studio to provide a real-world application for student learning (Pro-tools courses).

i. Ongoing Staff Development

Staff are involved in ongoing staff development. Some examples include: (a) Gmail trainings; (b) UWHEN Spring Conference---Be a Woman of Influence; (c) Emotional Intelligence Training; (d) Customer Service Training; (e) Ethics & Procurement Training; (d) Policy and Procedure changes; (e) Kennedy Center American College Theatre Festival; (f) "Costume Draping" at the Utah Theatre Association Conference; (g) WSU Women's Conference; (h) Registrar's Boot Camp; (i) Pro Tools; (j) WSU Master Online Teacher Certification; (k) Team Communication: Colour Blind; (l) WSU online: Canvas Training; (m) WSU Higher Education Academy; (n) iPhone/iPod/iPad; (o) iCloud; (p) Free Software Alternatives; (q) Microsoft Power Point; (r) Adobe Creative Suite; (s) Computer Tag Tracking System; (t) New Staff Salary Grade Structure and Grading Process.

Adequacy of Administrative Support

The Department of Performing Arts functions as a highly organized structure, overseeing three departments in one: a theatre department, a school of music, and a dance department. There is some overlapping coursework between dance and theatre but less so in music. The half-time department chair manages five staff, 21 full-time faculty and 44 adjunct faculty. The chair responsibilities include:

- organizing efforts to screen and hire adjunct faculty
- maintain communication with the three areas by regularly attending theatre, music, dance and departmental meetings.
- oversees departmental purchases, approve PARs and helps to process private lesson report forms.
- completes reports for scholarships, the National Association of Schools of Music (NASM), and an Annual Department.
- serves on all departmental review committees for promotion and tenure, and conduct post-tenure reviews.
- approve and allocate funds for grant proposals initiated by faculty and review sabbatical proposals.
- approve curriculum proposal
- help to manage a large number of scholarships awarded by the department
- organize and manage an annual faculty retreat and a scholarship awards reception

- attend most performances produced by the department and sign off on junior and senior recitals.
- approve music students for graduation and articulate transfer courses for music and theatre courses.

According to the Policy and Procedures Manual, the chair:

- manages searches for new faculty and staff
- communicates with the Val A. Browning Center staff to help facilitate efficient and effective performances within the Browning Center.

According to Thom Priest, the current chair, he:

- directs assessment plans for music and files an annual assessment report.
- regularly attends the annual meeting of the NASM, the Professional In-service of the Utah Music Educators Association, the Chairs meetings with the Dean of Arts & Humanities and the Music Majors meetings with the Utah System of Higher Education (USHE).
- meets with students to discuss a variety of issues and regularly meets with new students that attend orientations systems throughout the year.

DPA Chair Dr. Thom Priest also adds that, although the position is supposed to be a 10-month position, it is unrealistic to complete all of these assignments within a 10-month period. He advocates appointing a chair for the school of music and chair for the programs of theatre and dance

Outreach and Recruiting Coordinator

Currently recruitment efforts primarily are the responsibility of faculty in dance, music and theatre. Faculty must allocate a large amount of time to recruiting efforts, and it would be extremely helpful if the DPA had an individual that could manage its recruiting and outreach efforts. The DPA has many programs that service the campus and community. These include the Piano Preparatory Program, the Strings Project, Moving Company (Dance Outreach Program) and the Wildcat Marching Band and Pep Band.

Adequacy of Facilities and Equipment

The DPA is short of space. In the last two years the Theater Program has added two new faculty positions, and it is difficult to find additional office space. The Dance Program utilizes room 38 as the main dance studio space in the Browning Center. Additionally, gymnasium rooms SG232/233 are made available to Dance. The Dance Program performs in the Allred Theater in the Val A. Browning Center for the Arts. Occasional Dance performances are also held in the Austad Auditorium and the Eccles Theater. In cooperation with the Browning Center, the DPA is currently gathering input on improving sound and lighting systems in the performance venues.

