



WEBER STATE UNIVERSITY
Lindquist College of Arts & Humanities

— DEPARTMENT OF —
**PERFORMING
ARTS**

DANCE | MUSIC | THEATRE

WSU Five-Year Program Review
WSU Department of Performing Arts- Theatre
Self-Study Document, Fall 2014

Cover Page

Department/Program: Theatre

Semester Submitted: Fall 2014

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This study includes written contributions from Thom Priest, Department of Performing Arts Chair and information solicited from the entirety of the Theatre faculty and staff.

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A. Brief Introductory Statement

Communicating through performance is one of the fundamental human activities. As small children we learn through play, pretending to be someone or something we are not. We make up elaborate games of make believe in order to make sense of the world.

The art form of Theatre has always been asked to teach and to please. Our students take the natural impulse to pretend and refine that into skills. These skills include practical things like movement, voice, character building, theatrical design and construction, writing and analyzing scripts. But they also include higher level thinking skills like executive function, developing discipline and self-control, and metacognition, an awareness of what one is good at and what skills one needs to improve.

Theatre students must complete a sequence of formal course work that includes University general education, core theatre courses, and focus or specialty courses. Formal course work is complemented by a sequence of experiential learning opportunities in the theatre. Students and faculty develop individualized programs of course work and practical experience, including a junior seminar, annual juries, portfolio preparation, various practica, and opportunities for individual theatre projects.

Study of theatre provides students with useful tools to contribute to and make positive changes in society. Theatre students learn about diverse historical eras, communities and technologies. Theatre challenges students to be creative and to translate that creativity into applied processes to think precisely, speak confidently in public, work productively with others, visualize abstract concepts and represent those concepts concretely. Theatre skills are useful in a variety of professions including, but not limited to, business, government, law, journalism, and public relations.

B. Mission Statement

The Theatre Arts area of the Department of Performing Arts provides scholarly, creative, collaborative and practical theatre experience for students.

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, theatrical design, script writing, theatre education, dramaturgy, and stage and theatre management;
3. Use and develop higher level thinking skills including analysis, synthesis, and creation in understanding and organizing knowledge;
4. Prepare students for careers or professional schooling in those fields that require strong presentational skills, creative problem solving, effective collaboration, and an understanding of human experience.

C. Curriculum

Curriculum Map

	LO 1	LO 2	LO 3	LO 4	LO 5	LO 6	LO 7	LO 8	LO 9	LO 10	LO 11	LO 12
THEA1013 Intro to Theatre	E					E	E		U	E		
THEA1030 Voice & Movement	E					U	U	U	U	U		
THEA1033 Acting I	E					U	U	U	U	U		
THEA1043 Intro Musical Thtr	U	E	E	E	U	U	U	E	U	E		
THEA1051 Freshman Seminar	U					U	U			U		
THEA1223 Makeup	U					E	U	U	E	U		
THEA1713 Script Analysis	U					U	U	U	E	U		
THEA2012 Scenery							E	U		U		
THEA2022 Costume	E					E	U	E		U		
THEA2032 Lighting							E	U		U		
THEA3103 Directing I	U					U	U	U	U	U		
THEA3303 History & Lit I	E					U	E	U	E	U		
THEA3313 History & Lit II	E					U	E	U	E	U		
THEA3991 Junior Seminar	U	U	E	E	E	U	U	U	U	U		
THEA4851 Tech Practicum								U		U		
THEA2403 Stage Management						E	U	U		E		

E = Emphasized, U = Utilized

Summary Information (as needed):

The above chart summarizes the information for the Theatre Core classes required of all majors. The theatre area has mapped out additional classes, but they are electives or specific to one program or emphasis and not something all students are required to take. Note that Learning Outcomes 11 and 12 are not represented, because they are achieved in THEA 4713, Theatre in

Secondary Education, an upper division class that is required of all Theatre Education Majors and Minors but not of any other theatre student.

D. Student Learning Outcomes and Assessment

Measurable Learning Outcomes

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

1. Have writing skills and ability to use research tools (library, internet, etc.).
2. Be able to research, prepare, and perform roles in musical theatre with depth in each of the three disciplines: acting, singing, and dancing.
3. Be able to learn choreographic sequences and demonstrate them with security, character, and stage presence.
4. Be able to read music and demonstrate sight-singing skills.
5. 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), theory, and history.
6. Have a practical, working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations.
7. Have the ability to critically evaluate what they and others have created.
8. Develop necessary skills to be proficient in at least one area of theatre (performance, teaching, technical/design-costume, technical/design-scenery, technical/design-lighting, technical/design-sound, directing, theatre management, or playwriting), with the ability to identify, analyze and resolve specific problems pertaining to that area.
9. Understand the historical context of theatre, drama, and performance including plays, major figures, costumes, scenic innovations, and theoretical approaches, and how these relate to contemporary society and culture.
10. Have experience with individual and collaborative processes needed to produce and understand theatre.
11. Be able to articulate a philosophy of theatre education on a secondary level and create a program based upon this philosophy.
12. Be able to demonstrate effective teaching strategies, classroom management skills, and syllabi design for secondary theatre education.

Summary Information (as needed)

Rather than compose Learning Outcomes for each individual program or major, the theatre area opted to create twelve outcomes for the program as a whole.

