Cover Page

Department/Program: Theatre

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Brief Introductory Statement
(Should align with or compliment the Annual Strategic Planning Report)

Note: The Annual Strategic Planning Report is written on a departmental level with Music, Dance, and Theatre by the request of the Provost's Office. Although the introduction below does align with the department's strategic goals, it is specific to Theatre.

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 high impact educational experiences 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 students are constantly synthesizing these workplace skills (which are the top requested according to NACE's 2019 survey of employers) into extended collaborative projects with faculty mentors using sustainable advanced technology in computer software, lighting, audio, and projections. In addition to our many graduates actively employed in the arts, in both professional and educational settings, theatre students also pursue careers in business, government, law, journalism, and public relations.

Standard A - 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 high impact educational experiences in theatre through required practicum classes;
2. Foster creativity and develop technical skills in acting, directing, theatrical design, script writing, theatre education, theatre history, dramaturgy, and/or stage and theatre management as evaluated by regular juries;
3. Use and develop higher level thinking skills including analysis, synthesis, and creation in understanding and organizing knowledge as demonstrated through coursework, capstone, senior, and/or undergraduate research projects;
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 demonstrated by monitoring graduates' career success post-graduation.
5. Seek out, produce, and create new works to foster the individual voices of our students as artists, to participate in nationwide conversations on what theatre means, and to allow degree seeking students to actively contribute to the development of the American Theatre.

Note: The Mission Statement has been significantly revised from previous years to better include how each objective is assessed.

Standard B – Curriculum

Curriculum Map

	LO 1	LO 2	LO 3	LO 4	LO 5	LO 6	LO 7
THEA1013 Intro to Theatre	I		I	I		I	I
THEA1030 Voice & Movement			U	U	U	U	U
THEA1033 Acting I	E		U	U	U	U	U
THEA1043 Intro Musical Thtr	U	U		U		U	
THEA1051 Freshman Seminar	U		U	U			U
THEA 1075 Group Voice	I			I	E		
THEA1223 Makeup	U		E	U	U	E	U
THEA1713 Script Analysis	U	E	U	U	U	E	U
THEA2012 Scenery				E	U		U
THEA2022 Costume	E		E	U	E		U
THEA2032 Lighting				E	U		U
THEA 2580 Comp Software for Theatre		E					U
THEA3103 Directing I	U		U	U	U	U	U
THEA3303 History & Lit I	E	E		E	U	E	U
THEA3313 History & Lit II	E	E		E	U	E	U
THEA3991 Junior Seminar	U		U	U	U	U	U
THEA 4851 Tech Practicum			E		E		E
THEA2403 Stage Management			E	U	U		E

Summary Information (as needed):
I = Introduced, E = Emphasized, U = Utilized

The Theatre area regularly revises curriculum in response to USHE articulation requests, streamlining the time to graduation, and market demands. The Theatre area revised all programs last year to better evaluate the most pertinent classes for each track or emphasis. Changes included increasing the number of classes in Musical Theatre production for Theatre Education in response to their stated desire to feel more prepared for a future of directing musicals and removing some less crucial classes to keep the credit requirements the same. Similar evaluations were made and enacted by all program directors. The Theatre area continues to evaluate their curriculum for best practices. We are proposing to combine Freshman Seminar and Introduction to Theatre for Majors (currently 4 credit hours) into one class, Theatre Foundations (3 credit hours). This will better articulate for transfer students and decrease the amount of credit hours required for the degrees.

A. 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 present critical thinking through verbal and written presentations regarding the theatre. Specific areas of expertise will include major works, major figures, theory, and history.
3. Have a practical, working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations.
4. Be able to critically evaluate what they and others have created.
5. 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.
6. 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.
7. Have experience with individual and collaborative processes needed to produce and understand theatre.

Summary Information (as needed)

The Theatre Area revised their Program Outcomes for this year. Previously there were twelve outcomes, some of which were not truly Program Outcomes but rather individual degree outcomes. The Theatre Area adjusted the outcomes to truly be umbrella outcomes for all Theatre majors regardless of emphasis.

A. Other programs
    a. <u>General Education Outcomes</u> (if applicable)

This program supports General Education in the following area(s)

☐ AI   ☐ Comp   ☐ IL   ☐ QL

☒ CA   ☒ HU   ☐ LS   ☐ PS   ☐ SS

☐ WSU   ☐ DV

Provide a brief summary of the program's contribution to supporting, improving, and/or revitalizing the General Education program at WSU:

The Theatre Area has implemented the required General Education Revitalization standards across all of our Gen Ed classes including those taught through Concurrent Enrollment. The new required standards include four additional learning outcomes (which Gen Ed refers to as "GELOS"). These include:

GELO 1: Content Knowledge

This outcome addresses students' understanding of the worlds in which they live and disciplinary approaches for analyzing those worlds. The knowledge is well defined in R470 and further refined by Core and Breadth area committees.

GELO 2: Intellectual Tools

This outcome focuses on students' use of and facility with skills necessary for them to construct knowledge, evaluate claims, solve problems, and communicate effectively. [Students will provide evidence of their ability to construct knowledge, evaluate claims, solve problems, and/or communicate effectively.]

GELO 3: Responsibility to Self and Others

This outcome highlights students' relationship with, obligations to, and sustainable stewardship of themselves, others, and the world to promote diversity, social justice, and personal and community well-being. [Students will provide evidence of their ability to relate course content to issues of responsibility in the context of a signature assignment requiring them to bring to bear course content to broader issues connected to the Big Question.]

GELO 4: Connected & Applied Learning

This outcome emphasizes how students' learning in general education classes can be connected and applied in meaningful ways to new settings and complex problems. [Students will demonstrate the integration and application of course content via a signature assignment that promotes meaningful use of the course content.]

Theatre faculty were already familiar with the pedagogical theories from *Understanding by Design* which the General Education committee drew from, including the practice of having an "Essential Question" (or "Big Question" as the Gen Ed committee calls it) to enhance the relevance of the class to non-majors. While these

were typically already listed in the class goals section of the syllabus, they are now included in the template language Gen Ed provides.

The Theatre Area has also implemented the use of "Signature Assignments" that can be uploaded to Canvas as required. We recognize the inherent irony for us in this mandate—Theatre is a discipline entirely about the transmission of knowledge through embodied live human interaction. As the Signature Assignment must be a static document that can be uploaded to a computer to be accessed and reviewed at a much later date by non-experts, the "Signature Assignments" (which by their name are designated as the most valuable by the University) now discount and devalue our discipline's actual core contribution to the world and our students. For the most part, we have attempted to compromise by having the "signature assignment" be a reflection paper on embodied collaborative performance projects.

Evidence of Learning: General Education, Creative Arts Courses
Course__THEA 1013 Intro to Theatre Teacher __Aggregate of THEA 1013 courses taught for last 2 years

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	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: The creative projects will be scored by rubrics that evaluate the success of the project in demonstrating productive cooperation and understanding of the basics of theatre.	Students will average a 75% or better on their creative projects.	Students averaged an 89% on their creative projects.	Students are meeting the learning outcome.	Measure 1: None needed at this time.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will 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.	Students will write papers and take exams that demonstrate familiarity with key themes, concepts, issues, terminology, and ethical standards employed by Theatre.	Measure 1: Students will write play critiques utilizing formal and contextual analysis of a live performance.	70% of students enrolled in THEA 1013 will receive a 75% or higher on their play critiques.	81% of students enrolled in THEA 1013 received a 75% or higher on their play critiques.	Students are meeting the learning outcome.	None needed at this time.
		Measure 2: Students will take an exam that requires them to demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines.	The average score on the final exam will be a 75% or higher.	The average score on the final exam was a 78%.	Students are meeting the learning outcome.	None needed at this time.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses
Course__THEA 1023 Intro to Film   Teacher __Aggregate of THEA 1023 courses taught for last 2 years__

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results

| Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts. | Students will demonstrate their knowledge of the creative process of film making through quizzes about the process. | Measure 1: Students will take 3 quizzes over the course of the semester. At least 75% of students will score a 75% or above on this assignment. | Measure 1: 75% of students scored a 75% or higher on these quizzes. | Measure 1: Students are meeting the learning outcome. | Measure 1: No curricular change needed. | Measure 1: No curricular change needed. |

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will 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.	Students will write a film analysis paper that demonstrates their knowledge of key themes, concepts, issues, and terminology in film. They will use this information to analyze a film.	Measure 1: Measure 1: Student's papers will be graded with a rubric that demonstrates proficiency in analysis.	At least 75% of students will score a 75% or above on this assignment	78% of students scored a 75% or above on this assignment.	Students are meeting the learning outcome.	None needed at this time.

*At least one measure per objective must be a direct measure.

Course__THEA 1033___Introduction to Acting   Teacher __Callahan 2016-2018

Gen Ed Learning Goal	Measurable Learning Outcome	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will:	Students will demonstrate their understanding by:					

| Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts. | Learning Outcome 1: Students will analyze a play script to create a character and develop a character monologue. | Measure 1: Student's monologues will be critiqued by the instructor and peers. Students will have the opportunity to present this work more than once. Measure 2: Monologues will be graded using a rubric. | At least 75% of students will score a 75% or above on this assignment. | Measure 1: 82% of students scored a 75% or above on this assignment. | Measure 1: No curricular change needed. | Measure 1: No curricular change needed. |

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will 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.	Students will analyze a variety of play scripts from a number of different genres.	Measure 1: Measure 1: Student's papers will be graded with a rubric that demonstrates proficiency in analysis.	At least 75% of students will score a 75% or above on this assignment	79% of students scored a 75% or above on this assignment.	Students are meeting the learning outcome.	None needed at this time.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses
Course__THEA 1043 American Musical Theatre   Teacher __Lewis 2018-2019

Gen Ed Learning Goal Students will:	Measurable Learning Outcome	Method of Measurement	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results

	Students will demonstrate their understanding by:	Direct and Indirect Measures*				
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Learning Outcome 1: Students will write a paper addressed to a friend or family member explaining why a particular musical is important historically and to society today	Measure 1: Papers will be graded by instructor using a rubric.	Measure 1: At least 75% of students will score above a 75% on this paper.	Measure 1: 76% of students over the two semesters scored over a 75% Sample Size: (Fall 18: 35 students, Spring 19: 25 students)	Measure 1: Students are meeting outcome	Although the average score for two semesters is above the threshold, the instructor reports struggles with student engagement and students who simply don't turn things in. Therefore, he plans to build scaffolding assignments that will serve as a starting point for the final paper and ultimately prepare them more fully.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They	Students will take a series of quizzes throughout the class that demonstrate key terms, concepts, and terminology.	Measure 1: Quizzes are objective, consisting of multiple choice, true/false, etc.	Measure 1: At least 75% of students enrolled should score above a 75%	Measure 1: 65% of students scored above a 75% average on the quizzes.	Measure 1: Students are not meeting learning outcomes.	The instructor will implement automated Canvas Reminders to be sent to students

will use this knowledge to analyze works of art from various traditions, time periods, and cultures.			average on the quizzes.			prior to each quiz and continue reminding them in class.

*At least one measure per objective must be a direct measure.

For the most part, students in the General Education classes are meeting the thresholds for success. The exception is in American Musical Theatre. The professor of this class, Andrew Lewis, is in his second year of teaching at Weber and is currently undertaking curriculum revisions to improve the success rate in this class. His Signature Assignment, however, scored quite highly. The assignment and the University response are included in the Appendices below. WSU has recently created a new Film degree and area. As the Intro to Film classes do not meet any of our program objectives or fall within the Theatre mission, the Theatre area is currently discussing whether those classes would fit better into the new program.

The Theatre area General Education SCHs have dropped over the last five years. This is in part because the full time faculty are all at load or overload (which is a 4-4) providing sufficient classes for majors and minors. Some classes, like Voice and Movement and Theatre History have necessitated second sections in the last few years to allow all majors and minors access without impeding their time to graduation. In both of those examples, and indeed for the vast majority of our classes, only one faculty member has the appropriate education to teach required classes. This means that while, for example, Jenny Kokai used to teach one section of Theatre History for Theatre majors and minors and then one section of General Education Introduction to Theatre regularly, she is now teaching two sections of Theatre History instead. The same is true for Tracy Callahan who used to be able to offer Introduction to Acting as General Education more frequently and now cannot fit it into her course load.

Standard C - Student Learning Outcomes and Assessment

Evidence of Learning: Theatre Program Learning Outcomes

Learning Goal Students will: 1. Have writing skills and ability to use research tools (library, internet, etc.).	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Course: Lighting Fundamentals THEA 2032 Teacher: Jessica	Writing lighting analysis essays, using the library and internet	Measure 1: Reading and grading written essays, students submit at least	75% of students will score 75% or higher on	88% of students score over a 75% on this assignment.	Students are meeting the threshold.	No changes currently needed.

Greenberg Time Period: 2018-2019	resources to compile image research for design concept.	two drafts for feedback and revision	the research assignment.			
Course: Theatre History and Literature I THEA 3303 Teacher: Jennifer Kokai Time Period: 2018-2019	Students will attend a Library Research session and complete a Library Scavenger Hunt Worksheet demonstrating familiarity with key databases and reference works for Theatre.	Measure 2: Students will accurately complete a Library Scavenger Worksheet	75% of students will correctly complete all elements of the worksheet.	88% of students completed the worksheet with accuracy.	Students are meeting the threshold	No changes currently needed.
Theatre History and Literature I (THEA 3303) and II (THEA 3313) Teacher: Jennifer Kokai Time Period: 2018-2019	Students will write essay answers on exams demonstrating writing ability.	Measure 3: Essay answers on three exams per class.	75% of students will score above a 70% on essays.	77% of students scored above a 70% on the essays.	Students are meeting the thresholds.	Despite meeting the established thresholds, the instructor continues to add additional writing across the curriculum activities into class to help students develop competency in academic and professional writing. Most recently a new assignment was added in Fall of 2019 to History and Lit I that broke down the steps of outlining and constructing an effective argumentative essay. Students were required to complete each step

							with small group discussion.
Stagecraft THEA 2012 Teacher: Bryce Allen Time Period: 2018-2019	Writing a research paper about a new theater technology related to their area of interest	Measure 4: Look for evidence of research ability based on clarity of product description and application.	75%	84% of the class got 75% or above	This assignment is meeting the learning goal.	No current changes needed.
Course: Costume History THEA 3234 Teacher: Catherine Zublin Period: 2018-2019	Successfully completing the Costume In Detail: Historic Pattern Project OR Costume in Fiction Project	Measure 5: Did they follow all of the directions? Did they meet the project requirements? Did the project include a bibliography? Was the project completed with –-- excellence (A) proficiency (B) adequacy (C) limitations (D) deficiency (E)	75% of students get a grade of C or better	71.4% of the class received a grade of B+ or better.	Measure 1: 5 out of 7 students successfully demonstrated writing, presentation, and research skills. However the threshold wasn't met, as 2 students failed to turn anything in.	As this is a small class, 2 students failing to turn in an assignment disproportionately impacted the overall class average. That said, in future semesters the instructor will consider breaking the assignment into smaller steps to encourage students to complete work.

*At least one measure per objective must be a direct measure.

Learning Goal Students will: 2. Be able to present critical thinking through verbal and written presentations regarding the theatre. Specific areas of expertise will include	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results

major works, major figures, theory, and history.						
Course: American Musical Theatre THEA 1043 Teacher: Andrew Lewis Time Period: 2018-2019	Presenting a 10-minute oral presentation on an influential history from Musical Theatre History and include a PowerPoint presentation.	Measure 1: Rubric based grading on quality of information, presentation, and materials	Measure: 75% of students will score a 75% or higher on this presentation.	91% of students scored a 75% or higher.	Students are meeting threshold.	No current changes needed.
Course: Group Voice THEA 1075 Teacher: Kenneth Plain Time Period: 2018-2019	Students research shows and listen to cast recordings of Broadway musicals.	Measure 1: Students write a short thought paper on their findings and opinions. Specific performances are discussed in class.	75% of students will score a 75% or greater	95% of students score a 75% or greater on their thought papers.	Students are meeting the threshold.	No current changes needed
Course: Script Analysis THEA 1713 Instructor: Tracy Callahan Dates: 2018-2019	Students will learn methods of research and analysis by reading, leading discussions an orally presenting their concepts of four major works.	Measure 2: Through critical thinking students will present a total of four concept statements for the study plays	At least 75% of students will achieve a grade of 75% on this analytical process.	86% of students achieved a grade of 75% or higher. Spring 2018	Students are succeeding well on this assignment.	Currently no changes are needed for this assignment.
Course: Theatre History II THEA 3313 Teacher: Jennifer Kokai Period: 2016-2019	Presenting a 10 minute oral presentation on a specific play and its impact on Theatre History. Students are required to use at least 3-6 Peer Reviewed Sources, present a biography of	Measure 3: Rubric based grading on quality of information including use of peer reviewed sources, presentation, and materials	Measure: 75% of students will score a 75% or higher on this presentation	92% of students scored a 75% or higher on the dramaturgy presentation.	Students are meeting threshold.	No current changes needed.

the author, as well as 6 key productions in history, a glossary of unfamiliar terms, and 10 discussion questions.						