Adequacy of Library Resources

<u>Bound Volumes</u>	<u>568,641</u>
<u>Electronic Resources</u>	<u>94,769</u>
<u>Journals (current print subscription)</u>	<u>718</u>
<u>Government Publications</u>	<u>212,602</u>
<u>Audio Recordings</u>	<u>9630</u>
<u>Video Recordings</u>	<u>13,873</u>
<u>Maps</u>	<u>68,012</u>
<u>Microforms (Fiche and Film)</u>	<u>640,493</u>
<u>Kits</u>	<u>675</u>
<u>CD-ROMS</u>	<u>2179</u>

The Weber State University library collections continue to grow and improve. More than 5,500 print volumes, nearly 500 videos, and 250 CD's were added. The greatest area of growth continues to be electronic resources. WSU students and faculty now have access to nearly 95,000 e-journals, references resources and e-books. The use of these resources is reflected in the number of visitor sessions to our website, totaling more than 1.1 million this past year. The number of requests for reference/research assistance and information literacy instruction also continues to increase. In 2012/13, more than 38,000 questions were answered at the public services desks, and information literacy instruction was provided to more than 7,000 students.

A number of improvements to the building occurred in 2012/13. The Mac classroom was redesigned and the technology expanded, as was the technology in four group study rooms. The badly worn carpet on the north side of the second level and on the south side of the lower level was replaced, and the renovation of the Archives Reading Room and the adjacent office space was completed. The Reference & Information Services area was re-configured, making the space more open and inviting, and new study tables and chairs purchased to replace worn and uncomfortable furniture. Additionally, to conserve water, the plumbing fixtures in all of the restrooms were replaced.

The library will receive \$12 - 14 million to renovate the building. The planning phase of the project will begin immediately with a projected renovation start date of summer 2014. The renovation will focus on improving the library for current and future WSU students. Many of the improvements we hope to make will be based on input received from students over the past couple of years. Students have repeatedly requested additional technology enhanced group study rooms, more designated quiet study space, a café, short-term metered parking near the building and more openness and natural light.

G. Relationships with External Communities

Description of Role in External Communities

The Dance Program's primary relationships within the community are with the local school districts. Each year dance courses DANC3910 and 3911 (Moving Company) and DANC 3860 (Field Experience) reach out to local school districts in order to share dance education experiences and performances. This ongoing outreach often ties in to the curriculum but is not limited to subject matter and can be the study of dance as a performing art. Other community partnerships are tied into work with local non-profits who thrive on student volunteer work for artistic and non-artistic assistance. The courses listed above maintain the CEL designation (Community Engaged Learning). This designation, issued by the WSU Center for Community Engaged Learning (CCEL) through an approval process, let's students know that these courses require community based learning. Additionally, the CCEL provides resources and support for students and faculty participating in these courses.

All full-time faculty members participate in outreach dance activities. More recently, the Dance Program has begun to consistently extend beyond Northern Utah and beyond the program's regular attendance at the Northwest Region's American College Dance Association festivals. Examples include Dance Mission Theatre in San Francisco CA., Women's Center Mozambique Africa, Salt Lake Center for Science Education, and the Uintah School District.

Summary of External Advisory Committee Minutes

N/A

H. Results of Previous Program Reviews

Problem Identified/ Dance Program Specific	Action Taken	Progress
Issue 1 Recommendation to the Department of Performing Arts to improve advising system.	Previous 5 Year Program Review:	
	Year 1 Action Taken:	Divided advising responsibilities between all three full-time faculty members.
	Year 2 Action Taken:	Faculty Cattracks training and created student group advising sessions.
	Year 3 Action Taken:	Revised advising documents.
	Year 4 Action taken:	Generated degree maps as advising tool.
Issue 2 Recommendation to the Department of Performing Arts to enhance student cross-disciplinary collaboration opportunities and connect with off-campus organizations.	Previous 5 Year Program Review:	
	Year 1 Action Taken:	Dance Program's <i>Green Map Project</i> , directed by Joanne L. Lawrence, in collaboration with WSU Geography Program, Repertory Dance Theatre and Green Map International. 2010/2011
	Year 2 Action Taken:	Dance Program's <i>Coil</i> , directed by Erik Stern, in collaboration with WSU English and WSU Music (Choral) Programs. 2011/2012. Presented at American College Dance Festival Northwest Region and the National Council on Undergraduate Research.
	Year 3 Action Taken:	Dance Program's <i>Windows to Bach</i> , directed by Amanda Sowerby, in collaboration with the WSU Piano Program. Presented at the Rocky Mountain Choreography Festival, Utah