Evidence of Learning: General Education Courses

THEA CA 1033 - ACTING I FOR NON-MAJORS

Evidence of Learning: General Education Courses					
Creative Arts					
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*				
Create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Creative Assignments: Individual and Group	85% of students will earn a C or higher on final projects	95% of students earned a C or higher on final scene projects.	Students demonstrated required skills.	No pedagogical action is needed at the current time.
	Quizzes, Exams, Papers	85% of students will earn a C or higher on their final projects			
Demonstrate 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.	Quizzes, Exams, Papers	85% of students will earn a C or higher on final projects	80% of students earned a C or higher on final projects.	Benchmark was not met because 3 students failed to turn in anything and one committed academic dishonesty.	Students will be reminded of deadlines and encouraged to submit their work.
	Group presentations	85% of students will earn a C or higher on their final projects			

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

THEA CA 1023- INTRODUCTION TO FILM

Evidence of Learning: General Education Courses

Creative Arts

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
Create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Creative Assignments: Individual and Group 1) Discussion postings in Canvas 2) In-class group discussions 3) Weekly individual weekly written reports	Over 85% of students demonstrate knowledge of the field of study by using the correct terminology on all written assignments.	75% of students completed the required writings and discussions that demonstrated understanding of terminology.	10% of students beyond the acceptable minimum are not meeting the standard.	While the majority of students are meeting the standard, deficient students will be directed to the university writing center and Canvas will be set up to send students a reminder about the assignment.
	Quizzes, Exams, Papers 1) 3 quizzes that test film terminology and techniques	75% of students will earn a B or higher on their quizzes. 85% of students will earn a C or higher on their quizzes.	31% of students earned a B or higher on their quizzes. 66% of students earned a C or higher on their quizzes.	Students are not meeting General Ed thresholds for this class.	Students in the online sections fare worse than those in face to face classes on quizzes. To encourage students in online settings to improve, students will be allowed to take the quizzes until they are successful.
Demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of	Quizzes, Exams, Papers 1) Write a film analysis paper 2) 5 questions-written responses to each chapter of the textbook	75% of students will earn a B or higher on their analysis paper. 85% of students will earn a C or higher on their analysis paper.	68% of students earned a B or higher on their analysis paper. 77% of students earned a C or higher on their analysis paper.	Students are not meeting General Ed thresholds for this class.	After the initial submission of all written assignments the work is returned to the students with suggestion for improvements and steps to complete this task.

Evidence of Learning: General Education Courses					
Creative Arts					
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*				
art from various traditions, time periods, and cultures.	Group presentations- None, the face-to-face class has an enrollment of 45 and meets in a tiered classroom that makes group presentation unwieldy. Other sections are taught online.	NA			

*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):

Introduction to Film is the General Education class with the most mitigating factors. It is one of our largest classes, it is primarily taught by Contingent Faculty, and many sections are taught primarily online. This impacts participation, engagement, and completion rates. As we continue to assess this class, we continue to work on ways that our Contingent faculty can use innovative teaching strategies to improve their class's performance.

Evidence of Learning: Courses within the Major

Evidence of Learning: Courses within the Major					
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*				
Learning Outcomes 2, 6, and 10: Outcome 2: Be able to research, prepare, and perform roles in musical theatre with depth in each of the three	Measure 1: Grades for Student Performance and Technical Practicum Measure 2: Main Stage	Measure 1: 85% of students will earn a C (completing at least 30 hours of satisfactory work). Measure 2: Play successfully	Measure 1: 90% of students earned a 70% or better on Practicum. Measure 2: WSU theatre produced 5 full	Measure 1: Students successfully demonstrated skills. Measure 2: WSU	Measure 1: No curricular or pedagogical changes needed at this time. Measure 2: No curricular or

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
disciplines: acting, singing, and dancing. Outcome 6: Have a practical working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations. Outcome 10: Have experience with individual and collaborative processes needed to produce and understand theatre.	Productions (which includes 2 musicals per academic year)	opens and audience attends	productions and student directed one acts. WSU was invited to bring their production of "Charm" to the regional KCACTF festival	productions continue to be high quality, as demonstrated by festival success and students demonstrate skills to produce plays.	pedagogical changes needed at this time.
Learning Outcome 3: 3. Be able to learn choreographic sequences and demonstrate them with security, character, and stage presence.	Measure 1: Students' final performances in THEA 3440 Dance for musical theatre	Measure 1: 85% of students will earn a C on their final dance performances	Measure 1: 100% of students earned a C or higher.	Measure 1: Students successfully demonstrated skills.	Measure 1: No curricular or pedagogical changes are needed at this time.
Learning Outcome 1 and 9. Outcome 1: Have writing skills and ability to use research tools (library, internet, etc.). Outcome 9: Understand the historical context of theatre, drama, and	Measure 1: Student final projects in Theatre History. Students were required to undertake original research in theatre history and then produce a paper or artistic work with a written statement to	Measure 1: 85% of students will earn a C or higher on their final theatre history project/papers.	Measure 1: 91% of students enrolled in the classes earned a C or higher on their final theatre history project/papers.	Measure 1: Students successfully demonstrated skills.	Measure 1: No curricular or pedagogical changes needed at this time.