*At least one measure per objective must be a direct measure.

Evidence of Learning: Theatre Program Learning Outcomes

Learning Goal Students will: 3. Have a practical, working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations.	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Course: Stage Make-Up THEA 1223 Teacher : Jean Louise England Time Period: 2018-2019	Successfully completing a makeup design and application based on a character chosen from a curated list of plays.	Measure : Students choose a character and create a design based on an analysis of the play and character. They apply the makeup design to their face to present to the class.	75% of students get a grade of 75% or greater.	99% of students scored a 75% or higher on their Makeup Design/Application project.	Students are meeting the threshold.	No curricular change needed.
Course: Computer Software For Theatre THEA 2580	Creating technical plans for a theoretical play, including	Measure 1: Students create design paperwork and show learned	75% of students will score a 75% or greater.	87% of students score a 75% or higher on their Technical Plans.	Students are meeting threshold.	No current changes needed.

Teacher : Jessica Greenberg Time Period: 2018-2019	scenic ground plans, lighting plots, and / or sound cues	skills in computer program, they submit finished programs for professor evaluation				
Course: Costume Technology THEA 2203 Teacher: Catherine Zublin Period: 2018-2019	Creating an apron that demonstrates Costume Construction Techniques Samples	Measure 2: Did they follow all of the directions? Did they meet the project requirements? Was the project completed with —-outstanding quality(A) superior, but less than outstanding (B) adequate (C) marginally meets minimum (D) unacceptable (E)	75% of students get a grade of C or better	The entire class completed this assignment with an average grade of 94.4%	100% of the students are proficient in costume construction techniques	No curricular change needed.
Course: Theatre Practicum (many numbers) Teacher of Record: Jessica Greenberg (however, all faculty supervise practicum) Period: 2017-2019	Students gain experiential knowledge by working on a fully produced show. They set individual learning goals to develop a production skill they have not yet worked on.	Measure 3: Students are evaluated by the faculty for their success in their role, and/or their completion of 45 hours of work in a shop demonstrating construction skills.	75% of students will earn a 75% or higher in practicum.	90% of students earned a 75% or higher in practicum.	Students are meeting thresholds.	No changes needed at this time.
Course: Stagecraft THEA 2012 Instructor: Bryce Allen	Practical construction projects related to basic scenic construction techniques.	Measure 4: Can the student reproduce scenic elements using the techniques	75% of students will earn a 75% or higher on	The class averaged 91% over three projects	Students are meeting thresholds.	No changes needed at this time.

		demonstrated in class.	the three projects.			
Period: 2018-2019						

*At least one measure per objective must be a direct measure.

Evidence of Learning: Theatre Program Learning Outcomes

Learning Goal Students will: 4. Have the ability to critically evaluate what they and others have created.	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Course: Computer Software For Theatre THEA 2580 Teacher : Jessica Greenberg Time Period: 2018-2019	Participating in a post-presentation critique session for their own and their classmates presentations.	Measure 1: Students will be scored on their adequacy in discussing their ideas and their participation in offering constructive feedback to peers.	At least 75% of students will score a 75% or higher on their critique participation.	87% of students scored a 75% or higher on critiques.	Students are meeting threshold.	No current changes needed.
Course: Special Studies in Theatre THEA 4002 Teacher: Catherine Zublin Dates: Summer 2018	Critiquing of live theatre performances in London, UK as part of a study abroad program	Measure 2: Four written critiques were due approximately a month after the group's return from Europe. Each was worth 25 points for a possible 100 points.	75% of students get a grade of C or better	All participants completed this assignment with an average grade of 97.5%	Even though participation and grades were high more pre-departure instruction would be beneficial.	Changes will be made for Summer 2020 to better prepare students with what they should be watching

						for to critique.
Course: Playwriting THEA 3505 Instructor: Jenny Kokai Dates: 2016-2019	Providing feedback to play readings using the Liz Lerman Feedback model.	Measure 3: Participation grades given on successfully learning and implementing the model to provide thoughtful, artist centered feedback.	75% of students will earn a grade of 75% or higher on Participation (the feedback grade).	89% of students earned a grade of 75% or higher on giving feedback using the Lerman Method in class.	Students are meeting the threshold.	No changes needed at present.
Student Juries All faculty Time Period: 2015-2019	Answering the question "What have you improved upon this semester and what do you want to improve upon next semester" thoughtfully and reflectively in each student jury.	Measure 4: The entire theatre faculty assigns a score evaluating their accuracy and self-reflection. This score is averaged.	Students will score an average of 3 (adequate) or higher on this Metacognition question in their Juries.	Students scored an average of 3.3 over the last five years.	Students are meeting threshold.	No changes needed at the present.

*At least one measure per objective must be a direct measure.

Evidence of Learning: Theatre Program Learning Outcomes

Learning Goal Students will:	Measurable Learning Outcome	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
5. 5. 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,	Students will demonstrate their understanding by:					

theatre management, or playwriting), with the ability to identify, analyze and resolve specific problems pertaining to that area.						
Course: Voice and Movement THEA 1030 Teacher: Tracy Callahan Dates: 2018-2019	Students will participate in a series of daily exercises to help them achieve and develop vocal and physical qualities	Measure 1: Students will participate in a 'Composition 'project working both alone and within a group to create a short piece of theatre focusing on vocal and physical choices.	At least 75% of students will achieve a grade of 75% or higher on the creative project	90% of students achieve a grade of 75% or higher on the creative project Fall 2018	Students are doing very well on this assignment.	I will be updating the performance rubric for this course in order to give more specific feedback
De Course: Lighting Fundamentals THEA 2032 Teacher: Jessica Greenberg Period: 2018-2019	Gaining skills necessary to be proficient in theatre lighting, including hanging, focusing, basic electricity, design concept, drafting, light board programming	Measure 2: Students complete a paper light plot project with all required technical paperwork, for a theoretical production of a play	At least 75% of students will score a 75% or higher on the paper light project.	88% of students scored a 75% or higher on their paper light project.	Students are meeting the threshold.	No current changes needed.
C Course: Group Voice THEA 1075 Te Teacher: Kenneth Plain Period: 2018-2019	Learning and working on assigned solo musical theatre repertoire in and outside class.	Measure 1: Students must memorize their material and work with the instructor several times in class for	75% of students will score a 75% or greater.	95% of students score a 75% or higher on their	Students are meeting the threshold.	No current changes needed.

		evaluation and are given specific recommendations for improvement. Students must perform their assigned material fully memorized throughout the semester.		assigned repertoire		
Course: Theatre Practicum (many numbers) Teacher of Record: Jessica Greenberg (however, all faculty supervise practicum) P Period: 2017-2019	Students gain experiential knowledge by working on a fully produced show. They set individual learning goals to develop a production skill they have not yet worked on (skills must be identified in writing and may not be repeated).	Measure 3: Students are evaluated by the faculty for their success in their role, and/or their completion of 45 hours of work in a shop demonstrating construction skills.	75% of students will earn a 75% or higher in practicum.	90% of students earned a 75% or higher in practicum.	Students are meeting thresholds.	No changes needed at this time.
Co Course: Acting for Musical Theatre, THEA 2443 Teacher: Andrew Lewis Period: 2018-2019 In In	Completing a final exam which consists of performing 3 songs from one character in a musical.	Measure 4: Students are graded on their ability to use a variety of strategies to give nuance to different types of song performance and their ability to believably present the character's transformation throughout the musical.	75% of students will score a 75% or higher on this exam.	100% met the threshold on this assignment.	Students are accurately learning how to incorporate performance techniques beyond the scope of an isolated song and into the full scope of a production.	No current action needed
JS Student Juries	Presenting a curated selection of materials demonstrating growth and/or mastery in their specific	Measure 5: Graduating Seniors will be assessed for their overall success in their final Jury including professional	Graduating Seniors should average a 4 or better on their final Jury in	Graduating Seniors are averaging a 4.3 in overall success.	Students are meeting threshold.	While students are meeting the threshold on average, it would be good to further

	discipline of Theatre to the entire faculty twice a year. Students are scored 1 (insufficient) to 5 (exemplary) by the individual faculty and receive an average score.	presentation skills, materials selected, preparation of those materials and metacognition.	overall success.			analyze this data to see how many students are falling below a 4 individually. In addition, there is some issue with graduating seniors not taking their final jury seriously, which impacts the data.

*At least one measure per objective must be a direct measure.

Evidence of Learning: Theatre Program Learning Outcomes

Learning Goal Students will: 6. 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.	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Course: Theatre History I and II (THEA 3303 and 3313)	Students will create research projects that synthesize theatre research with a	Measure 1: Research projects are evaluated against a rubric that evaluates	75% of students will score a 75% or higher on their	76% of students score a 75% or higher on their	Students are meeting threshold.	Theatre History is considered a demanding class for the complexity of the reading and

Teacher: Jenny Kokai Time Period: 2016-2019	clear research question and produce a project with a clearly stated thesis argument.	analysis, quality of sources, as well as clearly stated argument. Final project can be a paper, presentation, performance, or designs.	research projects.	research projects.		the level of writing required. There are multi-steps to this project built in as well as several days dedicated to writing across the curriculum. Recently we've introduced developing a thesis statement and argumentative writing into Intro to Theatre for Majors with the hope that this will continue to improve their analysis skills.
Course: Costume Design THEA 4203 Teacher: Catherine Zublin Dates: 2018-2019	Complete all the steps to a successful theoretical costume design-character analysis, research, rough drawings and final drawings	Measure 2: Did they follow all of the directions? Did they meet the project requirements?? Was the project completed with —-excellence (A) proficiency (B) adequacy (C) limitations (D) deficiency (E)	75% of students get a grade of C or better	The entire class completed this assignment with an average grade of 85%	92% of the class submitted all of the required documents and drawings.	No curricular change needed.

*At least one measure per objective must be a direct measure.

Evidence of Learning: Theatre Program Learning Outcomes

Learning Goal Students will: 7. Have experience with individual and collaborative processes needed to produce and understand theatre.	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Course: Lighting Fundamentals THEA 2032 Teacher: Jessica Greenberg Time Period: 2018-2019	creating individual design projects that bring together lighting choices, staging choices, choreography, costumes, props, and sound	Measure 1: Students complete a lighting cue exercise, with a fully cued song of their choice, using their own instrument choices and use of lighting console in lab	At least 75% of students will score a 75% or higher on their group projects.	88% of students score a 75% or higher on their group projects.	Students are meeting the learning outcome.	No current changes needed.
Course: Directing 1 THEA 3103 Teacher: Tracy Callahan Time Period: 2018-2019	Students will complete a directorial analysis, meet and collaborate with student actors, and rehearse and produce a 20-minute scene from a contemporary play.	Measure 2: Directing students will hold open auditions and cast their scenes from a pool of student actors. They will schedule and meet with actors approximately 4 hours per week and prepare them to perform in front of an audience of their peers.	At least 80% of students will achieve a grade of 80% or higher.	83% of students achieve a grade of 80% or higher.	Students are doing well on this capstone course creative project.	In the future I will be creating a more specific rubric to help students with feedback and grading procedure.
Course: Theatre Practicum (many numbers)	Collaborating successfully with peers and faculty on the	Measure 3: Students are evaluated by the faculty for their success in their role, and/or their	75% of students will earn a 75% or higher in practicum.	90% of students earned a 75% or higher in practicum.	Students are meeting thresholds.	No changes needed at this time.

Teacher of Record: Jessica Greenberg (however, all faculty supervise practicum) Period: 2017-2019	production of a realized show.	completion of 45 hours of work in a shop demonstrating construction skills. All students must take at least 3 Practica for their degrees.				

*At least one measure per objective must be a direct measure.

The Theatre Area has made sure to assess for each of our seven program outcomes. We focused on assessing core classes that the majority of our majors take, or several core classes to make sure each student is captured to assess for this outcome. We made sure to assess both lower and upper division classes. Though Theatre is by nature a subjective art, Theatre Faculty have introduced rubrics in most classes to ensure grading standardization. Indicated above are classes where the faculty member intends to implement rubrics but has not yet done so.

The Theatre Area has put into place Juries, where students curate and present materials that demonstrate their current mastery of the skills and practices needed to be successful in professional theatre. Students complete a benchmark Jury upon entering the program and then complete Juries at the end of each semester. Along with theatre skills, students are assessed on Discipline, Organization, Professionalism, and Metacognition. Students are given a form for each Jury that relates their score (averaged from all individual faculty members) in each assessed category, as well as a comparison score of the average for students in their year and emphasis in Theatre.

Juries in particular aid in Faculty curriculum strategic planning (for example, consistent lower Jury scores in rendering skills led to adding more rendering to all Design classes). They also serve to give students a snapshot of their current strengths and weaknesses as an advising tool when they are selecting future classes.

b. Concurrent Enrollment (if applicable)

The Theatre Area currently works with local high schools to provide THEA 1013, Introduction to Theatre, as a concurrent enrollment class. Concurrent Enrollment classes address Items 2 and 3 in the program mission: fostering skills in the theatre and encouraging higher level thinking skills. Faculty member Jenny Kokai supervises the concurrent enrollment teachers. They create syllabi modeled on her syllabus, which includes an assignment designed to use higher level thinking skills like analysis, synthesis, and creation. They then are required to complete a Signature Assignment that meets WSU's General Education Renewal standards, which preclude the ability to focus on knowledge transmitted through performance—the ostensible focus of our program-- that asks them to engage in metacognitive reflection on the performance they created and the professional skills developed through studying theatre.

CE Instructors are required to submit a syllabus that is carefully evaluated for its adherence to Theatre standards. Dr. Kokai conducts site visits to each class once a year and provides feedback and guidance to the teachers. In addition, after observing common areas of weakness, teachers are required to attend an in-service workshop. The most recent workshop focused on Musical Theatre history and was co-taught by faculty members Kokai and Andrew Lewis.

c. Other interdisciplinary work

Several of the theatre faculty regularly teach interdisciplinary classes with faculty from across campus. Most often these are done through the Honors department, which facilitates team teaching. These classes include "Tempestuous Petticoats," on clothing and costumes in literature, co-taught by Catherine Zublin and English faculty Sally Shigley; "Why Creativity Matters," co-taught by Catherine Zublin and Music faculty member Carey Campbell; "The Good Place, Moral Philosophy, and Drama," co-taught by Jenny Kokai and Philosophy professor Mary Beth Willard; "Projection Design," taught by Jess Greenberg in collaboration with dance program, music program; and visual art department production Orchesis, Spring 2019, and "Digital Theatre Design," co-taught by Jess Greenberg with computer science professor Dr. Brian Rague.

In addition, the Theatre faculty is constantly working in an interdisciplinary fashion as part of curriculum and their own creative and scholarly work. Recent project examples include Climate Change Theatre Action coordinated between Theatre and the Environmental Initiatives Committee and the Sustainability Office, and *Orchesis* which embedded a collaboration between dance, music, and visual art with Jess Greenberg's "Projection Design" class.

B.   Five-year Assessment Summary

The Theatre Area has been asked to do two individual program assessments since the last five year program review. In addition, we did one Department assessment for 2018/2019. The findings of the 2015/2016 assessment were:
Based on your program's assessment findings, what subsequent action will your program take?

We will review the way Student Teaching is organized to better ensure that only truly prepared student teachers reach the field. We will also work on how to better systematize data collection for this report from Adjuncts and part time instructors, which can be difficult given that they have no "buy in."

Actions:

The Education program altered the way it conducted interviews to assess dispositions for teaching. As a result of this change, they are now serving as good barometers for the potential success of our Theatre Education students.

As is evident, we have made strides since our Program Review to enhance and improve our General Education Assessment. This summer the Program Coordinator of Theatre and the Performing Arts Chair held an in-service with the faculty teaching Introduction to Film in order to plot a comprehensive assessment plan for all sections of that class. Instability in the faculty has occasionally made gathering data difficult, however we have a firm assessment plan in place for all general education classes at this point. We created a shared Google Drive where all faculty are required to upload three examples of work. In addition, we have implemented the General Education Revitalization requirements across all our Gen Ed classes, which means that the Office of Institutional Effectiveness is now independently monitoring these classes by evaluating "Signature Assignments." We are also currently evaluating whether Theatre is the proper home for THEA 1023, Introduction to Film, which has been the most difficult to supervise.