		Music Teachers Association and the National Music Teachers Association Conferences. 2012/2013
	Year 4 Action taken:	Dance Program's <i>Mozwoc Project</i> , directed by Joanne L. Lawrence, in collaboration with WSU Women's Studies program and WSU Geography program. The MOZWOC Project consisted of collaboration between WSU and No Poor Among Us. The group's mission was to complete the construction of a women's center that provides education and support to the women of Mozambique. The dance program participated in a cultural exchange by learning some of the local dances and teaching the people some Western dance styles.

Summary Information (as needed)

- This year (2014/2015) the Dance Program continues its drive to create opportunities for dance students to experience cross-disciplinary educational experiences. Under the direction of Erik Stern dance students are collaborating with Physics professor Adam Johnston on Dance Science Fest; A Body in Motion, an exploration of the physics of Dance. Additionally, Erik Stern has joined forces with two WSU mathematics professors to create "Pattern Play", a Math-Honors (Creative Arts) hybrid course that fulfills a Qualitative Literacy requirement in order to address graduation rates and is based on 25 years of research. Many of our students are also supported in their independent creativity and research across disciplines. It is not unheard of to have dancers and choreographers

working within the Theater Program. Additionally, through course DANC4700 (Creative Synthesis) senior thesis students are required to recruit a faculty member outside of the Dance Program for their thesis committees.

- In addition to the strategies listed above, although not a result of the previous program review, the Dance Program has been making concerted efforts to recruit new students.

Activities around recruitment include:

1. Annual WSU High School Dance Workshop and Scholarship Auditions
2. Faculty and students guest teaching in area high schools
3. Recurring hosts of the Northern Utah High School Dance Festival
4. Creating DANC1010; Introduction to Dance concurrent enrollment at area high schools
5. Coordinating with the WSU Recruitment Office to build and implement strategies that go beyond Northern Utah while also adding social media to our recruiting tool kit.

Dance collaborations within the DPA in the last five years:

Mockingbird- Directed by theater professor Tracy Callahan with choreography by dance adjunct Sara Pickett and dance major Rodolfo Rafael. 2014

Of Myth and Mud-Directed by theater professor Dr. Jennifer Kokai with choreography by dance faculty Amanda Sowerby. 2013

Theater professor Dr. Jennifer Kokai and Dance professor Erik Stern team-teach for Kennedy Center American College Theater Festival (KCACTF) regional theater festival. 2012

Dance major Rodolfo Rafael presents with KCACTF. 2012

Theater professor Tracy Callahan holds Viewpoints master class for dance majors. 2010

Theater professor Jim Christian consistently teaches curriculum for both the Dance Program and the School of Music: Dance for Musical Theater for the Dance Program and High School Musical for the School of Music.

Planning for future DPA collaboration:

DPA Salon. A bi-annual sharing of student works across the DPA.

DPA Performance Punch. Students receive punch card and comply with requirement to attend specified number of productions in all three areas per year.

DPA Creative Process course. The development of a required course within the DPA that is team-taught across the 3 areas and is required enrollment by all majors and minors of the DPA.

Engage the Hurst Artist/Scholar in Residence more effectively across the entire College of Arts and Humanities.

Summer Youth Dance and Theater Camp, with assistance by newly appointed WSU Beverley Taylor Sorenson Arts Learning Program Endowed Chair, Tamara Goldbogen.