Evidence of Learning: Courses within the Major					
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*				
performance including plays, major figures, costumes, scenic innovations, and theoretical approaches and how these relate to contemporary society and culture.	demonstrate their original research argument.				
Learning Outcomes 3, 7, 8, 11, 12 Outcome 3: Outcome 7: Have the ability to critically evaluate what they and others have created. Outcome 8:	Measure 1: Students will be assessed on artistic and presentational skills through faculty juries twice a year. At this presentation, along with performing or showing other work, students are asked to reflect upon their work over the course of the semester and articulate their strengths and weaknesses.	Measure 1: Students will demonstrate progress from year to year in Jury examinations, with scores increasing each year.	Measure 1: Freshmen receive the lowest overall score of 2.9, Sophomores 3.3, Juniors, 3.5, Seniors 3.6, and graduating seniors 4.5. See appendix B for full Jury data.	Measure 1: Jury data reveals a clear progression of overall success through the course of the program. See appendix B for full Jury data analysis.	Measure 1: Jury data revealed that students received the weakest scores on movement and design/tech approach. Curriculum will be revised to offer more movement and strength training classes. All design/tech classes have moved from half semester to full semester to better include planning and support paperwork for design.
Outcome 11 and 12 Outcome 11: Outcome 12:	Measure 1: Students are required to develop a teaching portfolio with a teaching philosophy, National and	Measure 1: 95% of students will receive a C or higher on their teaching portfolios Measure 2: Students in	Measure 1: 100% of students received a C or higher on their teaching portfolios.	Measure 1: Students successfully demonstrated skills. Measure 2: Students	Measure 1: No curricular changes needed at present. Measure 3: No curricular

Evidence of Learning: Courses within the Major					
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*				
	State learning standards, unit and lesson plans, and supplementary materials on pedagogy.	“Education Block” and Student Teaching state they feel prepared in surveys.	Measure 2: 100% of students in “educational block” and Student Teaching expressed feeling prepared by Theatre program	express indirect satisfaction with their mastery of these learning outcomes.	changes needed at this time.

*At least one measure per objective must be a direct measure; indirect measures may be used to supplement direct measure(s).

Evidence of Learning: High Impact or Service Learning

THEA 2203- Costume Technology (CBL)

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*				
Learning Outcome 1.A: To develop basic sewing skills and use the equipment in the costume studio.	Measure 1: Students create sewing samplers; each sample must be redone until correct.	Measure 1: Students learn to assess their work and know when it needs to be refined.	Measure 1: All students rework their samples until they achieve 100% completion.	Measure 1: Not all of the students start at the same skill level.	Measure 1: This class needs a prerequisite, THEA 2022, Costume Fundamentals. This would assure a basic beginning skill set.

Learning Outcome 2.A: To organize and perform the necessary steps involved in the creation of a specific costume for Treehouse Children’s Museum.	Measure 1: The quality of the final costume is assessed. Will this costume withstand the wear and tear that children will put it through?	Measure 1: Projects are scaled to the appropriate skill level and students often work with a partner so that each project is successful.	Measure 1: Whether or not the completed costume shows evidence of appropriate patterning, materials selection, and construction techniques.	Measure 1: Students successfully demonstrated competence. Although some students need to spend considerably more time to successfully complete their project.	Measure 1: Faculty agrees to submit the appropriate forms to add a prerequisite.
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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):

The Community Engaged Learning component of this course is the research, design and construction of costumes to be used by children visiting the Treehouse Children’s Museum, 347 22nd Street, Ogden, UT 84401. The project is designed to enhance classroom learning by constructing costumes that will be used in our community. Students first visited the museum to assess need and then working in teams designed costumes that will enhance exhibits at the museum. Each team will be responsible for at least 2 costumes and a research guide that shows the inspiration artwork or photograph, a short biography of the person represented and an explanation of the historic costume elements. Academically this is a different application and venue for costumes than the stages in the Browning Center and students will have to pay careful attention to construction techniques to assure durability. Several students were visitors to the museum in their youth and are happy to be able to “give back” in this way.

Students in this class have also presented their work at the CCEL Service Symposium, in 2011 and 2013.

E. Academic Advising

Advising Strategy and Process:

Weber State University has an academic advisor for the College of Arts and Humanities, Debbi Murphy, who helps students navigate their general education and University requirements.

Within the department, advising on Theatre Degrees is divided amongst a number of faculty within the Theatre Area. Musical Theatre students are advised by Jim Christian, Acting/Directing students by Tracy Callahan, Theatre Education and Generalist Students by Jenny Kokai, and Design/Technology/Management students by Catherine Zublin. Students are encouraged to meet with their advisor at the beginning and end of each semester to evaluate their progress and to plan for the following semester(s).

In addition, there are numerous materials to help students understand their degrees. There are both degree maps, which chart out an ideal four year plan, summary lists of all classes required for the degrees, and an automated program Cattracks that allows students to track their progress through their degrees.