From the 2016/2017 assessment:

Based on your program's assessment findings, what subsequent action will your program take?

Due to administrative assignments and changes in personnel the theatre area is looking forward to a more stable learning and teaching environment as we all come back together.

Actions: At the time of our last Program Review, we had one new staff member but the majority of our faculty had been here for 20 years. Since then we have had considerable turnover. Our Costume Designer, a full faculty member, was away from the department for 2.5 years as Associate Dean, as Interim Dean, and on leave. We had a Visiting Assistant Professor in her role for two of those years. We had a full professor in Musical Theatre retire, hired a replacement who resigned after a year and a half, and who has subsequently been replaced since 18-19. We were given an additional line in Musical Theatre where one faculty member served for two years and left and who has since been replaced. Our scenic designer, another full professor, retired and that line was filled by a Visiting Professor, a Tenure Track professor who left, and who has been replaced for the 19-20 school year with a new tenure track faculty member. In all, four faculty members out of eight went on Sabbatical for at least a semester. We also gained two half-time staff members in the Costume Studio and the Scene Shop. From the last program review, we essentially went from mostly full professors who were long used to working together to

a much younger, more fluid, and evolving group. These rapid changes have encouraged the Theatre Area to evaluate its strengths and weaknesses on a yearly basis during our strategic planning and to adjust for the skills, interests, and abilities of our faculty on a yearly basis. While perhaps more chaotic than in the previous period, the Theatre Area sees this as a benefit.

As a result of the new perspectives, last year the Theatre Area again revised curriculum for all the degree programs to streamline time to graduation and to address problem areas. For example, graduating Theatre Education students expressed they needed more training in Musical Theatre before they went into Jr. and High Schools because producing a yearly musical is an expected part of their future jobs. We responded by adjusting the required classes to allow for two additional classes in American Musical Theatre and Directing and Choreographing for Musical Theatre. Similar evaluations were made in all Theatre degrees, tracks, and emphases. We continue to undertaking curriculum revision and streamline. We have learned at USHE meetings that we are one of the only university who requires Introduction to Theatre for Majors. We are currently submitting a proposal to eliminate this requirement for majors by combining Freshman Seminar (a High Impact Educational Experience about developing the knowledge and skills to succeed in University) with the content of our Introduction to Theatre for majors (which focuses much more on foundational skills of play analysis and writing for the theatre). By combining these classes into 1 new 3 credit hour class we will better align with USHE institutions as well as saving students 1 credit hour.

From the 2019/2019 assessment:

Based on your program's assessment findings, what subsequent action will your program take?

Initiative One: Emphasizing Transferable Skills

As a department, the committee agreed that faculty should add language to their General Education Syllabi that explicitly communicated to students the transferable skills they would gain in these classes as well as how they would be assessed. This new language was communicated to faculty at the Fall retreat, leaving not enough time to add this before the Fall semester began. The Theatre faculty will standardize and disseminate this new language to all General Education classes by the end of the year to ensure it is in place going forward.

Initiative Two: New Certificates and Associate Degrees

The Theatre Area introduced a new Associates Degree in Technical Theatre (an AA). Paperwork is underway to create an AS as well. In addition, we are introducing a certificate in Costume Proficiency that students can earn concurrent with any WSU Major. This is to make their skills and credentials transparent to potential employers (we frequently have Musical Theatre students, for example, who specialize in Costume Design and Technology but have no formal way to signal these skills to employers). The Theatre Area is also in conversation with Dance, Communications and Business to develop a professional certification in "Transformative Facilitation" which would develop skills for Business leaders, consultants, and facilitators in collaboration, communication, and creativity.

Initiative Three: Streamline Time to Graduation

This is an overall goal for the Department. Theatre's specific approach is described above.

Assessment of Graduating Students

A narrative describing assessment processes for graduating students (at the associate, bachelor, and/or graduate level) should be provided.

All our students, including Graduating Seniors, undertake a Jury in front of the entire faculty where they present materials tied to the learning outcomes for their major or emphasis. We do these Juries for all students each semester, with an additional intake Jury to establish a baseline at the beginning of their freshman semester.

The materials Graduating Seniors present are evaluated by our faculty for their proficiency and the students are assessed for their own growth relative to their abilities when they began in the program, relative to other students who are graduating in the same program, and relative to professional expectations for the field. In addition, all Graduating Seniors are evaluated for their abilities in core skills: writing, speaking, professional presentation, organization, discipline, and metacognition.

Direct measures include the Jury materials which are graded with a rubric, required graded Practicum work, and classwork that is recorded in the Assessment reports. Indirect measures include observation and report.

Standard D - 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.

All Theatre students are required to take Freshman Seminar, which serves as an advising introduction to theatre area and the university including information on how to use Cattracks, how to use course maps, and other orientation information. In addition, we hold a meeting at the beginning of each semester in which we outline important information like how Practicum works and other advising matters. On a one-on-one basis, advising on Theatre Degrees is divided amongst a number of faculty within the Theatre Area. Musical Theatre students are advised by Andrew Lewis, Acting/Directing students by Tracy Callahan, Theatre Education, Generalist, and BIS Students by Jenny Kokai, and Design/Technology/Management students by Catherine Zublin and Jessica Greenberg. 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, a Jury report that tracks their individual progress and compares them to other students in their year and emphasis, and an automated program Cattracks that allows students to track their progress through their degrees.

As included in the Theatre Student Handbook, available on the area Canvas page, the theatre department understands the advisor and advisee responsibilities to be the following:[1]

Advisor Responsibilities:

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

- 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

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. The previous program reviewed cited student concerns that Juniors and Seniors who are transferring in or returning to school after long absences have more concerns with advising. Given the complicated individual concerns of each of these students, who have widely varying backgrounds and transfer credits, it is difficult to make holistic adjustments to advising beyond stressing they should meet with their faculty advisor regularly (which we do). Theatre faculty handle articulation requests and strive to give students credit for as much previous work as is possible. According to our voluntary October 2019 self-study, Faculty reported through Toggl spending 25 additional hours advising students for the thirty-day period beyond the time spent on students who attended the 70 reported office hours faculty held.

Past Changes and Future Recommendations

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

Standard E - Faculty

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

With one exception, all full time faculty have a terminal degree in their respective fields. One Visiting Professor, in a specialty—Musical Direction-- that really has no history of terminal degree granting programs, has extensive national professional experience that serves as an alternate qualification. 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. The Theatre area faculty constantly seeks out professional development to enhance the program and our students' education and experience at Weber State. Recently two faculty, Tracy Callahan and Andrew Barratt Lewis, were certified as Theatrical Intimacy Directors, a specialized workshop in creating safe classroom and theatrical spaces. The Theatre faculty then mandated all current majors attend a four hour workshop

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.

The Theatre area is aware of debates about the validity of student evaluations as a measure of success. All faculty also undergo peer evaluation at their third year review, tenure, and for any promotion beyond that. Peer evaluation requires a committee of three faculty attend at least two classes each and report their findings.

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.

Diversity of Faculty

The full time theatre faculty and staff is comprised of four 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 white. In all hiring situations, the theatre faculty looks carefully at ways they could improve the diversity of the faculty, but have difficulty recruiting.

Faculty Scholarship/Creative Work:

As should be clear from the work listed below, Weber State theatre faculty maintain active creative and scholarly agendas. These activities add to the reputation of the University nationally and internationally, keep faculty up-to-date on current artistic and scholarly conversations, and also foster connections with other arts organizations in the area that directly benefit our students and alumni. There has been discussion at the state level about eliminating research at Dual Mission Universities. We want to **strongly** push back against that idea as it would harm our pedagogy and the professional avenues we create for our students after their graduation. Our faculty frequently actively involve students in their research, by using students as assistants on artistic projects nationally, as research assistants, and by developing academic articles based upon university productions. This means that while they are earning their degree, our students are earning professional design, dramaturgy, assistant directing, etc. credits as well as building their own professional connections.

Peer Reviewed Publications:

Kokai, Jennifer A. and Dr. Tom Robson. *Performance and the Disney Theme Park Experience: The Tourist as Actor.* Co-Edited Anthology (New York: Palgrave, 2019).

Kokai, Jennifer A. "Thebes in Utah: Translating Protest in Ali Salim's Egyptian *The Comedy of Oedipus." Review: The LMDA Journal* (Vol. 25, Is. 1, 2019), 34-41.

Kokai, Jennifer A. *Swim Pretty: Aquatic Spectacles and the Performance of Race, Gender, and Nature*. (Carbondale, IL: Southern Illinois University Press, 2017).

Kokai, Jennifer A. "Shamu the (Killer) Whale and an Ecology of Commodity" in *Showing Up/Showing Off* edited by Catherine Schuler, Kim Marra, and Laurie A Frederik. (Ann Arbor: University of Michigan Press, 2017).

Publications (Online and Print):

Greenberg, Jessica. World Stage Design 2017, *Lighting Design Images*. *(The WSD is the largest conference in the world for theatre design, and it happens once every 4 years.)*

Greenberg, Jessica. "Lights Up: Lighting and Math" *Teaching Theatre Magazine*. Cincinnati, OH. Oct 2017.

Greenberg, Jessica. "Science and Magic: Lighting & Color." *Dramatics Magazine*. Cincinnati, OH. Oct 2015. *(widely distributed American magazine aimed at high school teachers and students)*

Greenberg, Jessica. *Roscolux Lighting Gels Color Image Gallery*. Spring 2014. Production featured: IN THE NEXT ROOM at the Yale Repertory Theatre, 2012. *(Roscolux is the largest manufacturer of lighting color media in the US)*

Kokai, Jennifer A. "The Necessity of Including Youth in the Development of Theatre for Young Audiences" *Howlround*, 02/05/19

Kokai, Jennifer A. "Plan-B's Zombie Thoughts" *Catalyst Magazine*, 08/23/18 https://catalystmagazine.net/plan-bs-zombie-thoughts/

Kokai, Jennifer A. "World Theatre: The Basics. E. J. Westlake. New York: Routledge, 2017; pp. vi + 210." *Theatre Topics*, (Vol. 28, Is. 3 Fall 2018): 245-246.

Lewis, Andrew Barratt. "Book Review: Broadway to Main Street" *Musical Theatre Educators' Alliance Journal* - Volume 2, 2019.

Zublin, Catherine. "Design Expo 2018," Theatre Design & Technology, USITT, Summer 2018, page 63.

Conference Presentations:

Greenberg, Jessica. "Lighting for Design-Driven Devised Performance." Presented at Lighting Design Poster Session, *United States Institute for Theatre Technology*. Fort Lauderdale, FL. Spring 2018 *(USITT is the largest conference for technical theatre education in the country.)*

Greenberg, Jessica. *"Sound Design for PHANTASMAGORIA"* Presented in The Sound Kitchen at World Stage Design Conference in Taipei, Taiwan. Summer 2017. *(The WSD is the largest conference in the world for theatre design, and it happens once every 4 years.)*

Greenberg, Jessica. "Low Budget / High Impact Design Resources for Artists and Activists." Presented at *CrisisART Festival and Conference.* Arezzo, Italy. Summer 2016. *(One of the few theatre and social change conferences in the world)*

Greenberg, Jessica. "Lighting and Color." Workshop Leader at Utah Theatre Association Conference 2016 *(Statewide gathering of Utah high school teachers and students, prime recruiting opportunity)*

Greenberg, Jessica & Kokai, Jennifer. "What Will Students Remember? Lessons from a Season of All New Plays" Presented at conference for *Association for Theatre in Higher Education.* Montreal, CA, July 2015. *(ATHE is one of the dominant theatre and higher ed conferences in the country)*

Greenberg, Jessica. "SB Dance Box Bar: Designing & Devising with Audience Collaboration." Presented at the *Prague Quadrennial* Theatre Design Conference, Prague, Czech Republic. June 2015. *(The PQ is the second largest conference in the world for theatre design, and it happens once every 4 years.)*

Greenberg, Jessica. "Framing Resistance: Design and Social Action." Invited guest speaker at *CrisisART Festival and Conference* opening symposium. Arezzo, Italy, Aug 2014.

Greenberg, Jessica. "Audio Magic with Qlab." Presented at *CrisisART Festival and Conference*. Arezzo, Italy, Aug 2014.

Greenberg, Jessica. "Design, Collaboration, Activism." Presented at *CrisisART Festival and Conference*. Arezzo, Italy, Aug 2014.

Kokai, Jennifer A. "When Immersion is a Splash Zone: The Scenography of Whale Display Tourism in the United States" in "Not a Pollyanna View": Performance, Tourism, and Publics Working Group Co-Convener, American Society for Theatrical Research, Arlington, VA, 11/9/19

Kokai, Jennifer A."Orca-strating Scene Changes: SeaWorld Ohio and Performances of the Ocean" Association for Theatre in Higher Education, Orlando, FL, 8/8/2019

Kokai, Jennifer A."Navigating Consent and Trauma: Dramaturgical Talkbacks as Community Education" in Dramaturgy as Public Criticism Round Table, Association for Theatre in Higher Education, Orlando, FL, 8/11/2019

Kokai, Jennifer A. "Dressed for Fun: Clothing and Affiliation at Amusement Parks" in "Amusement Parks, Tourism, and Performed Selves," Working Group Co-Convener, American Society for Theatrical Research Forum, 11/16/2018.

Kokai, Jennifer A. "Digital Discourse: Social Media and the Conference Experience," Association for Theatre in Higher Education, Boston, MA, 8/5/2018.

Kokai, Jennifer A. "The Nemo-fication of The Living Seas: Performing the Ocean at Epcot" in "It's a Normal World After All? Theme Parks and the Aesthetics of Difference" Working Group Co-Convener, American Society for Theatrical Research, Atlanta November 18, 2017

Kokai, Jennifer A. "American Mermaids and the Aesthetics of Decension" Invited Keynote speech, Mermaids, Maritime Folklore, and Modernity conference, Island Dynamics, Copenhagen, Denmark Oct 27, 2017

Kokai, Jennifer A. "Festive Misrule in the Theatre History Classroom- Bakhtin in Practice (with donuts)" in Approaches to Paratheatricals: A Roundtable on Theatre History Pedagogy- Association for Theatre in Higher Education Conference, Las Vegas, Nevada, 8/6/2017

Kokai, Jennifer A. "Refusing Violence as Spectacle: Salim's The Comedy of Oedipus and the Power of Allusion" in Beyond Disgust: The Political Effects of Staging Spectacular Violence- Association for Theatre in Higher Education Conference, Las Vegas, Nevada 8/4/2017

Kokai, Jennifer A."Lost in Translation: Performing Ali Salim's Egyptian *The Comedy of Oedipus* in Utah" *Adaptation, Translation, and Visibility* Working Group, ASTR, Minneapolis, MN, 2016

Kokai, Jennifer A. "Do Goats Have a Right to Cigarettes?" co-authored with Dr. Lauren Kokai in *Animals Perform II: Non-Human Agency and Advocacy in Performance* Working Group, ASTR, Portland, 2015

Zublin, Catherine. "Laser Applications for Costume Crafts – Armor," refereed Costume Commission Poster presentation, United States Institute for Theatre Technology, Annual Conference, St. Louis, MO., March 2018.

Zublin, Catherine. Exhibited costume designs for Where Words Once Were, Design Expo, United States Institute for Theatre Technology (USITT), Fort Lauderdale, FL., 2018.