I. Action Plan for Ongoing Assessment Based on Current Self Study Findings
Action Plan for Evidence of Learning Related Findings

Problem Identified	Action to Be Taken
<p>Issue 1</p> <p>Identifiable need to expand Dance Education Secondary Degree to a Pre-K-12 Program.</p>	Current 5 Year Program Review: Create Objectives
	Year 1 Action to Be Taken: Form summer young people dance study facilitated by Dance Ed. Majors under the direction of Dance Program faculty.
	Year 2 Action to Be Taken: Begin surveying student population, the Moyes College of Education, local community, local elementary schools and other USHE institutions for feedback on Pre-K- 12 Dance Education Program.
	Year 3 Action to Be Taken: Take revised curriculum through approval process.
	Year 4 Action to Be Taken: Begin implementing Pre-K -12 Dance Education Program
<p>Issue 2</p> <p>Need to create more opportunities for dance students to assume positions of leadership within the program as they progress.</p>	Current 5 Year Program Review: Creative Objectives
	<p>Year 1 Action to Be Taken: (Introducing)</p> <ul style="list-style-type: none"> • Form summer young people dance study, facilitated by Dance Ed. majors, mentored by Dance Program faculty. • Expand on Arts Bridge opportunities for Dance majors to train as Art Specialists. • Continue to build on the strength of our interdisciplinary endeavors. • Continue to encourage and support the choreographic and performance opportunities of our students both on and off campus.
	Year 2 Action to Be Taken: Building on bullet points from year one.
	Year 3 Action to Be Taken: Identifying students who may take leadership roles in actions listed above, under the mentorship of Dance Program faculty.
	Year 4 Action to Be Taken: Identify strengths and weaknesses in implementation and adjust accordingly.

Summary Information N/A

Action Plan for Staff, Administration, or Budgetary Findings

Problem Identified	Action to Be Taken
Issue 1 Budgetary support for dance concerts.	Current 5 Year Program Review: The dance program requested support from WSUSA (Weber State University Student Association) and was granted that support in the sum of \$1,000 per semester to assist in the hiring of a lighting designer (LD) for Fall and Spring Concerts. Typical fee for LD ranges from \$1,800-\$2,000 per semester.
	Year 1 Action to Be Taken: Work with Browning Center staff to cut costs.
	Year 2 Action to Be Taken: Participate with Browning Center Steering Committee to devise programmatic outline.
	Year 3 Action to Be Taken: Test solutions in evaluations.
	Year 4 Action to Be Taken: Adjust planning as necessary.
Issue 2 N/A See Appendix F for Chair response to previous 2010 Program Review.	Current 5 Year Program Review:
	Year 1 Action to Be Taken:
	Year 2 Action to Be Taken:
	Year 3 Action to Be Taken:
	Year 4 Action to Be Taken:

Summary Information (as needed)

For about twenty-five years the DPA's Theater Program assisted the Dance Program in lighting design, stage management, stage crew (through the use of their practicum students), and costume design and construction for the Dance Program's fall and spring dance concerts. In the last eight years, there has been continued growth of the Department of Performing Arts, and the Theater Program has met this challenge by simultaneously adding a tenure line and removing Dance Program technical support from its faculty design responsibilities. The last of Theatre's support was cut last year, save the essential and much-appreciated option of hiring Costume Studio Coordinator Jean-Louise England to design for Dance concerts.

There has been little budgetary increase to meet this now large gap in concert support. It must be added that having students perform and choreograph in conjunction with designers and technical crew is a fundamental curricular part of any credible dance program. The Dance Program now works overtime to meet this fundamental requirement. The Dance faculty now adds the task of “producing” to the customary academic load of directing, choreographing and mentoring. This producer job is not represented in any course load.

To clarify how costs work within the DPA, all performances must rent performance space from the Browning Center. As mentioned above, Dance – unlike Theatre – does not have Lighting Design and Stage Management faculty. Therefore the Dance Program must hire independent contractors and Browning Center employees to run its two annual dance concerts. As a stopgap measure the Dance Program requested, and was granted, \$1000 per semester from the Weber State University Student Association, to assist with the hiring of a lighting designer; however, this amount covers about half of that cost. No lasting solutions to address these changes have been found, despite discussions with the Development Office and administrators. The costs have been met with some help from the DPA and by shifting funds designated for guest teaching artists and choreographers, festival travel and financial support of undergraduate student research. As a point of note, all Department of Performing Art creative productions receive some operating budget monies from Weber State University Student Association.