The theatre department understands the advisor and advisee responsibilities to be the following:¹
Advisor Responsibilities:

- Understand and effectively communicate the curriculum, graduation requirements and University policies and procedures.
- Assist students in understanding the purposes and goals of higher education and its effects on their lives and personal goals.
- Encourage and guide students as they define realistic academic goals.
- Support students as they acquire the skills to develop clear and attainable educational plans.
- Provide students with information about and strategies for utilizing the available resources and services on campus.
- Monitor and accurately document discussions regarding the student's progress toward meeting their goals.
- Maintain the level of confidentiality provided by the Buckley Amendment (FERPA).
- Assist students in gaining decision making skills and skills in assuming responsibility for their educational plans and achievements.
- Promote and encourage students to develop productive working relationships with their professors.

Advisee Responsibilities: Advisees have clear responsibilities in order for the advising partnership to be successful. Among those responsibilities are the following:

- Schedule regular advisement appointments each semester.
- Come prepared to each appointment with questions or materials for discussion; be an active learner by participating
- Fully in the advising experience.
- Ask questions when needed.
- Keep a personal record of graduation progress and goals. Organize official documents (academic records, communications from professors or the advisement coordinator—including emails, letters, and/or phone calls).
- Clarify personal values and goals and provide the advisor with this information
- Become knowledgeable about University programs, policies and procedures.
- Accept responsibility for decisions made.
- Respond to official notification from the advisement coordinator (letters, emails, phone contacts, etc.) in a timely manner.
- Maintain effective working relationships with advisors, faculty and administrators

¹ Advisor and Advisee responsibilities charts used with permission from the Athletic Training Program Review chaired and written by Jennifer Ostrowski and Jennifer Turley

Effectiveness of Advising

At the current time, there are no major issues with advising. Students are able to meet with a faculty member who understands the requirements for the degree, consult materials that reinforce these requirements, and note their progress through Cattracks. Advising was one of the major issues mentioned in the last program review, but we believe that the criticisms have been taken into consideration and corrected.

Past Changes and Future Recommendations

We have no current recommendations for advising, as the system works well.

F. Faculty

Faculty Demographic Information

	Full Time	Adjunct
Faculty with PhD	1	
Faculty with MFA	5	6
Faculty with MS		1
Faculty with BA		4
Total	6	11

Programmatic/Departmental Teaching Standards

Theatre Area faculty and staff are held to both internal standards based upon program assessment and student performance and to the University evaluation system in the policies and procedures for tenure and promotion (per the tenure document and PPM 8-11). The department chair reviews faculty in their second year. Peer review committees review faculty teaching according to policy in their second and fifth year. Department and College ranking tenure and evaluation committees review faculty in their third and six years, also according to policy.

The theatre area works collaboratively to plan class schedules, and faculty collaborative assess all students and how their courses have improved their skills twice a semester at Juries. This allows faculty to make sure that the courses students are taking and the level of teaching in them is effective. One course per semester for tenured faculty and all courses per semester for non-tenured faculty and adjunct faculty are also evaluated by students on chi tester. Chi tester results include student commendations and recommendations. Numerical data based on a scale of one to five is interpreted and tracked by semester and over time. Faculty are expected to monitor student comments and scores and to adjust their teaching to improve upon relevant and appropriate student feedback.

Faculty Qualifications

Our entire full time tenure track faculty has the appropriate terminal degree from highly regarded institutions. Many of our adjuncts and teaching staff also have terminal degrees. Faculty remain up-to-date on the discipline as a whole by maintaining memberships and regularly attending conferences such as the United States Institute for Theatre Technology, the Association for Theatre in Higher Education, and The American Society for Theatrical Research.

Evidence of Effective Instruction

i. Regular Faculty

Results of end of course/instructor evaluations conducted on Chi Tester are included in each faculty member's professional file housed in the College Dean's office. End of course evaluation results are housed on Chi Tester and electronically by the department. Artifacts documenting classes are shared on a Google Drive that is accessible to all members of the Theatre Area. Furthermore, all faculty and full time staff participate in twice yearly juries that evaluate every single major in the program and allow us to determine the effectiveness of the education they have received over the duration of the semester.

In addition, the minimum standard for tenure in the College of Arts and Humanities is GOOD, therefore all tenured faculty have demonstrated quality teaching and tenure-track faculty are striving for this standard. Tenured faculty must also go under post-tenure review, which ensures continued teaching quality.

ii. Adjunct Faculty

Each adjunct faculty member is observed every semester by a faculty member of the Theatre Area with expertise in the subject being taught. Faculty submits an evaluation, through Google Documents, and the results are collated and available for review. Modeled after the observation document for Concurrent Enrollment, faculty are asked to evaluate adjunct instructor's course content, student assignments, student performance, classroom ambience, and instructional materials. Adjuncts are rated from 1 (poor) to 5 (excellent). Faculty members also have places to enter commendations and recommendations. At the end, they are asked for a summary judgment as to whether the adjunct's performance indicates they can continue to be employed, if they need additional training, or if they are not performing to a satisfactory level.

This information is review on a program level alongside student course evaluations. Evaluations are read with an emphasis on useful student feedback.

Mentoring Activities

New faculty members in the Theatre area are assigned a mentor when they begin their job. This mentor aids them with policies and procedures, syllabus and teaching development, and other questions. In addition, the Theatre faculty meets as a whole weekly, which allows faculty to ask for and receive mentoring from the entire faculty on a regular basis.

All new faculty members are advised and mentored on Tenure and Promotion policies and procedures by the Associate Dean who is a member of the Theatre Faculty and so is especially accessible.