Zublin, Catherine, Randy Mugleston, Rory Scanlon, Dennis Hassan, and Brian Jones, "Artist Turned Administrator", panel discussion/presentation, United States Institute for Theatre Technology (USITT), Fort Lauderdale, FL., 2018

Direction/Musical Direction/Acting Work:

Callahan, Tracy

Constellations	Director	Good Company Theatre	2019
HIR	Director	Salt Lake Acting Company	2018
Winter	Director	Salt Lake Acting Company	2017
Doubt: A Parable	Actor	Utah Repertory Theatre	2016
Venus In Fur	Director	Salt Lake Acting Company	2016
Manning Up!	Director	Salt Lake Acting Company	2015

Kokai, Jennifer

Driver's License, Please	Director	Plan-B Theatre- Staged Reading	2018
The Final Debate	Director	Plan-B Theatre, Rose Exposed	2018
Just a Game	Director	KCACTF 10 Minute- Staged Reading	2017
My First Love	Director	KCACTF 10 Minute- Staged Reading	2015

Lewis, Andrew Barratt

Richard III	Director	Panhandle Heritage Foundation (TEXAS! Musical Drama)	2018
The Secret Garden	Musical Director/Conductor	Amarillo Summer Youth Musical	2018
As You Like It	Director	Panhandle Heritage Foundation (TEXAS! Musical Drama)	2017
Brighton Beach Memoirs	Director	Amarillo Little Theatre	2017
Constellations	Director	Amarillo Little Theatre	2017
Fiddler on the Roof	Music Director	Amarillo Summer Youth Musical	2017
Plaid Tidings	Director	Amarillo Little Theatre	2017
A Midsummer Night's Dream	Director	Panhandle Heritage Foundation (TEXAS! Musical Drama)	2016
The Foreigner	Director	Amarillo Little Theatre	2016
The Music Man	Director/Conductor	Amarillo Summer Youth Musical	2016
Speed Dating Tonight!	Director	Amarillo Opera	2016
Deathtrap	Director	Amarillo Little Theatre	2015

Plain, Ken

West Side Story	Musical Director	The Grand Theatre	2019
Jekyll & Hyde	Musical Director	The Grand Theatre	2018
The Full Monty	Musical Director	The Grand Theatre	2018
Comedy of Tenors	Musical Director	Pioneer Theatre Company	2017
Fun Home (excerpts with Original Broadway Cast)	Conductor/Pianist	Sundance Film Festival	2015
Cosi fan tutti Opening Night Gala	Musical Director/Conductor	Oper am Park, Alrberg, Austria	2015
All Entertainment	Musical Director	Lagoon Entertainment	2014-present

Design Work:

Allen, Bryce

Man of La Mancha	Scenic Designer	Utah Festival Opera & Musical Theatre Company	2015

England, Jean-Louise

Local Artisan Collective Fashion Show	Coordinator	Local Artisan Collective	2019

Local Artisan Collective Fashion Show	Coordinator	Local Artisan Collective	2018
Orchesis	Costume Designer	Orchesis Dance Theatre/Moving Company	2008-2018
How to Succeed in Business Without Really Trying, Showboat, Peter Pan, Pirates of Penzance, Music Man	Costume Consultant	Utah Festival Opera & Musical Theatre	2015-2017

Greenberg, Jessica

Asylum Song	Lighting Designer	The Adjusted Realists	2019
The Cake	Sound Designer	Salt Lake Acting Company	2019
Form of a Girl Unknown	Lighting Designer	Salt Lake Acting Company	2019
New Creation	Lighting Designer	SB Dance at Rose Wagner Center	2019
YOU/EMMA	Lighting Designer	The Pear	2019
The Beyoncé	Lighting Designer	The Adjusted Realists	2018
Something Really Big	Lighting Designer	SB Dance at Rose Wagner Center	2018
YOU/EMMA	Lighting Designer/ Sound Designer	Wandering Bark	2018
The Briefly Dead	Lighting Designer/ Sound Designer	The Adjusted Realists	2017
Marian	Lighting Designer	Flux Theatre Ensemble	2017
Pushers Remix	Lighting Designer	SB Dance at Rose Wagner Center	2017
Surely Goodness and Mercy	Sound Designer	Salt Lake Acting Company	2017
Bull Shark Attack	Lighting Designer	Salt Lake Acting Company	2016
Phantasmagoria	Lighting Designer/ Sound Designer	Play Machine	2016
Snaked	Lighting Designer	SB Dance at Rose Wagner Center	2016
Stupid F*** Bird	Sound Designer	Salt Lake Acting Company	2016
BoxBar for Sundance Film Festival	Lighting Designer	SB Dance at Rose Wagner Center	2015
First Suburb	Lighting Designer	Livewire Theatrics	2015
Gluten!	Lighting Designer	The Adjusted Realists	2015
Mr. Perfect	Sound Designer	Salt Lake Acting Company	2015
Surrenderella	Lighting Designer	SB Dance at Rose Wagner Center	2015
Cannibal	Lighting Designer	SB Dance at Rose Wagner Center	2014
Dear Nadezhda	Lighting Designer	Lumiere Ballet	2014
Iolanta	Lighting Designer	New Opera NYC	2014
The Little Beast	Lighting Designer	SB Dance at Rose Wagner Center	2014
Pterodactyls	Lighting Designer	The Adjusted Realists	2014
The Pushers	Lighting Designer	SB Dance at Rose Wagner Center	2014

Long, Cully

Godspell	Costume Designer	The Ivoryton Playhouse	2019
Once: The Musical	Costume Designer	The Ivoryton Playhouse	2018
The 39 Steps	Costume Designer	The Ivoryton Playhouse	2016
Calendar Girls	Costume Designer	The Ivoryton Playhouse	2015
Curse of the Starving Class	Scenic Designer	The University of Pittsburgh	2015
Dog in the Manger	Scenic Designer	The University of Pittsburgh	2015
All Shook Up	Scenic Designer	The Ivoryton Playhouse	2014
Boeing, Boeing	Scenic Designer	Cortland Repertory Theatre	2014
LA Cage Aux Folles	Scenic Designer	The Ivoryton Playhouse	2014

Zublin, Catherine

Titus Andronicus	Costume Designer	University of Idaho	2017
Wendy & Peter: Into Neverland	Costume Designer	University of Idaho	2017
The Nether	Costume Designer	Good Company Theatre	2016

Playwriting/Composing:

Kokai, Jennifer

Singing to the Brine Shrimp	Playwright	Plan-B, Salt Lake City, UT	2020
Zombie Thoughts	Playwright	National Theatre of Parramatta-Sydney, Australia	2020
Girl of Glass	Playwright	TheatreSynesthesia Austin, TX	2019
Girl of Glass	Playwright	THML Theatre, New York, NY	2019
(In)Divisible	Playwright	SLC Blocks Kick Off	2018
(In)Divisible	Playwright	Utah Citizens' Summit	2018
Zombie Thoughts	Playwright	BBP Productions, Annapolis, MD	2018
Zombie Thoughts	Playwright	Plan-B, Salt Lake City, UT	2018
Zombie Thoughts	Playwright	St. Andrews, The Priory Honolulu, HI	2018
(In)Divisible	Playwright	Plan-B, Salt Lake City, UT	2017
Zombie Thoughts	Playwright	State Fair CC, Sedalia, MO	2017
The Art of Floating	Playwright	Plan-B, Salt Lake City, UT	2016

Plain, Ken

Singing to the Brine Shrimp	Composer	Plan-B, Salt Lake City, UT	2020
Five Carols For Christmas	Composer	Steele Spring Stage Rights	2018
JingleJacks	Composer	Steele Spring Stage Rights	2018

Technical Consulting/Work:

Allen, Bryce

Davis County School District	ETCP Rigger	Upstage Crew Services, Inspect Rigging Systems for 9 High Schools	2019
Evanston High School	ETCP Rigger	Upstage Crew Services, Inspect Rigging Systems	2019
Garth Books Concert	ETCP Rigger	Upstage Crew Services, Albertson Stadium, Boise State University, Boise, ID	2019
Troupe Vertigo	ETCP Rigger	Upstage Crew Services, Browning Center, Ogden, UT	2019
Qualtrics Convention	ETCP Rigger	Upstage Crew Services, Salt Palace, Salt Lake City, UT	2019
The Oak Ridge Boys	ETCP Rigger	Upstage Crew Services, Dejoria Center, Kamas, UT	2018
Finding Neverland	ETCP Rigger	Upstage Crew Services, Ellen Eccles Theater, Salt Lake City, UT	2018
Time Out for Women Convention	ETCP Rigger	Upstage Crew Services, Mountain America Expo Center, Sandy, UT	2018
UDOT Convention	ETCP Rigger	Upstage Crew Services, Mountain America Expo Center, Sandy, UT	2018
LOVELOUD Concert	ETCP Rigger	Upstage Crew Services, Rice Eccles Stadium, Salt Lake City, UT	2018
Young Living Convention	ETCP Rigger	Upstage Crew Services, Salt Palace, Salt Lake City, UT	2018
Morgan High School Rigging Inspection	ETCP Rigger	Upstage Crew Services, Morgan High School, Morgan, UT	2018
Studio 54, Sundance Film Festival	ETCP Rigger	Upstage Crew Services, Riverhorse Café, Park City, UT	2018
Sundance Film Festival Opening Gala	ETCP Rigger	Upstage Crew Services, Dejoria Center, Kamas, UT	2018
LeAnn Rimes Concert	ETCP Rigger	Upstage Crew Services, Dejoria Center, Kamas, UT	2017
Days of '47 Rodeo	ETCP Rigger	Upstage Crew Services, Utah State Fairgrounds, Salt Lake City, UT	2017
KORN Concert	ETCP Rigger	Upstage Crew Services, Portneuf Health Trust Amphitheatre, Pocatello, ID	2017
David Blain Concert	ETCP Rigger	Upstage Crew Services, Dejoria Center, Kamas, UT	2017
Our Roots	Technical Director/	Upstage Crew Services, Marriott Center, Provo, UT	2017

	ETCP Rigger		
Sinbad Concert	ETCP Rigger	Upstage Crew Services, Dejoria Center, Kamas, UT	2017
Rex	Guest Artist	Utah Festival Opera & Musical Theatre, Logan, UT	2017
Gianni Schicchi	Guest Artist	Utah Festival Opera & Musical Theatre, Logan, UT	2016
The Girl of the Golden West	Technical Director	Utah Festival Opera & Musical Theatre and Des Moines Metro Opera, Indianola, IA	2015

England, Jean-Louise

Local Artisan Collective	Instructor: Fashion Camp	2018
Local Artisan Collective	Instructor: Ice Dyeing	2018
Local Artisan Collective	Instructor: Fashion Camp	2017
Local Artisan Collective	Instructor: Shibori Dyeing Techniques	2017

Lewis, Andrew Barratt

Ripped	Intimacy Choreographer	Good Company Theatre	2019

Long, Cully

Promotional Artwork and Graphic Design	Utah Shakespeare Festival	2017-2019
Promotional Artwork and Graphic Design	Bayou Theatre	2019
Promotional Artwork and Graphic Design	Nutmeg Summer Series	2014-2019
Promotional Artwork and Graphic Design	MATCH Theatre	2018
Promotional Artwork and Graphic Design	University of Connecticut	2014-2018
Promotional Artwork and Graphic Design	University of Houston	2014-2017
Promotional Artwork and Graphic Design	Houston Shakespeare Festival	2014-2017

Awards:

Greenberg, Jessica

Commendation for Distinguished Achievement in Production Design for *Where Words Once Were*	Kennedy Center American College Theatre Festival	2018
First place overall, across all categories	Design Arts Utah Juror's Award and Gallery Show	2016

Kokai, Jennifer

"BIG" Award	Weber State Institutional Research	2015
Innovative Teaching Award	Association for Theatre in Higher Education/Kennedy Center American College Theatre Festival Region 8	2016
Director Who Best Served a New Play	Kennedy Center American College Theatre Festival Region 8	2017

Lewis, Andrew

Faculty Excellence Award for Intellectual Contributions	West Texas A&M University College of Fine Arts & Humanities	2017
Outstanding Intellectual Contributions	West Texas A&M University- Department of Art, Theatre, & Dance	2017
Distinguished Director of a Musical - Brooklyn: The Musical	KCACTF National Award	2017
Distinguished Production of a Musical- Brooklyn: The Musical	KCACTF National Award	2017
Distinguished Ensemble of a Musical- Brooklyn: The Musical	KCACTF National Award	2017
Director's Choice Award- Brooklyn: The Musical	KCACTF Region 6 Award	2017

Zublin, Catherine

Gold Medallion for excellence in theatre education	Kennedy Center American College Theatre Festival	2018
Commendation for Distinguished Achievement in Production Design for *Where Words Once Were*	Kennedy Center American College Theatre Festival	2018
One of 16 winning entries from the 2018 Design Expo, Theatre Design & Technology	United States Institute for Theatre Technology	2018

Papers and/or addresses to community groups/Media Appearances:

Allen, Bryce

"Davis School District Theater Teachers Training, CenterPoint Legacy Theatre, Upstage Crew Services, Inc., June 2019

"When the Show Should NOT Go On." Presented at UTA Convention, January 2019

"Should I Fly It? Can I Fly It? I Can Fly It!" Presented at UTA Convention, January 2019

"Let's Get Knotty!" Presented at UTA Convention, January 2019

"Introduction to Entertainment Rigging Master Class." Presented at Browning Center in association with WSU Theater, USITT-IDS Region, Wasatch Projection and Rigging, and Upstage Crew Services, January 2019

"2 Day Advanced Rigging Seminar." Presented at Browning Center in association with WSU Theater, USITT-IDS Region, Wasatch Projection and Rigging, and Upstage Crew Services, January 2018

"Introduction to Entertainment Rigging Master Class." Presented at Browning Center in association with WSU Theater, USITT-IDS Region, Wasatch Projection and Rigging, and Upstage Crew Services, August 2017

"Let's Get Knotty!" Presented at UTA Convention, January 2017

"Theatrical Rigging Safety." Presented at UTA Convention, January 2017

"When Should the Show NOT Go On." Presented at UTA Convention, January 2017

Greenberg, Jessica

"Science and Magic: Illuminating the Stage with Lighting Design." Presented at *TEDx Ogden: Illumination*. Ogden, UT, June 2018. *(TEDx is a locally organized chapter of the nationwide TED talks.)*

Kokai, Jennifer

"The Business of Being a Playwright," Workshop Utah Theatre Association Conference, 1/18/19

"Pop Playwriting," Workshop, Utah Theatre Association Conference, 1/17/19

"Beach, Please" Radio New Zealand Pop! Culture Podcast, December 26, 2018
https://www.radionz.co.nz/programmes/pop-culture/story/2018676906/episode-1-beach-please

"Performances of Water" Weber State Shades of Green Sustainability Class, 11/20/2018

"Performances of Water" Weber State Sustainability Brown Bag Series, 11/8/2018

"Me Too in the Performing Arts," Panelist, Ogden Symphony Ballet, 11/1/18

"Art+Action presents Creative Inclusivity - Creativity as a Tool for Change," Panelist, 10/18/18

"Zombie Thoughts" KSL News, 10/15/2018

https://ksltv.com/401961/utah-boy-shares-reality-severe-anxiety-stage/?fbclid=IwAR22_Vryxaik2kYWflgmT5WIs5O-VeRW_rWSBFMIC4rg7CjTCDcnx88qKYM

"Overcoming Professors' Skepticism about Digital Accessibility," Inside Higher Ed, 8/29/2018

https://www.insidehighered.com/digital-learning/article/2018/08/29/faculty-champions-accessibility-shed-doubts-about-investing-time

"Mermaids and New Plays with Author Jenny Kokai" Sallypal Podcast, 7/25/2018

https://sallypal.podbean.com/e/episode-42-%E2%80%93-mermaids-and-new-plays-with-author-jenny-kokai/

"Suzan Zeder's Playwriting Tarot Exercise," Utah Theatre Association Conference, 1/18/18

"Rise of the Mermaids" The Guardian Newspaper, 7/14/2015

https://www.theguardian.com/us-news/2015/jun/14/rise-of-the-mermaids-weeki-wachee-florida

"Producing *The Tempest*" Weber State public lecture, 4/19/2016

"Romeo and Juliet in Context" Weber State curtain talk for Aquila Company's *Romeo and Juliet* performance, 11/5/2015

Catherine Zublin

"Costume Exhibit at FIDM", Workshop at Region VIII KCACTF, Los Angeles, CA., 2019

"Costume Design & Technology Symposium", facilitated discussion of successful costume design and technology strategies at Region VIII KCACTF, strategies at Region VIII KCACTF, Mesa, AZ., 2018

Mentoring Activities

The Theatre faculty undertook a voluntary self-study for the month of October 2019. Using the program Toggl, we tracked all of our hours worked for a thirty day period (Oct 1-Oct 30). During this time period, the eight reporting faculty and staff clocked 350.7 hours working on *The House of Edgar Allen Poe*, 320.4 hours working on *Sense and Sensibility* and 18 hours working on *The 39 Steps*. Every single one of these hours, totaling 689 hours for the month of October alone, is direct face-to-face mentorship with students, through rehearsal, design mentorship, or teaching crew skills on a practical project. This averages to 21.5 hours per faculty and full time staff of active engagement in direct mentorship per week beyond interacting with students in classrooms, voice lessons, and other expected teaching assignments. Listed below are specific mentorship activities using

assistants on productions or through Senior Capstones, Directed Readings, and Undergraduate Research. However, all practicum experiences are taught through direct mentorship on a realized project. Sustained, meaningful mentorship is the bedrock of what we do as a program.