Faculty experience sapped energy and time in year-round fundraising efforts.

Examples include:

- Kickstarter and Indiegogo campaigns
- dance concert opening fundraising receptions
- discussions with the WSU development office
- continual grant writing

The Dance Program will continue to look for sources to add financial stability and allow our program the breathing room for students and faculty. It is unfortunate, however, that as the DPA is adding named scholarships in Theater and Music, the Dance Program has been omitted from these monies and discussions.

I. Summary of Artifact Collection Procedure

Artifact	Learning Outcome Measured	When/How Collected?	Where Stored?
Mid Term and Final Exams (Video and Written)	Learning Outcomes 1-4	1-2 times per semester	Electronic Format and/or Chi Tester Warehouse
Concert Critique papers	Learning Outcomes	2-3 times per semester	Electronic Format and/or Chi Tester Warehouse
Research Papers	Learning Outcomes	2-6 times per semester	Electronic Format and/or Chi Tester Warehouse
Power Point Presentations	Learning Outcomes	1-2 times per semester	Electronic Format and/or Chi Tester Warehouse
Journals	Learning Outcomes	1-2 times per semester	Electronic Format and/or Chi Tester Warehouse
Quizzes	Learning Outcomes	2-8 times per semester	Electronic Format and/or Chi Tester Warehouse
Electronic Portfolios	Learning Outcomes	1 times per semester	Electronic Format and/or Chi Tester Warehouse
Senior Thesis Research (Video and Written)	Learning Outcomes	1 times per semester	Electronic Format and/or Chi Tester Warehouse

Summary Information (as needed)

N/A

APPENDICES

Appendix A: Student and Faculty Statistical Summary

	2009-10	2010-11	2011-12	2012-13	2013-14
Student Credit Hours Total	1,608	1,894	1,986	1,923	1,650
Student FTE Total (in DPA)	508.07	541.93	535.23	526.87	471.27
Student Majors	29	25	32	43	40
Program Graduates	3	4	2	0	3
Student Demographic Profile (in DPA)					
Female	202	232	224	245	211
Male	140	145	120	140	136
Faculty FTE Total (in DPA)	32.95	33.36	31.98	29.69	
Adjunct FTE	11.28	13.03	12.87	10.58	
Contract FTE	21.67	20.33	19.11	19.11	
Student/Faculty Ratio (in DPA)	15.42	16.25	16.74	17.75	

Note: Data provided by Institutional Research

Summary Information (as needed)

N/A

Appendix B: Contract/Adjunct Faculty Profile

Name	Gender	Ethnicity	Rank	Tenure Status	Highest Degree	Years of Teaching	Areas of Expertise
Joanne L. Lawrence	Female	Caucasian	Professor	Tenured	MFA in Dance	34	Ballet, Dance History, Community Outreach
Amanda Sowerby	Female	Caucasian	Associate Professor	Tenured	MFA in Dance	24	Ballet, Dance Kinesiology, Dance and Technology
Erik Stern	Male	Caucasian	Professor	Tenured	MFA in Dance	30	Modern Dance Performance, Choreography and Arts-Integration
Josie Patterson-Halford	Female	Caucasian	Adjunct	Non-tenure track	BA in Dance	10	Modern Dance Performance and Choreography
Michael Hamblin	Male	Caucasian	Adjunct	Non-tenure track	PhD Performing Arts	35	World Dance
Deja Mitchell	Female	Caucasian	Adjunct	Non-tenure track	BS in Modern Dance	15	African Dance
Sara Pickett	Female	Caucasian	Adjunct	Non-tenure	MFA in Modern	14	Modern Dance and Hip Hop

				track	Dance		History Performance Choreography
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Summary Information (as needed)
N/A