Diversity of Faculty

The full time theatre faculty and staff is comprised of three men and five women. The theatre faculty is geographically diverse, coming from a range of schools and areas of the US. The theatre faculty is not racially diverse, all are Caucasian. In all hiring situations, the theatre faculty looks carefully at ways they could improve the diversity of the faculty, but have difficulty recruiting non-white applicants.

Ongoing Review and Professional Development

The theatre faculty is reviewed in a variety of manners. Notable ones include course evaluations every semester, a yearly review by the Dean and Chair of the Department of Performing Arts, and pre-tenure and post-tenure reviews.

Each member of the theatre faculty is supported by the Dean's office with a yearly amount of \$1000 towards professional development. Faculty must demonstrate that this money contributed meaningfully to professional development in teaching or through the creation and production of creative/scholarly work. Additional funds are available through University Research and Professional Growth Funds (RSPG) as well as Departmental Travel awards. The latter two are competitive grants. In the past two years alone, theatre faculty members have received five RSPG research grants, a Hemingway Collaboration grant, and two Lindquist Grants to support creative and scholarly works. Faculty members regularly attend workshops, presentations, panels, and other things that contribute to professional development both pedagogically and creatively.

G. 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. In addition, we benefit from the Marketing and PR specialist who works with the college as a whole and the college academic advisor. The staff undertakes a wide variety of activities that are crucial to the department. The theatre area feels that the staff in general is more than adequate in fulfilling their duties. We do feel that the college would benefit by hiring someone to focus on recruiting both in and out of state students.

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 really functions as three departments in one with a theatre department, a school of music, and a dance department. With very little overlapping coursework between dance, music and theatre, it is challenging to maintain the cohesiveness of a single department.

The half-time department chair manages five staff, 21 full-time faculty members and 44 adjunct faculty members. He has an extensive list of duties including overseeing hiring, budgeting, administrative paperwork, promotion and tenure, and building facilities. He meets with students to discuss a variety of issues and regularly meets with new students that attend orientations systems throughout the year. 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. It would be more reasonable to appoint a chair for the school of music and chair for the department of theatre and dance.

Because of the lack of an administrator particular to theatre, and the lack of a designated area head, administrative paperwork pertaining to curriculum, assessment, program review, scholarships and so forth is extremely burdensome. Theatre faculty are the only ones who could be expected to do this work, as it requires specialized knowledge, but no one on the theatre faculty is given a course reduction to allow them time to do the work. Administrative reports and duties are only increasing and the service expectations, on top of a very high teaching load and with increasing expectations of scholarly and creative agendas are becoming difficult to achieve.

Adequacy of Facilities and Equipment

In the last two years we have added two new faculty positions, and it is difficult to find additional office space. Other than this issue, the theatre area finds its facilities more than adequate. Equipment has been a problem, but faculty are working to write grants and to get updated technical equipment that will prepare students for the current theatrical working world. Theatre faculty hope for continued administrative support in achieving these aims.

Adequacy of Library Resources

The entire holdings of the Stewart Library at WSU according to the 2013 report are:

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

The 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.

At some point in the future, the library will receive \$12 - 14 million to renovate the building. 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.

The renovations have caused some concern, because the focus seems to be on the library as a social location and not a repository for books or journals. The library has addressed this with faculty. Arts and Humanities librarian Nicole Beatty is undergoing a comprehensive review of holdings with each department. Beatty has been very responsive in acquiring works that the faculty need for classes. That said, the library holdings are meager compared to other institutions, and faculty and students frequently need to use Interlibrary Loan to acquire materials.

H. Relationships with External Communities

Description of Role in External Communities

The theatre area is heavily involved in external communities. Their involvement tends to fall into the following categories:

Creative and Scholarly Work	Weber State faculty and staff have directed, written, performed in, and provided technical design or support for productions at numerous theatre companies locally and nationally and published in peer reviewed well regarded journals.
Participation in National Organizations	Weber State faculty and staff are members of and participate in the governing board of a variety of national and state theatre organizations including the Kennedy Center for the American College Theatre Festival, Utah Theatre Association, United State Institute for Theatre Technology, and the Association for Theatre in Higher Education.
Outreach and Programs with K-12 students and teachers.	The theatre area is affiliated with the current Chair of the Beverly Taylor Sorenson Arts Learning Foundation. This is a new program that is heavily invested in programs with local schools, and the theatre area is continuing to figure out how it can aid the goals of the program. In addition, our full time theatre faculty is often out in the schools doing master classes, guest lectures, or working with student teachers and/or Concurrent Enrollment instructors.
Service and Committee Work to the larger university	The theatre faculty frequently serves on a variety of University committees in curriculum, scholarships, general education, faculty senate, and more. In addition, theatre faculty is often asked to do specialized committee work using their talents, such as plan and present the Weber State 125 Anniversary Gala.