Allen, Bryce

Sense and Sensibility	Assistant Technical Director: Andy Nish	2019
Sunday in the Park with George	Assistant Technical Director: Ben Reading	2019
Ruthless!	Technical Director: Ben Reading	2018
The Cripple of Inishmann	Assistant Technical Director: Ben Reading	2018
Class of '94	Stage Manager: Ashley Bigbie Assistant Stage Managers: Grace Heinz, Trent Wilson	2018
Make Me A Song	Technical Director: Ben Reading Stage Manager: Daniel Garner Assistant Stage Managers: Victoria Wood, Cameron Smith	2018
Where Words Once Were	Stage Manager: Mackinzie Flinders Assistant Stage Managers: Caitlynn Gramer, Lillian McCrady	2017
We Foxes	Assistant Technical Director: Ben Reading Stage Manager: Ashley Bigbie Assistant Stage Managers: Cameron Smith, Dalton Broillet	2017
Innovation Theatre Festival	Stage Managers: Toria Snow, Micah Maxon, Cubby Morris	2017
A Funny Thing Happened on the Way to the Forum	Assistant Technical Director: Ben Reading Stage Manager: Ashley Bigbie Assistant Stage Managers: Cameron Smith, Brindle Bundage	2017
Six Characters in Search of an Author	Stage Manager: Mackinzie Flinders Assistant Stage Managers: Andy Nish, Amanda Dobbs	2016
The 25th Annual Putnam County Spelling Bee	Assistant Technical Director: Ben Reading Stage Manager: Maddy Stewart Assistant Stage Managers: Matthew Taylor, Lara Vo	2016
The Tempest	Stage Manager: Jessie Sume Assistant Stage Managers: Kyla Johnson, Alina Cannon	2016
Nice Work If You Can Get It	Stage Manager: Daniel Garner Assistant Stage Managers: Michele McGarry, Ben Reading	2016
35mm: The Musical	Technical Director: Charissa Riley Stage Manager: Alicia Kondrick Assistant Stage Manager: Kylee Cox	2016

9 Circles	Stage Manager: Katie Rogel Assistant Stage Managers: Geoff Rosenberg, Jackie Fredrickson	2015
Smokey Joe's Cafe	Stage Manager: Korey Lamb Assistant Stage Managers: Scott Garner, Nathan Solorzano	2015
Arcadia	Stage Manager: Destiny Homer Assistant Stage Managers: Marco Silva, Jazmine Gruber Allen	2015
Damn Yankees	Stage Manager: Lydia Pearce Assistant Stage Managers: Kylee Cox, Kaylee Orr	2015

Callahan, Tracy

Innovation Theatre	Student Directors: Pedro Flores, Ashley McKnight, Hailey Weeks	2019
Irene Ryan Nominees	Acting Preparation: Jacob Stubbs, Callahan Crnich, Morgan Hekking, Estephani Cerros, Liberty Lockett, Katelyn Ostler	2019
Irene Ryan Nominees	Acting Preparation: Scott Garner, Katelyn Hipwell, Callahan Crnich, Camrey Bagley	2018
Innovation Theatre	Student Directors: Ashley Patterson, MacKinzie Flinders, Kaylee Orr	2018

Greenberg, Jessica

Sunday In The Park With George	Master Electrician: Colby Avis & Marley Porter Projection Designer: DJ Pike Sound Engineer: Grace Heinz	2019
Innovation Theatre	Lighting Designers: Marley Porter, Gabriella Gray, Cameron Smith. Sound Designers: Adam McGuire	2019
The Cripple of Inishmaan	Lighting Designer: Colby Avis Master Electrician: Ian Nuttal	2018
Ruthless	Sound Designer: Micah Maxson Sound Engineer: Grace Heinz Lighting Designer: Daniel Garner. Master Electrician: Colby Avis.	2018
Make Me A Song	Sound Designer: Micah Maxson Sound Engineer: Braden Cathemer Master Electrician: Colby Avis	2018
We Foxes	Lighting Designer: Daniel Garner Master Electrician: Colby Avis Sound Designer: Micah Maxson	2017

	Sound Engineer: Ian Nuttall	
Where Words Once Were	Projection Designer: Tiffany Campbell Master Electrician: Colby Avis	2017
A Funny Thing Happened On The Way To The Forum	Master Electrician: Colby Avis Audio 1: Micah Maxson	2017
Innovation Theatre	Lighting Designers: Colby Avis, Lara Vo, Daniel Garner, Kassie Winkler, Ty Cox, Tiffany Campbell Sound Designers: Scott Garner, Kyle Lawrence, Hayden Wadsworth Projection Designer: Tiffany Campbell	2017
25th Annual Putnam County Spelling Bee	Lighting Design: Hayden Wadsworth Master Electrician: Colby Avis Sound Design: Korey Lamb Audio 1: Micah Maxson	2016
Six Characters In Search Of An Author	Asst. Lighting Designer: Colby Avis Master Electrician: Cubby Morris Sound Design: Micah Maxson Projection Design: Tiffany Campbell	2016
35MM	Lighting Designer: William Peterson. Sound Designer: Korey Lamb. Projection Designer: Lydia Pearce Oliverson	2016
Nice Work If You Can Get It	Master Electrician: Hayden Wadsworth Sound Design: Alex Thedell Audio 1: Korey Lamb Sound Engineer: Micah Maxson	2016
The Tempest	Lighting Design: Cubby Morris Sound Design: Lydia Pearce Oliverson Audio 1: Hayden Wadsworth	2016
Smokey Joe's Café	Lighting Designer: Hayden Wadsworth Master Electrician: Daniel Garner Sound Designer: Lydia Pearce Audio 1: Jake Heywood Sound Engineer: Micah Maxson	2015
9 Circles	Lighting Designer: William Peterson Master Electrician: Hayden Wadsworth Audio 1: Micah Maxson	2015
Damn Yankees	Lighting Design: William Peterson Master Electrician: Hayden Wadsworth Audio 1 & 2: Dylan Padilla, Siobhan Kelly Sound Engineer: Korey Lamb	2015
Arcadia	Projection Design: Alex Thedell Lighting Designer: Hayden Wadsworth Master Electrician: Daniel Garner Audio 1: Korey Lamb	2015

One Acts Festival	Mentor 3 Sound Design students and 3 Lighting Design students	2015
She Loves Me	Lighting Design: William Peterson Master Electrician: Hayden Wadsworth Audio 1: Lydia Pearce Sound Engineer: Dylan Padilla	2014
W;T	Asst. Lighting Designer: Hayden Wadsworth Master Electrician: Lydia Pearce Sound Designer: Alex Thedell Audio 1: Dylan Padilla	2014

Student Mentoring Activities that resulted in Student Awards

- Honorable Mention in Projection Design, KCACTF Region 8, *Where Words Once Were* by Tiffany Campbell, Spring 2018
- Stagecraft Institute of Las Vegas Scholarship, Tiffany Campbell, Spring 2018
- Finalist in Lighting Design, KCACTF Region 8, *We Foxes* by Daniel Garner, Spring 2018
- USITT Elite Training Projection Design Scholarship. William Peterson was a Recipient Summer 2016, and Tiffany Campbell was a recipient Summer 2017.
- KCACTF Barbizon National Award for Excellence in Lighting Design, 1st Place
- *9 Circles* - Lighting Design by William Peterson. (2016) William won 1st place in KCACTF Region 8, and then went on to win the National Competition in DC. This is a high honor. William is the first WSU student to win a KCACTF National Award in any category in department history.
- *9 Circles* - Lighting Design by William Peterson also won best Undergraduate Research in the College of Arts & Humanities Spring 2016
- Kennedy Center American College Theatre Festival (KCACTF) Region 8, Sound Design, 1st Place. *Almost Maine* - Sound Design by Lydia Pearce Oliverson (2016) Lydia went on to compete at the National Competition in DC where she received an Honorable Mention.
- Alex Thedell and Lydia Pearce were both Recipients of United States Institute for Theatre Technology (USITT) Elite Training Sound Design Scholarship Summer 2015. Micah Maxson was a recipient Summer 2017.
- Gateway Mentorship Diversity Initiative Program at USITT. Nominated and Mentored sound design student Lydia Pearce on her successful application. Spring 2015. Lydia was one of 8 selected students in the country for a full USITT scholarship for attendance at the annual conference.
- *W;T*- Sound Design by Alex Thedell. Mentored Alex on his original design at WSU in the fall and his presentation at Kennedy Center American College Theatre Festival (KCACTF) in the Spring 2015.
- Alex won First Place in KCACTF for our Region 8, went on to compete at the National Competition in DC. (The last time one of our design students in any area went on to Nationals was approximately 10 years ago)
- *W;T*- Sound Design by Alex Thedell also won best Undergraduate Research in the College of A&H Spring 2015.

Kokai, Jennifer

Sense and Sensibility	Ashley McKnight, Assistant Director	2019
Sense and Sensibility	Emily Peralez, Choreographer	2019

The House of Edgar Allen Poe,	Sam Rust- Dramaturgy	2019
Sunday in the Park with George	Sam Rust- Assistant Dramaturg	2019
Undergraduate Research Project, Irene Ryan Performance	Cassidy Wixon, Katelynn Bills, Liberty Lockett, Estephani Cerros, Jake Stubbs, Morgan Hekking	2018
The Class of '94	Patrick Kibbie, Assistant Director	2018
Weber State Associated Artists of the Theatre/*Deluge*	Riley French	2017
Undergraduate Research Project, Grant Writing	Jessica Sume, Scott Garner, Katelyn Hipwell, Callahan Crnich	2017
Undergraduate Research Project, Irene Ryan Performance	Seth Foster	2016
The Tempest	Janessa Richardson, Assistant Director	2016
Senior Capstone- Bystander Training, Public Workshop	Beth Temple	2016
Directed Reading/Writing a Full Length Play	Riley French	2016
Weber State Associated Artists of the Theatre/*35mm*	Mandie Harris	2016
Undergraduate Research Project, Irene Ryan Performance	Camrey Bagley Fox	2016
Arcadia	Tanner Rampton, Assistant Director	2015
Undergraduate Research Project, Irene Ryan Performance	Tanner Rampton, Niki Waite, Kacee Neff	2015
Senior Capstone- Shakespeare Production	Courtney Christison	2015
Senior Capstone- Writing a One Act Play	Brent Johnson	2015
Arcadia	Beth Temple- Dramaturgy	2015
Damn Yankees	Janessa Richardson- Dramaturgy	2015

Zublin, Catherine

KCACTF: *Ruthless!* Presentation Preparation	Lighting design: Daniel Garner Scenic painting: Alina Cannon Undergraduate Research Travel Grant and Costume design: Alicia Kondrick	2019
KCACTF: *The Cripple of Inishmaan*	Scenic painting: DJ Pike	2019

Presentation Preparation	Undergraduate Research Travel Grant and Costume design: Toria Snow	
Sense & Sensibility	Costume design: Caitlynn Gramer	2019
The House of Edgar Allan Poe	Costume design: Monica DeLapp	2019
KCACTF: *We Foxes* Presentation Preparation	Undergraduate Research Travel Grant: Toria Snow and Daniel Garner Costume design: Toria Snow Lighting design: Daniel Garner	2018
KCACTF: Regional Non-realized Design Projects	Toria Snow (Festival winner, Regional Design Award)	2018
KCACTF: *Deluge*	Undergraduate Research Travel Grant and Costume design: Alicia Kondrick	2018
KCACTF: *Where Words Once Were*	Undergraduate Research Travel Grant and Projection design: Tiffany Campbell	2018
The Class of '94	Costume design: Amanda Dobbs	2018
The Cripple of Inishmaan	Costume design: Toria Snow	2018
Ruthless!	Costume design: Alicia Kondrick	2018
We Foxes	Costume design: Toria Snow	2017
Deluge	Costume design: Alicia Kondrick	2017
KCACTF: *9 Circles* Presentation Preparation	Undergraduate Research Travel Grant and Lighting design: William Peterson	2016
KCACTF: *Smokey Joe's Café* Presentation Preparation	Undergraduate Research Travel Grant: Korey Lamb and Jessica Sume Stage management: Korey Lamb Properties design: Jessica Sume	2016
KCACTF: *Hidden in the Picture*	Undergraduate Research Travel Grant and Costume design: Tia Taylor	2016
KCACTF: *Arcadia* Presentation Preparation	Undergraduate Research Travel Grant: Hayden Wadsworth, Colton Hattabaugh, and Alex Thedell Lighting design: Hayden Wadsworth Makeup and Hair design: Colton Hattabaugh Projection design: Alex Thedell	2016
KCACTF: *Icarus Mother*	Undergraduate Research Travel Grant and Costume design: Geoff Rosenberg	2016
KCACTF: *Almost Maine*	Undergraduate Research Travel Grant and Sound design: Lydia Oliverson	2016
KCACTF: *Damn Yankees*	Undergraduate Research Travel Grant and Costume design: Katie Rogel	2016
KCACTF: Regional Non-realized Design Projects	Kaylee Lloyd	2015
KCACTF: *Seminar*	Undergraduate Research Travel Grant and Dramaturgy: Janessa Richardson	2015

KCACTF: *She Loves Me* Presentation Preparation	Undergraduate Research Travel Grant: Katie Rogel, William Peterson, Misha Wulfe, Courtney Christison, and Karrie Freeman Makeup and Hair design: Katie Rogel Lighting design: William Peterson Properties design: Misha Wulfe Dramaturgy: Courtney Christison Costume design: Karrie Freeman	2015
KCACTF: *Wit* Presentation Preparation	Undergraduate Research Travel Grant: Alex Thedell and William Peterson Sound design: Alex Thedell Stage management: William Peterson	2015
KCACTF: *Damn Yankees* Presentation Preparation	Undergraduate Research Travel Grant and Dramaturgy: Janessa Richardson	2015

Student Mentoring Activities that resulted in Student Awards

- Toria Snow: Costume Design for *The Cripple of Inishmaan, (Toria won 1st place in KCACTF Region VIII, and then went on to win the National Competition in DC. This is a high honor. Toria is the first WSU student to win a KCACTF National Award in costume design. She also won for the best Undergraduate Research in the College of A&H, Spring 2019.)*
- Toria Snow: Costume Design for *We Foxes (Awarded a scholarship to Stagecraft Institute of Las Vegas),* February 2018.
- Toria Snow: Costume Design of *The Stinky Cheese Man and Other Fairly Stupid Tales*, (*Festival winner- Regional Design Award),* February 2018.
- Kaylee Lloyd: Costume design of *Othello*, *(Festival winner- Regional Design Award),* February 2015

Standard F – Program Support
Support Staff, Administration, Facilities, Equipment, and Library

The Department of Performing Arts has five full time staff positions: Technical Director, Costume Studio Manager, Department Administrative Assistant, Budget Specialist, and Multimedia Specialist. The Theatre Area has two additional part time staff positions: Scene Shop Assistant and Costume Studio Assistant. In addition, we benefit from the Marketing and PR specialist who works with the college as a whole, the college academic advisor, the college employment advisor, and a part-time internship coordinator for the department. 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) QPR Suicide Prevention Training, (b) Haven- Sexual Assault and Stalking Prevention training; (c) Theatrical Intimacy Training; (d) FERPA 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 area, a music area, and a dance area. 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. Since the last program review, five years ago, the chair has continued to be from the Music area.

The Theatre is also served by co-area heads who each receive three hours of reassigned time for their service. Between them they handle a variety of administrative tasks such as interviewing, hiring, and assigning adjuncts, maintaining the theatre budget, collaborating with the other area heads to write the yearly departmental report and strategic plan, writing program review documents, assessing curriculum, holding weekly theatre faculty meetings, and other duties that in a strictly theatre department would be handled by a chair. This is a marked improvement over the administrative situation at the last program review, however the departmental structure continues to be a unique challenge.

The Theatre area would like to note and say thank you for significant administrative support from the Dean's office as well as the larger University. While this comes in non-tangible forms like the Dean's active support for our program and faculty, as well as assistance in solving problems, there are also tangible contributions we are immensely grateful for like many years of assistance with the maintenance budgets, infrastructure upgrades, and participation in the Kennedy Center American College Theatre Festival, as well as Federal Perkins Funding.

Adequacy of Facilities and Equipment

The Theatre area, and in particular faculty member Jessica Greenberg, have written over $100,000 in successful equipment grants since the last program review. We now have a fully LED lit black box and proscenium theatre, new sound in our main proscenium theatre, a new lighting board, new microphones, and other cutting edge equipment. Sound has improved but is a remaining problem.

The Theatre area is appreciative of the quality of facilities we have. The relatively new director of the Browning Center is doing an excellent job supervising the building. The Building was operating at a loss and over the last few years has become financially stable.

Space is at a premium as the three areas attempt to balance the many shows and concerts produced each year internally with the external clients whose patronage funds the building. Faculty office space has dwindled to the point where one faculty member is currently housed in what was intended to be a temporary adjunct office. We foresee space issues to continue to be a problem.