Appendix C: Staff Profile

Name	Gender	Ethnicity	Job Title	Years of Employment	Areas of Expertise
Georgene Ady	F	Caucasian	Secretary	16 Years	Admin. and Scheduling
Melissa Chauvet	F	Caucasian	Budget Specialist	3 years	Accounting
Christine Denniston	F	Caucasian	PR/Marketing Director	2 years	PR and marketing
Jean-Louise England	F	Caucasian	Costume Shop Manager	8 years	Costume Build
Mark Maxson	M	Caucasian	Multimedia Specialist	23 years	Technology
Matthew Kinney	M	Caucasian	Dance Accompanist	5 years	Percussion
Heidi Robinson	F	Caucasian	Office Assistant	3 years	Website Manager
Tanner Williams	M	Caucasian	Dance Accompanist	Less than 1 year	Percussion
Gerta Grimci Wiemer	F	Caucasian	Dance Accompanist	Less than 1 year	Classical Piano

Summary Information (as needed)

N/A

Appendix D: Financial Analysis Summary

Performing Arts					
Funding	09-10	10-11	11-12	12-13	13-14
Appropriated Fund	2,288,111	2,151,562	2,104,579	2,228,971	2,208,254
Other:					
Special Legislative Appropriation					
Grants or Contracts					
Special Fees/Differential Tuition	189,788	182,917	199,585	205,904	201,352
Total	2,477,899	2,334,479	2,304,164	2,434,875	2,409,606

Note: Data provided by Provost's Office

Summary Information (as needed)

N/A

Appendix E: External Community Involvement Names and Organizations

Name	Organization
	Ogden Weber Community Action Partnership/ Head Start Program
	Ogden City and Weber County School Districts
Athena Poole; USDB Instructor	Utah School for the Deaf and Blind
Charlotte and David Hamblin; Founders	No Poor Among Us
Larry Madden; Principle	Salt Lake Center for Science Education
Mark Dockins, Superintendent	Uintah School District. Vernal, UT.
Linda C. Smith; RDT Artistic Director	Repertory Dance Theatre
	Green Map International
Michelle Johnson; Clearfield High School	Northern Utah High School Dance Festival
Pam Musil; BYU dance	Utah Dance Education Organization
Jana Monson; Founder	Creative Arts Academy
Kara Johnson; Instructor	Syracuse Arts Academy
Krissy Keefer; Founder	Dance Mission Theater SF, CA.
Alysia McAvoy	Sego Lilly Foundation
Many of our students teach throughout northern Utah	Private Sector Studios
	Your Community Connection
	Catholic Community Services/Hall Food bank
	Marshall White Center

Appendix F: External Community Involvement Financial Contributions

Organization (2012-2014)	Amount	Type
Community at large. (Orchestrating Fundraising Evening)	\$2, 500	Individual Donations
Community at large. (Indiegogo and associated fundraising efforts for trip to Mozambique Africa)	\$5,000	Individual Donations
Community at large. (Kickstarter and associated fundraising for trip to San Francisco, CA.)	\$5,000	Individual Donations

Appendix F: Dr. Thom Priest, DPA Chair, responds to 2010 Program Review.

*Review was conducted as Department of Performing Arts

Issue 1:

The previous chair was gone extensively during the summer months, so he was limited in his ability to attend summer orientations and coordinate these efforts.

When I became chair, I made changes in who advises who in music. I also discussed advising issues with the dance faculty and I believe they made changes in how they approached advising students. The dance faculty have been very responsible in attending summer orientations to meet with new dance students. The Theatre faculty generally meet with new students in the summertime. This has primarily fallen on the shoulders of Tracy Callahan and Jim Christian, and it would be good if they could more fairly share this responsibility. Sometimes the department chair has met with Theatre students and hopefully has not misadvised them. In the summertime Thom Priest and Carey Campbell have generally advised music students. It would be good if music faculty would also share this responsibility.

Issue 2:

Although we usually function as three departments, when we collaborate, it is amazing. Two noteworthy collaborative events have occurred since the last program review. One was the Baroque Dances and Bach project. I don't recall the actual name. This involved music and dance faculty and an emeritus professor of art. The second was "Coil", a collaboration between dance and the chamber choir. This was highlighted at the NCUR conference in 2011.

Issue 3:

One of the Theatre professors left the university, which seemed to make this issue less important. The Department met recently to discuss one renewed position and one new position.