I. Results of Previous Program Reviews

Problem Identified	Action Taken	Progress
Issue 1 Academic Advising- there are no advisors available during the summer and students complained of mis-advisement.	Previous 5 Year Program Review:	The new chair worked with the departmental advisor to make sure faculty were attending summer orientation.
	Year 1 Action Taken:	Cattracks was introduced so that students could track their progress electronically. Program and advising

		information was also added to the website.
	Year 2 Action Taken:	Jr. and Freshman seminar began devoting a day to using Cattracks so that we could be sure students were familiar and using the program. Assessment was refined and the program was evaluated based upon student performance.
	Year 3 Action Taken:	Degree maps were made that charted out the best path for a student to complete a degree in four years. Curriculum changes were made based on data from assessments and students were given access to their assessment scores to allow them to better understand their progress towards a degree.
	Year 4 Action taken:	No further changes this year to date.
Issue 2 Departmental Relationships- We were advised to consider how being part of a department of performing arts can enrich the curriculum and intellectual/artistic environment by crossing the boundaries of the individual disciplines.	Previous 5 Year Program Review:	
	Year 1 Action Taken:	Playwriting and choreography classes came together to work on an interdisciplinary collaboration.
	Year 2 Action Taken:	Theatre faculty guest taught at summer music camp. A dance student works with theatre students on a devised piece for the Kennedy Center American College Theatre Festival.
	Year 3 Action Taken:	Dance and theatre faculty collaborated on two shows: <i>Mockingbird</i> and <i>Of Myth and Mud</i> . Theatre faculty guest taught at summer music camp.
	Year 4 Action taken:	Theatre faculty guest taught at summer music camp. Dance is spearheading a new salon where students from all areas would present works in progress.

Issue 3 Personnel- The team suggested that the dean, chair and faculty discuss future lines and hiring plans.	Previous 5 Year Program Review:	The dean instituted a new system where she solicits applications for new and replacement hires every year, this has caused this conversation to become necessary.
	Year 1 Action Taken:	
	Year 2 Action Taken:	
	Year 3 Action Taken:	
	Year 4 Action taken:	All three areas felt it was important to begin meeting collaboratively to discuss the department's need for positions and to learn more about what each area does.
Issue 4 Budget- The previous review suggested moving away from Budget reliance on Student Fees, systematizing budgets for replacement equipment, and reviewing budgetary processes and allocations with an eye towards transparency.	Previous 5 Year Program Review:	No action occurred.
	Year 1 Action Taken:	No action occurred.
	Year 2 Action Taken:	No action occurred.
	Year 3 Action Taken:	A new budget specialist was hired who has worked hard with the department chair to make budgets more transparent and to keep faculty updated on budgets more regularly.
	Year 4 Action taken:	The theatre area hired a new Technical Director/Production Manager who is now in charge of budgeting and keeping people on track.

Summary Information (as needed)

The theatre area feels like some of these criticisms have been adequately addressed.

- *We do not feel that there is more that needs to be done (or can be done) to advise students. The information is available in a wide spectrum of ways and when there are holes, it is most often because students are not heeding the call to meet regularly with their advisors and taking ownership over their education.
- *There is frequent collaboration between individual faculty and some between students in the three areas of performing arts, but there is not any programmatic overlap to this point. Given this, the theatre area is not always sure whether it is clear why we are a department of performing arts and not two departments (a department of Music AND a department of Theatre and Dance).
- *Budgets continue to rely upon student fees and that seems unlikely to change, although we agree it is troubling to have curricular activities funded by soft money. Within the department, the current chair and the current budget specialist have worked very hard to make budgets more

transparent and our new Production Manager is vastly improving the production budgetary system.

J. 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
Issue 1 Departmental Relationships- The Theatre Area continues to function as an almost entirely separate entity from Music and Dance.	Current 5 Year Program Review:
	Year 1 Action to Be Taken: In the opinion of the theatre area, after the three program reviews are completed the area should meet as a whole to discuss the benefits and downsides of remaining a department, come to consensus, and make an action plan together.
	Year 2 Action to Be Taken:
	Year 3 Action to Be Taken:
Issue 2 Personnel- The Theatre area is happily growing with student enrollment. However, the faculty needs to keep pace with the growing student enrollment or there will not be enough faculty members to meet class needs. Many classes are filled beyond tenability.	Current 5 Year Program Review: The theatre area has received a new line and will be hiring a new Musical Theatre faculty. This is a positive step.
	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)

From the Theatre point of view, the good news and bad news is that the largest problems we identify are larger issues outside of our own purview. The theatre area feels that it is essential for the Department faculty to identify whether they feel it best serves our students to continue to be a Department of Performing Arts. If faculty members do believe this is the case, everyone should discuss what programmatic things can be put into place to encourage interdisciplinary work and exchange in a less ad hoc manner.

Action Plan for Staff, Administration, or Budgetary Findings

Problem Identified	Action to Be Taken
Issue 1 Departmental Relationships- The be reliant upon student fees. We would like to expand our offerings: do more shows, regularly take students to conferences and professional development opportunities, but we cannot do that without more money.	Current 5 Year Program Review: This issue is outside the theatre area's control.
	Year 1 Action to Be Taken:
	Year 2 Action to Be Taken:
	Year 3 Action to Be Taken:
	Year 4 Action to Be Taken:

Issue 2 Recruiting- The theatre area faculty has a very high number of student contact hours in addition to performing extensive teaching, service, and creative and scholarly work. This means that although we hold a scholarship day, attend orientations, and participate in the Utah Theatre Association auditions for seniors, we do not have the time to do much recruiting for our program.	Current 5 Year Program Review: The theatre area proposes the college as a whole think about hiring a recruitment specialist.
	Year 1 Action to Be Taken:
	Year 2 Action to Be Taken:
	Year 3 Action to Be Taken:
	Year 4 Action to Be Taken:

K. Summary of Artifact Collection Procedure

Artifact	Learning Outcome Measured	When/How Collected?	Where Stored?
Practicum reports and grades.	Outcomes 6, 10	Once a semester	In faculty office.
Jury adjudication rubrics.	Outcomes 1, 2, 3, 8, 11, 12	Once a semester.	In the main office of the DPA
Copies of Student Research Papers on Musical Theatre	Outcomes 2, 5, and 9	End of the Fall semester	In Shared Google Drive Folder
Copies of Student critiques from Introduction to Theatre	Outcome 7	Once a semester	In Shared Google Drive Folder
Copies of Student Theatre History Papers	Outcome 1, 5, and 9	Once a semester	In Shared Google Drive Folder
Copies of Creative Drama Projects	Outcome 11	Once each time class is taught	In Shared Google Drive Folder
Copies of Sound and Lighting Design Projects	Outcome 6 and 8	Once each time class is taught	In Shared Google Drive Folder

Summary Information (as needed)

The Theatre Area has created a shared Google Drive Folder that is accessible by all full time teaching faculty and staff. Every semester each faculty member is expected to upload artifacts that demonstrate students' success and failure in achieving the learning outcomes. Additionally, the theatre area keeps a copy of each student's individual jury results in the main office of the Department of Performing Arts. This form gives students their score in each area (that was presented to the faculty) and compares it against the average for other students in their year and major. Students are advised to discuss the form with their advisors to mark their own progress within their degree.

APPENDICES

Appendix A: Student and Faculty Statistical Summary

Performing Arts	2009-10	2010-11	2011-12	2012-13	2013-14
Student Credit Hours Total ¹	15,242	16,258	16,057	15,806	14,138
Dance	1,608	1,894	1,986	1,923	1,650
Music	8,040	9,027	9,161	9,627	8,099
Theatre	5,594	5,337	4,910	4,256	4,389
Student FTE Total ²	508.07	541.93	535.23	526.87	471.27
Student Majors ³	342	377	344	385	347
Dance	29	25	32	43	40
Music	176	199	173	194	173
Theatre	137	153	139	148	134
Program Graduates ⁴	26	21	23	32	30
Bachelor Degree - Dance	3	4	2	0	3
Bachelor Degree - Music	13	10	6	18	15
Bachelor Degree - Theatre	10	7	15	14	12
Student Demographic Profile ⁵					
Female	202	232	224	245	211
Male	140	145	120	140	136
Faculty FTE Total ⁶	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 ⁷	15.42	16.25	16.74	17.75	

Note: Data provided by Institutional Research

Appendix B: Contract/Adjunct Faculty Profile

Name	Gender	Ethnicity	Rank	Tenure Status	Highest Degree	Years of Teaching	Areas of Expertise
Bryce D. Allen	M	White	Full time Staff	n/a	MFA	7	Technical Direction, Sound Design, Stage Management

Jarom Brown	M	White	Adjunct	n/a	MFA	1	Voice and Movement, Shakespeare, Dramaturgy, Clowning
Tracy Callahan	F	White	Professor	Tenured	MFA	25	Acting, Directing, Script Analysis
Jim Christian	M	White	Professor	Tenured	MFA	36	Musical Theatre (Acting, Singing, Dancing, History, Direction, Choreography, Theory), Audition Techniques, Voice, Movement
Jean-Louise England	F	White	Full time staff	n/a	BS	7	Costume construction, hair and make-up
Tamara Goldbogen	F	White	Assistant Professor	Untenured-	MFA	14	Theatre for Young Audiences, Drama-based Instruction
Jessica Greenberg	F	White	Assistant Professor	Untenured	MFA	5	Lighting, Sound, Projection
Arianne Hellewell	F	White	Adjunct	n/a	BA	4	Vocal Instruction
Jennifer A. Kokai	F	White	Assistant Professor	Untenured	PhD	13	Theatre History, Playwriting, Dramaturgy, Theatre Education, Directing

Phillip Lowe	M	White	Adjunct	n/a	MFA	10	Costume Design, Intro to Theatre, Acting for Non-Majors
Cindy Nichols	F	White	Adjunct	n/a	BA	2	Properties Design, Graphic Design
Steve Pecchia-Bekkum	M	White	Adjunct	n/a	MFA	6	Film History
Meghan Perrish	F	White	Adjunct	n/a	High School	15	Vocal Performance
Ginger Simons	F	White	Adjunct	n/a	BA	15	Vocal Performance
Edward Spangler	M	White	Adjunct	n/a	MS	33	Film Studies, Lighting Design, Stagecraft
Maurie Tarbox	F	White	Adjunct	n/a	BA	25	Vocal Performance
Van Tinkham	M	White	Professor	Tenured	MFA	36	Scenic Design, Stagecraft, Lighting Design, Theatre History
Carla Woodmansee	F	White	Adjunct	n/a	MFA	33	Film History
Catherine Zublin	F	White	Professor	Tenured	MFA	33	Costume Design, Costume History, Costume Technology