Adequacy of Staff

The Theatre Area is supported by a full time staff member who is the Technical Director and handles some Production Manager tasks. He is supported by a half-time Scene Shop Supervisor. We also have a full time Costume Studio Supervisor who is supported by a half-time Assistant. The part-time assistant positions were funded after the last program review and have made an immense difference in the program. At this time we feel the staff support is adequate in many areas, however we need a part-time staff member to serve as support for lighting/sound/projections. In addition, there is a significant wage discrepancy between the two full time staff members that appears to replicate gendered issues in the Theatre industry which reward Technical Directors (who are mostly men) over Costume Studio Supervisors (mostly women). We believe the two salaries should be equal as they are asked to do equivalent amounts of work. The work of our Costume Studio Supervisor, Jean Louise England, is vital. For the month of October, she worked 269.5 hours, or roughly 57 hours a week. The bulk of this was engaging in high impact teaching practices, mentoring students in design and construction.

Adequacy of Library Resources
Data supplied by Nicole Beatty, Arts and Humanities Librarian

Adequacy of Staff

The Theatre Collection is maintained and updated by Nicole Beatty, Arts and Humanities Librarian and Associate Professor. There are no additional staff members. However, Beatty works in collaboration with faculty in the department to help develop the collection. While the librarian admits that being liaison to Theatre as well as Dance, Communication, English, Art, and Women and Gender Studies is a large task, there are currently no funding lines to get an additional Arts and Humanities librarian, nor is there money in the budget for individual subject librarians for each discipline. It is Beatty's goal to provide the best possible service to the departments in which she is liaison. While this is challenging, it is not impossible as long as the relationship with the faculty remains cooperative.

Adequacy of Administrative Support
The Stewart Library is managed by the Wendy Holliday, Dean. Library instruction, reference, and collection management have team leaders who work with subject librarians, like Beatty. Information Literacy, General Instruction, and Subject-Specific Instruction is overseen by Shaun Adamson. Adamson also is the head of reference. Collection Management is overseen by Ed Hahn. Team discussions take place regarding whether or not the library can fund large purchases such as databases or journal subscriptions. There is one Reference Specialist for the whole library who does assist with performing arts reference questions at the reference desk. There are no support staff directly reporting to the Arts and Humanities Librarian.

Adequacy of Facilities and Equipment
In 2017 the Stewart Library went through a major renovation. The facility has four classrooms with computers for "hands on" learning through library instruction sessions. Three of the classrooms have seating for thirty and one has seating for twenty-five. There are two conference rooms, two seminar rooms, and ten group study rooms available for faculty and student use. Each room is wireless and is equipped with high definition monitors, HDMI and VGA hookups, and tabletop power. PC and MAC computers are available for student use as well as color and black and white printing. There are two book edge scanners with USB, print, and email capabilities are recent acquisitions to the library. Additionally, each room also has a whiteboard walls. The

library has compact shelving and remote storage for additional storage. The electrical and plumbing systems were also updated and ceilings, carpet, and tile were replaced throughout the building.

Adequacy of Library Resources
The theatre collection includes:
69,453 Print and e-books
134 journal subscriptions
246 dvds
32 musical scores that directly relate to theatre
5 microforms that directly relate to theatre
Subject-specific databases including:
- *Performing Arts Periodicals Database*
- *Play Index*
- *Global Performing Arts Database (GloPAD)*
- *Vogue Archive*
- *Women's Wear Daily*
- *ARTstor*

General databases including:
- *Academic Search Ultimate*
- *JSTOR*
- *Project Muse*
- *Oxford Reference including Oxford Encyclopedia of Theatre and Performance, Oxford Art Online, and the Grove Dictionary of Art*

Other databases and video platforms that could be of use:
- *Art Full-text*
- *Cambridge Companions Complete*
- *Literature Resource Centeradvisin*
- *MLA International Bibliogrpahy*
- *RILM Abstracts of Music Literature*
- *Academic Video Online (AVON)* which has 10,056 videos on the performing arts.
- *Dance in Video* which includes 441 videos on musical theatre
- *Kanopy Streaming Videos* which includes 314 videos on the performing arts

Standard G - 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, nationally, and

	internationally 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, the American Society for Theatrical Research, 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 program that is heavily invested in programs with local schools. 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 new President of WSU's Inauguration Gala.

Community and graduate Success

Weber State theatre monitors graduates' success through social media and by using the SNAAP (Strategic National Arts Alumni Project) surveys. This is a national survey WSU participates in that tabulates what percentage of Arts alumni remain engaged in the arts after graduation. SNAAP indicates that 98% of Arts degree recipients remain actively involved in one form or the other in the arts. Unfortunately, we do not receive WSU specific results.

The WSU theatre area did conduct their own alumni survey in 2016 and maintains a social media page for our alumni. The 2016 survey resulted in 94 responses spanning roughly from 1980-2016. 47 of the respondents are actively employed in the Theatre, or 50%. Alumni who are not actively employed in Theatre were asked if and how the skills they learned through the program benefited their current career. Responses included using theatre skills in their communities, both in volunteer positions and in Arts councils, using theatre skills to create costumes for their children, using theatre skills to effectively manage others in a corporate setting and this response: "I am now working as a psychiatrist. My theatre background is invaluable. I use similar strategies when working with patients that I used to analyze characters, dynamics, and themes within a theatre piece. My empathic abilities and comfort with delving ever and ever deeper into the mind of others were fostered in theatre. I use my foundation of working with a production team to run my research lab. Theatre was therapy for

me, especially learning to be part of a community in the Weber State theatre department, and I'm grateful for the lifelong tools it provided me - allowing me to now provide therapy for others."

Obviously these alumni tracking measures are opt-in and so imprecise, made even more complicated by the fact that Theatre employment is largely contract and freelance, so who is "employed in the field" is a more complicated question to answer than in other fields like Engineering or Business. Still, because the Theatre Area relies on High Impact Teaching and personal mentoring, we generally have a good idea of the success and career trajectory of our alumni. For example, for the last 8 years, the Theatre Education degree has resulted in 100% placement of graduates in middle and high school teaching positions.

Standard H – Program Summary
Results of Previous Program Reviews

Problem Identified	Action to Be Taken
Issue 1 Budgetary Issues- The Theatre area is reliant upon student fees to supply its entire production budget. 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.	Previous: 5 Year Program Review: This issue is outside the theatre area's control.
	Year 1 Action to Be Taken: This issue is outside the theatre area's control.
	Year 2 Action to Be Taken: This issue is outside the theatre area's control.
	Year 3 Action to Be Taken: The Browning Center and the Dean's Office went to the Student Fees Committee with a long term plan that would have gradually made all tickets free to all students in exchange for increasing support (a university wide "arts fee" essentially). This plan was initially supported.
	Year 4 Action to Be Taken: The current Student Fees Committee elected not to honor the agreement made by their predecessors and the previous plan was abandoned. Theatre is currently figuring out where this leaves us at this point. However, the reliance on soft money is a fixture of our lives and things seem to be getting worse as the fire marshal has required ongoing maintenance in the shops the dean has been funding but will not continue funding and we have no additional sources for income.
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.	Previous 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: The theatre area proposes the college as a whole think about hiring a recruitment specialist.
	Year 2 Action to Be Taken: The theatre area proposes the college as a whole think about hiring a recruitment specialist. In addition, Catherine Zublin made a recruitment trip to Snow College.
	Year 3 Action to Be Taken: The theatre area proposes the college as a whole think about hiring a recruitment specialist. The Theatre area volunteered to host the Utah Theatre Association conference to get high school students on campus as a recruitment strategy.
	Year 4 Action to Be Taken: The theatre area proposes the college as a whole think about hiring a recruitment specialist. The Theatre area hosted the UTA Conference. The Theatre Area also volunteered to host the

Problem Identified	Action to Be Taken
	KCACTF festival in Feb 2021 with an eye to recruiting those moving from Associate programs to BA programs.
Issue 3 Departmental Relationships- The Theatre Area continues to function as an almost entirely separate entity from Music and Dance. In addition, the previous Program Review strongly encouraged considering how the Theatre department interacts with the Beverly Taylor Sorenson Arts Learning Program Endowed Chair.	Previous 5 Year Program Review:
	Year 1 Action to Be Taken: The three areas met with an outside facilitator we found to be ineffective. No consensus was found among faculty as to the structure of the department. Regardless, Administration did not support dividing the three areas for budget reasons. The chair (from Music) created formal Program Coordinator roles in each area and worked with the dean's office to support 3 hours of reassigned time for these duties. In addition, after reviewing the nature of the BTS ALP coordinator's job and its incompatibility with the mission statement of the Theatre Area, it was agreed that the BTS ALP and its coordinator would be viewed and evaluated as a separate area within the Department of Performing Arts and not as a Theatre faculty member.
	Year 2 Action to Be Taken: No Additional Action Taken
	Year 3 Action to Be Taken: After examining the list of administrative duties Program Coordinators were responsible for, those duties were further subdivided and Theatre now has two faculty sharing the work each receiving reassigned time.
	Year 4 Action to Be Taken: As the department moves into selecting a new chair, a committee is discussing the administrative structure and whether it should be required that the chair have an Associate Chair from a different area.
Issue 2 Personnel- The Theatre area faculty and staff is relatively small, the previous program review advised increasing these numbers.	Previous 5 Year Program Review:
	Year 1 Action to Be Taken: The Theatre area hired a new Musical Theatre faculty member in Music Direction which allowed new classes such as Group Voice to be offered.
	Year 2 Action to Be Taken: Theatre requested an additional position in Voice and Movement and that request was not granted.
	Year 3 Action to Be Taken: Theatre requested an additional position in Voice and Movement and that request was not granted.
	Year 4 Action to Be Taken: Theatre requested an additional position in Voice and Movement and that request was not granted.

Summary Information (as needed)
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 Carrying over from the last five year program review, the Theatre area still believes we need an additional faculty position in Voice and Movement to alleviate overcrowding in those classes and to offer additional courses in these foundational skills.	Current 5 Year Program Review: The Theatre Area will ask for this position again at the beginning of Fall 2020 when position requests are submitted. We will continue to construct this proposal using data based arguments.
	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 The Theatre Area wants to clarify their relationship to the new film degree.	Current 5 Year Program Review: The Theatre area, including anyone teaching a class currently listed as a potential film affiliated class, needs to sit down with the Film faculty and discuss.
	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 3 The theatre area wants to connect the new Associate Degrees in Theatre Technology with the local Union to forge professional connections.	Current 5 Year Program Review: The Design and Technology faculty will meet with the IATSE Union to brainstorm how they might collaborate.
	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 4 The Theatre area wants to create a more formalized procedure to choose production seasons that clearly connects to overall program learning outcomes.	Current 5 Year Program Review: The Theatre area will create a subcommittee led by Acting and Directing Program Director, Tracy Callahan, to create a plan.
	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 5 The theatre area wants to develop a stronger plan for out-of-state recruitment.	Current 5 Year Program Review: The Theatre area will create a subcommittee led by faculty member Andrew Barratt Lewis to formulate a recruitment plan.
	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 6 The Theatre area wants to develop a new class in Theatre Foundations that serves as a better First Year Experience for	Current 5 Year Program Review: The curriculum subcommittee will meet, develop a syllabus that brings together the strongest elements of Introduction to Theatre for Majors and Freshman Seminar and propose the new class.
	Year 1 Action to Be Taken:
	Year 2 Action to Be Taken:

new majors and articulates better across institutions.	Year 3 Action to Be Taken:
	Year 4 Action to Be Taken:
Issue 6 The Theatre area wants to develop professional certifications that help current students and post baccalaureates advertise the skills they have learned through the program.	Current 5 Year Program Review: Certificates are being designed and proposed by Program Directors and with interdisciplinary groups.
	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)

Action Plan for Staff, Administration, or Budgetary Findings

Problem Identified	Action to Be Taken
Issue 1 As the Student Fees committee did not honor their agreement re: budgets, the Theatre Area needs to reassess their ticket prices and funding with the Dean's Office and the Browning Center.	Current 5 Year Program Review: The Theatre area will meet with the Dean and the Browning Center Director.
	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 The Theatre Area seeks a new part time staff position to support lighting/sound/projections.	Current 5 Year Program Review: The Theatre area will request this position when position requests are solicited in the fall of 2020.
	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)

APPENDICES

Appendix A: Student and Faculty Statistical Summary

(*Note*: Data provided by Institutional Effectiveness. This is an extract from the Program Review Dashboard and shows what will be sent to the Boards of Trustees and Regents)

Theatre	2014-15	2015-16	2016-17	2017-18	2018-19
Student Credit Hours Total 1					
Theatre	**4,603**	**4,747**	**3,923**	**3,871**	**3,964**
Dept of Performing Arts	**15,361**	**15,140**	**15,020**	**15,170**	**15,110**
Student FTE Total 2					
Theatre FTE	**153.43**	**158.23**	**130.77**	**129.03**	**132.13**
Dept of Performing Arts FTE	**512.03**	**504.67**	**500.67**	**505.67**	**503.67**
Student Majors 3					
	147	**147**	**117**	**118**	**136**
Program Graduates 4					
Associate Degree					
Bachelor Degree	**19**	**22**	**13**	**11**	**14**
Student Demographic Profile 5					
Female	**89**	**89**	**70**	**79**	**85**
Male	**58**	**58**	**47**	**39**	**51**
Faculty FTE Total 6	**32.11**	**35.43**	**34.57**	**33.93**	n/a
Adjunct FTE	10.46	10.58	10.72	11.74	n/a
Contract FTE	21.65	24.85	23.85	22.19	n/a
Student/Faculty Ratio 7	**15.95**	**14.24**	**14.48**	**14.90**	n/a

*Data for 2018-19 are preliminary findings and subject to change.

Student Credit Hours Total represents the total department-related credit hours for all students per academic year. Includes only students reported in Banner system as registered for credit at the time of data downloads. Theatre and DPA are both provided for accurate student/faculty ratio calculations and cost per fte calculations (tab 2)

Student FTE Total is the Student Credit Hours Total divided by 30.

Student Majors is a snapshot taken from self-report data by students in their Banner profile as of the third week of the Fall term for the academic year. Only 1st majors count for official reporting.

Program Graduates includes only those students who completed all graduation requirements by end of Spring semester for the academic year of interest. Students who do not meet this requirement are included in the academic year in which all requirements are met. Summer is the first term in each academic year.

Student Demographic Profile is data retrieved from the Banner system.

Faculty FTE is the aggregate of contract and adjunct instructors during the fiscal year. **Contract FTE** includes instructional-related services done by "salaried" employees as part of their contractual commitments. **Adjunct FTE** includes instructional-related wages that are considered temporary or part-time basis. Adjunct wages include

services provided at the Davis campus, along with on-line and Continuing Education courses. This calculation must be made at the budgeted program level to be accurate and therefore represents all of DPA, not just Theatre.					
Student/Faculty Ratio is the Student FTE Total divided by the Faculty FTE Total.					

Appendix B:

Faculty (current academic year)

	Tenure and tenure-track	Contract	Adjunct
Number of faculty with Doctoral degrees	1		1
Number of faculty with Master's degrees	5	1	7
Number of faculty with Bachelor's degrees	0	2	2
Other Faculty			
Total	6	3	10

Contract/Adjunct Faculty Profile

Name	Rank	Tenure Status	Highest Degree	Years of Teaching	Areas of Expertise
Christie Denniston	Adjunct	Untenured	PhD	1	Arts Marketing
Maurie Tarbox	Adjunct	Untenured	BA	12	Voice
Ginger Bess Simons	Adjunct	Untenured	BA	3	Voice
Rachel Kessinger	Adjunct	Untenured	MFA	3	Intro to Theatre, Intro to Acting, Playwriting
Kelsey Nichols	Adjunct	Untenured	MFA	3	Intro to Theatre, Costuming
Stephen Pecchia-Bekkum	Adjunct	Untenured	MFA	8	Film Studies
Ed Spangler	Adjunct	Untenured	MS	8	Film Studies
Blair Sterrett	Adjunct	Untenured	MFA	2	Film Studies
Jenn Thomas	Adjunct	Untenured	MFA	4	Intro to Theatre, Intro to Acting
Carla Woodmansee	Adjunct	Untenured	MFA	10	Film Studies

Appendix C: Staff Profile

Name	Job Title	Years of Employment	Areas of Expertise
Bryce Allen	Technical Director	6	Technical Direction, Stage Craft
Jean-Louise England	Costume Studio Supervisor	12	Costume Construction, Costume Design, Hair and Make-up
DJ Pike	Scene Shop Assistant	2	Scenic Construction
Amber Smith	Costume Studio Assistant	3	Costume Construction

Summary Information (as needed)

The Theatre Area is supported by two full time staff and two part time staff. We received the additional part time support after the last program review in 2014. The part time assistance has been integral in accomplishing the production work, mentoring students adequately, and accomplishing Area learning outcomes.