Issue 4:

Student fees from the SFRC have been the most reliable source of funding the DPA. We are currently in the process of instituting a fee to replace technology in the Performing Arts Lab. The Budget specialist by request of the chair provided a report to the faculty and staff on the budget and budget related issues.

Appendix G: Dance faculty funding received within the university since past program review.

Amanda Sowerby:

2013 for *WSU Dance Program Presents in San Francisco*

WSU Research, Scholarship and Professional Growth Hemingway Excellence Award

2012 for *Dances of the Western Migration* (with Michael Hamblin)

- WSU Research, Scholarship and Professional Growth Hemingway Collaborative Award

2012 for *Windows To Bach* (with WSU Piano Program)

- WSU Research, Scholarship and Professional Growth Hemingway Faculty grant

2011 for *Telematic Dance* (with Todd Courage)

- WSU Research, Scholarship and Professional Growth Hemingway Research
- DPA Travel Award for presentation of *Telematic Dance* at the National Dance Education Organization's annual conference, L.A., CA.

2010 for Moving Company *Winter Haiku* (with Alysia Shields-McAvoy)

- WSU Research, Scholarship and Professional Growth Hemingway Research
- WSU Aland E. and Jeanne N. Hall Endowment for Community Outreach Funding

2010 for Moving Company-*Winter Haiku at the World Dance Alliance Global Event NYC*

- WSU Research, Scholarship and Professional Growth Hemingway Vitality Award

Erik Stern:

2014 for *Dance Science Fest - A Body in Motion* (with Adam Johnston):

- WSU Aland E. and Jeanne N. Hall Endowment for Community Outreach Funding,
- The John A. and Telitha E. Lindquist Faculty Fellowships for Creative and Artistic Endeavors
- WSU Hemingway Collaborative Award.

2011 for *COIL* (collaboration with Mark Henderson)

John A. and Telitha E. Lindquist Faculty Fellowships for Creative and Artistic Endeavors

Joanne L. Lawrence:

2010

- Professional Outreach Program in the Schools through Repertory Dance Theatre \$10,500
- The Dean W. and Carol E. Hurst Artistic/Scholar in Residence Endowment \$10,000
- Hemingway Faculty Development Trust (Collaborative) \$5,950
- The Telitha E. & John A. Lindquist Fellowship for Creative & Artistic Endeavors \$4,300
- RAMP (Recreation, Arts, Museums & Parks, Weber County) \$2000
- WSU Alan E. and Jeanne N. Hall Endowment for Community Outreach Funding \$11,520
- Matching monies from College of Arts and Humanities, College of Social and Behavioral Sciences, Department of Performing Arts, Geography Department \$600
- Ogden City Schools for bussing \$180

2011

- Research, Scholarship & Professional Growth (RSPG) Instructional Development \$3,105

2014

- Hemingway Faculty Development Trust (Collaborative) \$8,400
- Benefit Concert at the Ziegfeld (Judy Gorman, singer) \$800
- Silent Auctions \$400
- Crowd Funding (Indiegogo) \$200

Donations to Dance program

- Orchesis (co-directed with Amanda Sowerby) \$506
(\$253 to Patti O'Neal Scholarship; \$253 to help 2 students go to Mozambique)

Additionally:

The Dance Area participated in fundraising efforts to build a women's center in Boane, Mozambique \$ 50,000 was raised.

Dancers held events with money going directly to them to help with Mozambique travel:

- Metro Bar: Dance Evolution SLC Comic-Con FanX Kick-Off Party with DJ/DC
- MOZWOC FUN(draiser) DAY
- Yard Sale 8:00 a.m.-12:00 p.m.
- Pampered Chef Party 2:00 p.m.
- Carnival 5-8 p.m.
- Live Auction 7 p.m.

Students also raise funds to support their research projects. This year Madison Jones and Lindsay Blackman wrote a grant to the Office of Undergraduate Research and were awarded \$900. This money is going for materials to make costumes for Jones' Senior Choreographic Thesis to be performed in Orchesis Dance Theatre.