Summary Information (as needed)

The full time theatre faculty is small, relative to the number of students enrolled. One tenure track faculty member, Tamara Goldbogen, is affiliated with Theatre but serves as the Chair of the Beverly Taylor Sorenson Arts Learning Program and so does not function like a typical full time Theatre professor. There are two full time staff members who regularly teach, Bryce Allen and Jean-Louise England, and though listed as Adjuncts are considered equivalent to faculty. The use of adjuncts is almost entirely confined to those teaching private voice lessons, which every musical theatre major is enrolled in, and those teaching Introduction to Film classes. In the course of this program review it was noted that one adjunct voice instructor had not earned a BA,

which is the minimum qualification to teach at WSU. We are unsure how this occurred, as the hiring system should have screened her out. However, we will correct this mistake in the future.

Appendix C: Staff Profile

Name	Gender	Ethnicity	Job Title	Years of Employment	Areas of Expertise
Georgene Ady	F	White	Departmental Secretary	16	Secretarial duties
Bryce D. Allen	M	White	Technical Director/Producti on Manager	7	Technical Direction, Sound Design, Stage Management
Melissa Chauvet	F	White	Budget Specialist	2	Budgets, payroll, reports
Jean-Louise England	F	White	Costume Studio Manager	7	Costume studio supervisor, costume construction, hair and make up design
Mark Maxson	M	White	Multimedia Specialist	15	Sound, music, video, lab management, Apple Computers (maintenance, trouble shooting)

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)

This information is for the Department of Performing Arts as a whole, and data for theatre alone is not available.

Appendix E: External Community Involvement Names and Organizations

Name	Organizations	
Jim Christian	Old Lyric Repertory Theatre The Grand Theatre CENTERPOINT Legacy Theatre Utah Opera Utah Symphony St. Joseph's High School Utah Theatre Association Kennedy Center American College Theatre Festival Missoula Children's Theatre Clairmont State University Terrace Plaza Playhouse Heber Valley Historic Railroad Utah Festival Opera	Clearfield Arts Council Layton Arts Council Mt. Nebo Junior High School Heritage Theatre Wasatch High School Hope Kids Utah Ogden Symphony Ballet Association Stansbury High School Weber High School Taylorsville High School Layton High School Sandbox Theatre Company
Catherine Zublin	United State Institute for Theatre Technology Kennedy Center American College Theatre Festival Treehouse Museum	Community Engaged Faculty Institute Utah Campus Compact Ogden Outreach Utah Theatre Association
Jean-Louis England	Juan Diego High School Ziegfeld Theatre Ogden Clinic Egyptian Theatre Hillside Middle School Weber High School Utah Festival Opera & Musical Theatre Good Company Theatre Clearfield Community Theatre Da Vinci Academy Orion Junior High School Syracuse Drama Competition Children's Creative Arts H. Guy Child Elementary Ogden Symphony Ballet Association Four Seasons Theatre Co. Layton Community Theatre	Heritage Theatre Cache Regional Theatre Fremont High School Kaye Star Singers Salty Dinner Theatre Chinese Dance Theatre Ogden Country Club Utah State University Treehouse Museum Ogden Outreach CENTERPOINT Legacy Theatre Old Lyric Repertory Theatre Kennedy Center American College Theatre Festival University of Wisconsin-Parkside University of Wisconsin-Eau Claire University of West Florida Cal. State Northridge Cuesta College – San Luis Obispo
Tracy Callahan	PYGmalion, Theatre Company, SLC Salt Lake Acting Company, SLC Wasatch Theatre Company, SLC Plan-B Theatre Company, SLC	Process Theatre Company, SLC Ogden High School Juan Diego High School Kennedy Center American College Theatre Festival
Jessica Greenberg	Stephen Brown Dance Company, SLC Salt Lake Acting Company, SLC Utah Theatre Association Kennedy Center American College Theatre Festival	United State Institute for Theatre Technology New Opera NYC , NYC Lumiere Ballet, NYC The Strain Theatre Company, NYC CrisisART Festival, Arezzo, Italy
Jenny Kokai	American Society for Theatrical Research Association for Theatre in Higher Education	Ogden Outreach Plan-B Theatre Company Shaw Gallery Film Series Utah Theatre Association

	American Theatre and Drama Society Dell Scholar Foundation Lark Play Development Center	Kennedy Center American College Theatre Festival Juan Diego High School
Tamara Goldbogen	University of Utah Utah State University Southern Utah University Utah Valley University Dixie State University Utah State Office of Education Art Works for Kids Wasatch ES West Bountiful ES Syracuse Arts Academy Horace Mann ES James Madison ES Polk ES Wasatch ES Shadow Valley ES Taylor Canyon ES H Guy Child ES Hooper ES Valley ES Lomond View ES North Ogden ES Plain City ES	West Weber ES Kanesville ES Massieu School of the Deaf Burdett School of the Deaf Utah Campus Compact Ogden & Weber Head Start Davis Head Start North Davis Preparatory Academy MarLon Hills ES Roy ES ASSITEJ Theatre for Young Audiences/USA Kennedy Center for the Performing Arts American Alliance for Theatre and Education Stanford University Hopkins Marine Station itheatrics University of Texas at Austin University of Northern Colorado