Appendix D: Financial Analysis Summary
(This information will be provided by the Office of Institutional Effectiveness)

Performing Arts					
Funding	**14-15**	**15-16**	**16-17**	**17-18**	**18-19**
Appropriated Fund	2,284,808	2,408,512	2,698,875	2,757,971	2,861,327
Other:					
Special Legislative Appropriation					
Grants or Contracts					
Special Fees/Differential Tuition	183,519	180,691	193,282	173,733	194,701
Total	$2,468,327	$2,589,203	$2,892,157	$2,931,704	$3,056,028
Total FTE	512.0	504.7	500.7	505.7	503.7
Cost per FTE	$4,821	$5,131	$5,777	$5,798	$6,068

Summary Information (as needed)

The Theatre budget reflects the costs of teaching using High Impact Experiences, in particular running a full production season of plays for students to experientially develop skills through practical work.

Appendix E: External Community Involvement Names and Organizations

Name	Organizations	
Andrew Lewis	Kennedy Center American College Theater Festival Musical Theatre Educators' Alliance International Utah Theatre Association Amarillo Summer Youth Musical Utah Advisory Council of Theatre Teachers	Amarillo Opera Amarillo Little Theatre Texas Outdoor Musical Drama Texas Educational Theatre Association Texas Theatre Adjudicators & Officials
Bryce Allen	Upstage Crew Services, Inc Davis School District IATSE Local 99 Utah Festival Opera & Musical Theater Utah State University Brigham Young University Marriott Center Utah Opera Ballet West Morgan School District Wasatch Projection and Entertainment Rigging The Entertainment Technician Certification Program (ETCP) Ogden Musical Theater	Boise State University USITT Intermountain Desert State Region United State Institute for Theatre Technology CENTERPOINT Legacy Theatre Old Lyric Repertory Kennedy Center American College Theatre Festival Utah Theatre Association Utah State University Eastern Tuacahn Center for the Arts Saint Louis University Pacific Conservatory for the Performing Arts (PCPA) Clearwing Productions
Catherine Zublin	United State Institute for Theatre Technology Kennedy Center American College Theatre Festival Treehouse Children's Museum	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	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

	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	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 American Theatre and Drama Society Dell Scholar Foundation	BTS Arts Learning Plan-B Theatre Company Utah Theatre Association Kennedy Center American College Theatre Festival Dramatist's Guild
Cully Long	Ivoryton Playhouse Utah Shakespeare Festival University of Connecticut Nutmeg Summer Series Houston Shakespeare Festival University of Houston Clearlake Bayou Theatre Associated Colleges of the St Lawrence Valley	University of Houston Delaware River Theatre Collective Canton Regional School District St Lawrence University University of Pittsburgh Cortland Repertory Theatre Ignite LA
Ken Plain	Manhattan Creative Group Lagoon Entertainment	Plan-B Theatre Sundance Institute

	The Grand Theatre
	Pioneer Theatre

Appendix F: Site Visit Team (both internal and external members)

Name	Position	Affiliation
Kevin Crouch	Asst. Professor/Assistant Chair	Sam Houston State University
Kara Thomson	Residential Faculty, Program Coordinator: Theatre	Mesa Community College
Scott Rogers	Full Professor, Department of English	Weber State University

The following Four Appendices follow:

Appendix G: Sample Signature Assignments and Assignment Feedback from the University Committee

These two documents include Andrew Lewis's Signature Assignment from American Musical Theatre and his feedback.

Appendix H: Interdisciplinary Syllabi

Included are two Interdisciplinary Honors syllabi from Catherine Zublin

Appendix I: Sample Student Jury Form

This is a sample of the form that students are given after each Jury. The student's name has been redacted.

Appendix J: Theatre Area Voluntary Self-Study on Time Usage, October 2019

The Theatre area underwent a voluntary self-study on time usage from Oct 1- Oct 30. Using the program Toggl, we tracked all time spent working on WSU related tasks. The theatre area as a whole reported 1664.5 hours for the 30 day period, or an average of a 52 hour work week (note: please ignore hours labeled as "billable" hours, this was user error on the part of faculty/staff). The vast majority of this work was in mentorship and teaching of students. Additionally, note that some faculty felt more comfortable than other with the software and so two faculty members chose to tabulate hours manually on paper and then enter them which leads to Toggl declaring this as "unassigned" work.

Signature Assignment

Introduction to American Musical Theatre

Due: Monday, April 22 by 11:59pm

Points Possible: 100 (10% of Final Grade)

Purpose: This assignment serves as a synthesis project for the Introduction to American Musical Theatre course. It furthers our discussion on what makes Musical Theatre a valuable art form both historically and societally. Students will choose a musical and write a persuasive paper aimed towards a friend or family member, explaining why the musical is important both historically and to society today.

Tasks:

1. **DECIDE** which musical you will write about. You may choose a musical from any of the major time periods we studied, including current shows.
2. Do as much research on the musical as possible so that you have a full idea of the show and its impact.
3. **WRITE** the paper. Using what you've learned in class, you learn about the musical, and your own persuasive reasoning, write a paper addressed to a friend or family member explaining why this musical if BOTH historically important and relevant to society today.

   - The paper should be AT LEAST 2 pages in length, double-spaced, 12 point font, with standard margins.
   - The paper needs to include: an **introduction** (with a strong thesis statement), **body text** (AT LEAST 3 paragraphs supporting your

thesis, be sure to address possible objections your audience may have), and a **conclusion** (a reaffirmation of your thesis and a petition of some type to your audience.)

- The paper must include proper spelling and grammar, as well as appropriate citations if needed.
- The paper must be turned in through Canvas by Dec. 9 at 11:59pm.
- Some areas that could make the musical worth writing about are (these are only suggestions, you need not address these in particular and can certainly come up with your own reasoning): the plot, the style. the creative team, the time of its original production, overall themes, or production quality.

Criteria: You will be graded on the thoroughness of your argument and the clarity/persuasiveness of your paper.

GRADING RUBRIC - Signature Assignment	Score 1-10
Paper	
Introduction	
Support of Thesis #1	
Support of Thesis #2	
Support of Thesis #3	
Potential Objectives	
Conclusion	

Appropriate Historical Context	
Appropriate Connection to Society	
Overall Persuasive Effect	
Spelling and Grammar	
TOTAL (100 possible)	

Hi Andrew:

As the new Director of the General Education program, I want to thank you for assigning a signature assignment (SA) in spring 2019, which was the last semester of our rollout period. Although there were several hundred signature assignments required by WSU faculty in spring, we selected 32 SA for assessment of student achievement of the General Education Learning Outcomes or GELOs. The selected SAs included those from faculty and/or classes which had not piloted one previously as this was the last semester of the rollout for the new Gen Ed requirements of Big Questions and Signature Assignment. I want to share with you how we coded your assignment and offer feedback. I hope you find this helpful and please let me know if I can help as you consider your SA in future Gen Ed classes.

All the SAs selected for review in the spring 2019 semester were initially examined by the Office of Institutional Effectiveness (OIE). OIE identified rubrics for the SA derived from the operational definitions of the GELOs (for more information click here). These rubrics were then applied to the unique characteristics of each SA we received, including yours. These definitions were based on our reading of the rubric (we bolded the part of the rubric that we believed applied) and your instructions in the SA. If you think we misread your intent, please let us know.

	Operationalization	Rubric	Instantiation	SCORE
AUDIENCE	This rubric assesses the overall effectiveness of designing a message/argument/critique requested by the assignment (process) to the targeted audience irrespective of the format (written, oral, digital) of the assignment which can have the intended impact on the audience (product)	**The audience is defined**	The audience is a friend or family member	S1: 0 1
		The message is appropriately geared to the identified/intended audience		S2: 0 1
				S3: 0 1
				S4: 0 1
				S5: 0 1
		The writer/speaker/director shows awareness of audience background, perceptions, and assumptions		S6: 0 1
				S7: 0 1
				S8: 0 1
				S9: 0 1
				S10: 0 1

GELO 2	Operationalization	Rubric	Instantiation	SCORE
INTELLECTUAL TOOLS	**Critical Thinking**: Rather than just accepting information as facts, there is evidence of actively evaluating or interpreting the information that is logical and informed.	**Shows evidence of actively evaluating or interpreting information; not just accepting it as unquestioned fact**	The student critically evaluates a musical and information about it to address its significance.	S1: 0 1
				S2: 0 1
				S3: 0 1
				S4: 0 1
				S5: 0 1
		Student's position (perspective, thesis, or hypothesis) takes into account the complexity of an issue		S6: 0 1
				S7: 0 1
				S8: 0 1
				S9: 0 1
				S10: 0 1
		Conclusions are logical and reflect a student's informed evaluation.		

GELO 3	Operationalization	Rubric	Instantiation	SCORE
	Academic Reflection: Engages in the process of reflection on	Evaluates content in new ways or from new perspectives (or)	The student defends both the historical	S1: 0 1
				S2: 0 1

| | the content of the course to find meaningful, significant, and/or unanticipated implications and consequences of the knowledge acquired. | **Integrates content in new ways or from new perspectives (or)** | and contemporary significance of a musical | S3: 0 1 |
| A PERSONAL OR SOCIAL ISSUES OR QUESTION | | Reframes the content identifying previous unexplored limits or problems | | S4: 0 1
 S5: 0 1
 S6: 0 1
 S7: 0 1
 S8: 0 1
 S9: 0 1
 S10: 0 1 |

GELO 4	Operationalization	Rubric	Instantiation	SCORE
CONNECT AND APPLY COURSE CONTENT.	This rubric assesses the meaningful use of course content by identifying both relations between disciplinary content and between the content and individuals' (self or others) experiences in the real world.	**Compares (life) experiences and academic knowledge to infer differences, as well as similarities, and acknowledge (intellectual) perspectives other than an individual or a personal one.** **Shows evidence of connecting examples, facts, concepts, or theories from different content areas of the class.**	The student integrates and applies course content and independent research in considering the significance of a musical	S1: 0 1 S2: 0 1 S3: 0 1 S4: 0 1 S5: 0 1 S6: 0 1 S7: 0 1 S8: 0 1 S9: 0 1 S10: 0 1

We extracted from Canvas the SAs from 10 of your students. One of five pairs of faculty members who served as volunteer reviewers independently coded each student on each rubric as 0 (absent) or 1 (present). Overall, the independent coding by the pairs of faculty was reliable (89%), who then reconciled any differences they had. In your case, the pair had 100% agreement, which is incredible.

The students were appropriately challenged by the Signature Assignment, earning 80% of the total assessment points available, with the overall average from the spring being 75%. We appreciate that you specified the audience of the SA as a friend/family member. Reviewers thought that the audience could be more explicit as to whether the audience had seen the musical under analysis or not. The students' performance reflected a range of scores as well: Out of the three points they could have earned for GELOs 2-4, five students earned all 3 points, three students earned 2 points, and two students earned 1 point. When they struggled, they did so in demonstrating to the reviewers' satisfaction that they were integrating and applying their research and experience (GELO 4) to the broader issue of why the musical is important both historically and to contemporary society. Perhaps if the assignment description were more transparent on instructing students to explain the significance of the musical (historically and today) to an audience who has not seen the musical using accessible language, they would more clearly demonstrate the competences being assessed. Despite the challenges some students had with the SA, we think that the SA is well designed and completely appropriate: Gen Ed classes like yours should have students research, consider, and defend the significance of a musical to historical and contemporary social contexts.

Finally, we are learning better how SAs can be optimally designed to achieve the goals. First, the most successful SAs are ones with instructions that are more explicit. Perhaps tweaking your instructions may help students understand the need to explain how they are integrating and applying the class material to address the questions. Second, the most successful SAs are tied in some way to the Big Question in the class. We were not aware of the big question you used in

the class, but we think you can scaffold students to think even more critically about the significance of musical theater to the broader social and historical context.

We appreciate the work you have done developing, implementing, and grading the SA. We hope you found using the SA to be successful for you and your students! We have now assessed over 850 SAs in this two-year rollout period and found them to be a valuable indicator of the challenges our students face performing these critical academic skills (for more information click here). For more information about SAs and BQs, please review the resources available on the Gen Ed website (https://www.weber.edu/GenEd/default.html and click on Faculty Information). Of course, I am happy to talk in more detail about your course.

I give you my sincere thanks for your engagement in the Gen Ed Revitalization process.

Regards,

Leigh A. Shaw, Ph.D.

HNRS CA 2020 - Why Creativity Matters

Catherine Zublin
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Phone: 801-626-6661
Email: czublin@weber.edu
Office hours: MW 9:30

PURPOSE & DESCRIPTION:
What does it mean to be creative, and how might creativity help us navigate the change from the Information Age to the Conceptual Age? In this class we will study and discuss creativity from a multitude of angles, including what aptitudes creative people have in common, regardless of their field. We will also engage in interdisciplinary, hands-on creative exercises, especially in the areas of design, music, drawing, and writing. No experience necessary!

CREATIVE ARTS GENERAL EDUCATION OUTCOMES:
1. Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, or performing arts.
2. Students will 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.

OBJECTIVES:
As a result of this class students should be able to:

1. Synthesize the various ideas found in class readings

2. Relate the principles of creativity to everyday life

3. Evaluate works of art through the lens of creativity

4. Create, both individually and collaboratively

OUTCOMES ASSESSMENT:
Percentage values are approximate and assessments are mostly subjective.

1. Attendance at and contribution to regular class discussions (40%)

2. Creativity labs (20%)

3. Portfolio Project (20%)

4. Mini-assignments (including attendance at Storytelling Festival) (20%)

HONORS PROGRAM LEARNING OUTCOMES:
Practice clear and compelling written and/or creative expression;
Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition;
Undertake the comprehension of abstract arguments and the ability to move between the general and the particular;
Encounter a variety of human experience, exploring both its universality and its diversity.

GRADING:
Grades will be based on class participation, portfolio projects, initiative, and creative effort.

A= demonstrated <u>excellence</u>

B= demonstrated <u>proficiency</u>

C= demonstrated <u>adequacy</u>

D= demonstrated <u>limitations</u>

E= demonstrated <u>deficiency</u>

REQUIRED BOOKS:

A Whole New Mind, Pink

Steal Like an Artist, Kleon

The Steal Like an Artist Journal, Kleon

COURSE SUMMARY:

Date	Details
Tue Jan 9, 2018	[Introductions, Syllabus, and Housekeeping](#)
Thu Jan 11, 2018	[Video: Everyday Creativity](#)
Tue Jan 16, 2018	[Creativity Lab: Creativity Statement](#)
Thu Jan 18, 2018	[No Class](#)
Tue Jan 23, 2018	[Read & Discuss Steal Like an Artist, Kleon](#)
Thu Jan 25, 2018	[The Steal Like an Artist Journal](#)
Tue Jan 30, 2018	[Read & Discuss Pink, Part One](#)
Mon Feb 5, 2018	[Creativity Lab: Fan Fiction](#)
Tue Feb 6, 2018	[Pink Chapter 4, DESIGN](#)
Sun Feb 11, 2018	[Creativity Lab: Design](#)
Tue Feb 13, 2018	[Reading from The Pirate's Dilemma (supplied)](#)
Sun Feb 18, 2018	[Creativity Lab: Remixing](#)
Tue Feb 20, 2018	[Pink Chapter 5, STORY & RIFF ON OPEING LINES](#)

Date	Details
Sun Feb 25, 2018	Creativity Lab: Play Photo Finish Pink Chapter 5 continued & PLAY PHOTO FINISH
Wed Feb 28, 2018	Storytelling Festival
Thu Mar 1, 2018	Storytelling Festival Discussion
Tue Mar 6, 2018	Spring Break
Thu Mar 8, 2018	Spring Break
Tue Mar 13, 2018	Pink Chapter 6, SYMPHONY
Thu Mar 15, 2018	Pink Chapter 6, SYMPHONY continued
Tue Mar 20, 2018	Creativity Lab: Mid-Semester Assessment
Thu Mar 22, 2018	Pink Chapter 7, EMPATHY
Tue Mar 27, 2018	Creativity Lab: "Don't Outsource Your Empathy"
Thu Mar 29, 2018	Pink Chapter 8, PLAY & Humor
Tue Apr 3, 2018	Creativity Lab: PLAY!!
Thu Apr 5, 2018	Pink Chapter 9, MEANING
Mon Apr 9, 2018	Picture Yourself at 90!
Tue Apr 10, 2018	Creativity Lab: Labyrinth
Thu Apr 12, 2018	Wrapping things up
Tue Apr 17, 2018	Dedicate Your Work (for projects due 4/17) Project Presentation 1st day
Mon Apr 23, 2018	Steal Like an Artist Journal

LAPTOPS, TABLETS & MOBILE PHONES: You are welcome to bring your laptop computer to class in order to follow along with class postings and online resources or work on team assignments. However, laptops can become a significant distraction to learning, so please avoid doing non-class related activities during class time. Out of courtesy to other students and to avoid disruption of classroom activities, please keep electronic devices (e.g. cell phones) silenced and put away during class. If you must take a call, please leave the room to do so.

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ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: In compliance with the American Disabilities Act (ADA), Weber State University seeks to provide equal access to its programs, services, and activities for persons with disabilities. Any student requiring accommodations or services due to a disability must contact the Services for Students with Disabilities (SSD) office. SSD can also arrange to provide course materials (including the syllabus) in alternative formats if necessary. For more information about the SSD contact them at voice: (801) 626-6413, TDD (801) 626-7283, ssd@weber.edu, or http://departments.weber.edu/ssd

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PLEASE NOTE: Any disclosure by a student, orally or in writing, whether related to class assignments or not, that communicates the possibility of imminent danger to the student or others will be shared with the appropriate authorities.

HNRS CA 2020- Tempestuous Petticoats: Clothing and Costume in Literature

Sally Bishop Shigley, English
Office: EH 426
Phone: 801.626.7617
Email: sshigley@weber.edu
Catherine Zublin, Theatre
Office: BC 359
Phone: 801.626.6661
Email: czublin@weber.edu

COURSE DESCRIPTION: This course is a mash-up of costume history and literature. Together we will examine the role of fashion and costume in literature, television, film and theatre.

COURSE GOAL:
Students will learn about:
- The importance and consequences of the historical accuracy of clothing for characters in literature, television, film and theatre.
- How authors invoke period and style through the clothing they describe their characters wearing.
- How designers interpret the costume needs of a script.

To do this **Tempestuous Petticoat**s: Clothing and Costume in Literature will:
1. Expose students to costume history so that they will be capable of associating specific periods and style with literature set in those periods.
2. Explore metaphors surrounding dress, such as:
   - How is clothing a cultural code?
   - What do individual items of clothing mean in culture and literature?
   - How has this changed throughout history?
   - What are the stories that fashion can tell?
3. Analyze historic artwork and extant artifacts to illustrate costume periods.
4. Analyze literature, television, film and theatre to discover how fashion and clothing contribute to the storytelling.

By the end of this course students will be able to:
1. Recognize and describe specific costumes in different works of literature, television, film and theatre.
2. Articulate the appropriate terms for clothing used in literature, television, film and theatre.
3. Access the library and the Internet to research fashion and costume.
4. Access the library and the Internet for critical information about the literature used in this course.
5. Demonstrate research and visual presentation skills.

HONORS PROGRAM LEARNING OUTCOMES:
| Practice clear and compelling written and/or creative expression;
| Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition;
| Undertake the comprehension of abstract arguments and the ability to move between the general and the particular;
| Encounter a variety of human experience, exploring both its universality and its diversity.

1   Attendance at and contribution to regular class discussions (20%)
     Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition

2   Weekly Journal Posts (10%) (formative assessment)
     Practice clear and compelling written and/or creative expression

3 Costume Yourself (5%) (formative assessment)
  Practice clear and compelling written and/or creative expression

4 Paper Doll OR Fan Fiction (15%) (summative assessment)
  Practice clear and compelling written and/or creative expression;
  Encounter a variety of human experience, exploring both its universality and its diversity.

5 Costume In Detail Project OR Costume Backstory Project (15%) (summative assessment)
  Practice clear and compelling written and/or creative expression;
  Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition;
  Undertake the comprehension of abstract arguments and the ability to move between the general and the particular;
  Encounter a variety of human experience, exploring both its universality and its diversity.

6 Costume in Film OR Television Project (15%) (summative assessment)
  Practice clear and compelling written and/or creative expression;
  Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition;
  Undertake the comprehension of abstract arguments and the ability to move between the general and the particular;
  Encounter a variety of human experience, exploring both its universality and its diversity.

7 Final Class Presentation (20%) (summative assessment)
  Practice clear and compelling written and/or creative expression;
  Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition;
  Undertake the comprehension of abstract arguments and the ability to move between the general and the particular;
  Encounter a variety of human experience, exploring both its universality and its diversity.

REQUIRED TEXT:
Brown, Susan. *Fashion:TheDefinitiveHistoryofCostumeandStyle.* New York, NY: DK, 2012.
Austin, Jane. *PrideandPrejudice.* Dover, 1995.
Baker, Jo. *Longbourn.* New York: Alfred A. Knopf, 2014.

Weber State currently uses a course software system called Instructure/Canvas. Please log onto the class website for electronic copies of our course materials, including articles, blog posts, glossaries, poetry, scripts, assignment sheets, announcements, and grades.

COURSE UNITS:

Dates:	Topics:	Projects & Due Dates:	Reading
Week 1-2	Introduction Textbooks & reference materials Costume History Glossaries	**In-class projects– DUE:** Costume Yourself	**Foreword and Introduction (FIF)** **Start reading P and P**

Week 3	How to Read Literature How to Read a Poem Herrick Poems The Male Gaze (video)	Weekly Journal Post Who is this well-dressed person?	Read PDFs by Herrick Watch video on Male Gaze Start Reading Longbourne
Week 4-5	How to read a film Costume in Film and Television Golden Age TV Outlander (designer's blog) Mad Men (TomandLorenzo Mad Style)	Weekly Journal Post **DUE:** Costume in Film or Television	Ch 12 (FIF) Watch "Breakfast at Tiffany's) Watch selected TV episodes Read " Mad Style" PDF And Outlander PDF Watch selected P and P Movies

Week 6 Mid Term check in	Mid Term check in	**DUE:** Costume In Detail OR Costume Backstory Project	
Week 7-9	Dressing and Undressing Pride and Prejudice: Austen's novel Two Movie Adaptations Jo Baker's *Longbourne*	Weekly Journal Post	
Week 10	You are the designer: How would you interpret these literary scenes?	Weekly Journal Post **DUE:** Paper Dolls or Fan Fiction Due Online design	Research and preparation for the collage project
Week 11	Present Visual Research Collages	Weekly Journal Post	
Week 12-13	Workshopping your Final Project	Weekly Journal Post	
Week 14- 15 (& Finals week if necessary)	Student Presentations	**DUE:** Costumed Characters in Fiction	

TECHNOLOGY REQUIREMENTS:
| Access to Internet
| Computer OR IPad
| Word processing and PowerPoint

GRADING: Grades will be based on attendance and class participation, costume history projects, exams, weekly period studies, initiative, creative effort, improvement, final class presentation, and the quality of your work.

A= demonstrated <u>excellence</u> in class participation, assignments, initiative, creative effort, improvement, final class presentation, and the quality of your work.
B= demonstrated <u>proficiency in</u> class participation, assignments, initiative, creative effort, improvement, final class presentation, and the quality of your work.
C= demonstrated <u>adequacy in</u> class participation, assignments, initiative, creative effort, improvement, final class presentation, and the quality of your work.
D= demonstrated <u>limitations in</u> class participation, assignments, initiative, creative effort, improvement, final class presentation, and the quality of your work.
E= demonstrated <u>deficiency in</u> class participation, assignments, initiative, creative effort, improvement, final class presentation, and the quality of your work.

ACADEMIC (DIS)HONESTY: <u>Pl</u>agiarism, cheating, collusion, falsification, accessing, unauthorized course or test information, using unauthorized resources or breaches of copyright law and will **NOT be tolerated** in this class. All work must be your own. Anyone who is caught cheating will be assigned a failing grade for that assignment. You can ask another student, a friend, or spouse questions about an assignment. But in the end you need to be the
one that completes the required assignment. If you are caught cheating in this course, you will be subject to academic discipline including the imposition of University sanctions. A description of cheating and possible sanctions is found in the WSU Student Code available **here**.

GRADED ASSIGNMENTS:

ASSIGNMENT	PERCENTAGE & POINTS		NOTES & DUE DATES
Attendance & Class Participation	20	300	Class participation is expected
Weekly Journal Post	10	150	Weekly beginning Week 3
Costume Yourself	5	75	Week 2
Costume in Film OR Television Project	15	225	Week 6
Paper Doll OR Fan Fiction	15	225	Week 10
Costume In Detail OR Costume Backstory Project	15	225	Week 6
Costumed Characters in Fiction- Final Presentation	20	300	Weeks 14 and 15
Total	100%	1,500	

GRADING POLICY: Grades will be assigned based on the following

Percentages	Points
A = 95.0-100%	1,425 - 1,500

A- = 90.0-94.9%	1,350 - 1,424
B+ = 87.0-89.9%	1,305 - 1,349
B = 83.0-86.9%	1,245 - 1,304
B- = 80.0-82.9%	1,200 - 1,244
C+ = 77.0-79.9%	1,155 - 1,199
C = 73.0-76.9%	1,095 - 1,154
C- = 70.0-72.9%	1,050 - 1,094

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PLEASE NOTE: Any disclosure by a student, orally or in writing, whether related to class assignments or not, that communicates the possibility of imminent danger to the student or others will be shared with the appropriate authorities.

REFERENCE MATERIALS: Costume and Clothes
Barton, Lucy. *Historic Costume For the Stage*, Boston: Walter H. Baker Company. 1963
Boucher, François. *20,000 Years of Fashion*, New York: Harry N. Abrams. 1983.
Bruhn, Wolfgang. *A Pictorial History of Costume From Ancient Times to the Nineteenth Century*, Dover Publications. 1963.
Kohler, Carl. *History of Costume*, Dover Publications. 1963.

Laver, James. *Costume and Fashion,*4th ed. New York: Thames and Hudson. 2002.

Leventon, Melissa, Consultant Editor. *What People Wore When: A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society*, New York: St. Martin's Griffin. 2008.

McNeil, Peter, Vicki Karaminas, and Catherine Cole. *Fashion in Fiction Text and Clothing in Literature, Film, and Television*. Oxford: Berg, 2009.

Russell, Douglas. *Costume History and Style,*Englewood Cliffs, NJ: Prentice-Hall. 1983.

Russell, Douglas. *Stage Costume Design: Theory, Technique & Style,*Englewood Cliffs, NJ: Prentice-Hall. 1983.

Schnurnberger, Lynn. *Let There Be Clothes*, New York: Workman Publishing. 1991. Tortora, Phyllis and Sara B. Marcketti. *Survey of Historic Costume*, 6th ed. New York: Fairchild. 2015. (Any of the first 5 editions would also be quite useful.)   Wilcox, R. Turner. *The Mode in Costume*, New York: Charles Scribner's Sons. 1958.

REFERENCE MATERIALS: Literature

Hamilton, Sharon. **Essential Literary Terms: A Brief Norton Guide with Exercises Brief Edition.** Norton: New York. 2006.

ASSIGNMENT DESCRIPTIONS:

PLEASE NOTE: We realize that students do not come to this class with a common background or skill sets. Therefore, we have designed several sets of projects were you get to choose the one that works for best for you. Other assignments will be completed by all class members.

DRESS TO COSTUME YOURSELF: Wear clothing (your own) that tells your story. Each student will explain their choices to the class.

COSTUMES IN FILM AND TELEVISION: In this assignment you will watch 1-3 episodes of a television show or a movie and discuss how the costumes throughout interface with the story. Do they follow and enhance the narrative? Do they challenge the narrative: for example in an episode of Mad Men, one character consistently wears turtlenecks instead of ties and is later revealed to be a gay man working in the repressive 1950s. His dress signals early his otherness. In contrast, in a series such as "The Office" characters tend to dress in typical, predictable ways. Is this to focus our attention on what a boring job it is? This should be about two pages long (double spaced and typed).

PAPER DOLL OR FAN FICTION PROJECT:

- **Paper Doll Project:** For this project you get to create paper dolls for a work of fiction using figures that are drawn with the appropriate period costumes. The requirements include, but are not limited to:
- All illustrations must be in color (do not use crayons).
- Include a base figure that the costumes may go on. You could include more than one base figure.
- The minimum number of costumes for your paper doll is 10.
- How you present and engineer your paper doll is all part of the project.
- Include a plot synopsis of the work of fiction you choose.
- Bibliography of all sources consulted.

- **Fan Fiction Project:** For this assignment, we'd like you to pick a work of fiction and write some fan fiction. Fan Fiction is fiction about characters or settings from an original work of fiction, created by fans of that work rather than by its creator. This can take many forms -- some fan fiction simply continue stories where the original left off. Others tell the story from a different point of view. Others mix characters and situations from one story with another. For example, one might write about what happens to Cinderella and her Prince after they get married. Or, the Cinderella story might be re-told from the point of view of one of her stepsisters, including privileged information and scenes only she would know about. Or, Cinderella might end up being chased away from the ball by a bunch of

zombies and falls in love with a vampire prince on the way back home. The requirements include, but are not limited to:

| A minimum of 5 pages (double spaced and typed).
| If the story you pick is obscure, provide a brief summary of the original.
| The clothing or costume of the characters you write about should be correct for the period.
| Bibliography of all sources consulted.
| This website, fanfiction.net (Links to an external site.)Links to an external site. (Links to an external site.) Links to an external site. has a lot of samples. Basically you just pick a genre, then the story, and you get a bunch of fan fiction that's been uploaded. Some is good, some is awful.

COSTUME IN DETAIL PROJECT OR COSTUME BACKSTORY PROJECT
In each unit of *Fashion:TheDefinitiveHistoryofCostumeandStyle*there is a costume shown in detailed photos (Costume in Detail). These historic costume pieces will be used to complete either the Costume in Detail Project OR the Costume In Fiction Project. The purpose of this project is for students to recognize and describe specific costume periods and articulate the appropriate terms for clothing in a specific costume history period.

• **Costume In Detail Project:**
The requirements include, but are not limited to-
| Research the following- historic period and style, fabric, construction techniques, drawings of construction patterns
| Swatches of contemporary fabric to recreate this costume
| Artwork depicting similar costumes
| Bibliography of the sources consulted
| Could also include--of stitching, illustrations of the undergarments needed to create the silhouette, information about someone depicted wearing a similar costume

• **Costume Backstory Project**
Using one of the Costume In Detail examples write a work of fiction that features a character that uses this historic clothing in some way… The requirements include, but are not limited to:
| Minimum of 4 pages long (double spaced and typed).
| The clothing must be described.
| Could also include— illustrations and details about fabric and materials used to create the clothing
| Bibliography of the sources consulted.
| Some things to consider
o Who is this person?
o How do you know
o What specific element of clothing sends this message?
o Create a scenario (internal monologue, dialogue, character commenting on another character, soliloquy) in which you use appropriate costume glossary terms and use the clothing to move the plot forward in some way.

COSTUMED CHARACTERS IN FICTION: This will be your Final Project/Presentation. Choose a work of literature and discuss how the clothing descriptions represent metaphors for cultural codes or values.
The requirements include, but are not limited to:
| Create a collage of ideas and visual research which will be due in week 13 or 14 in preparation for your final presentation
| Create a presentation with electronic slides in which you cite the language in the text that mentions the clothing of a character
| Include research of visual examples of how the author may have intended for the costumes and clothes to help tell the story
| Include a character analysis

| Bibliography of the sources consulted

Assessment Scores For [NAME REDACTED]

"Average" is the average score for all students with the same Emphasis and Class Standing in a semester.

Assessment		New Student 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019
Oral	Yours:	2.8	2.86	2.86	3.67	3.57
	Average:	2.57	3.02	2.93	3.1	3.27
Written	Yours:	2.4	2.71	2.71	3.67	4
	Average:	2.6	2.94	2.8	3.1	3.19
Visual	Yours:	3.2	3.33	3.33	4.33	4
	Average:	2.81	3.16	3.24	3.8	3.76
Artistic	Yours:	3.2	3.17	3.14	4.33	3.86
	Average:	2.88	2.95	3.07	3.47	3.36
Voice	Yours:	3.83	3.29	3.63	4.33	4.57
	Average:	3.06	3.05	3.06	3.4	3.59
Movement	Yours:	2.75	2.67	2.4	4	3.4
	Average:	2.47	3	2.61	3.05	3.06
Interpretation/Approach	Yours:	3.2	3	3.29	4.67	4
	Average:	2.76	3	2.9	3.26	3.38
Choice of Materials	Yours:	3.4	3	3.29	4	3.8
	Average:	3.04	3.02	3.12	3.36	3.38
Organization	Yours:	3.2	3.17	3.25	4	4
	Average:	2.73	2.98	2.85	3.47	3.25
Motivation	Yours:	3	3.17	3.63	5	4

	Average:	2.85	3.13	2.97	3.73	3.37
Discipline	Yours:	3.25	3.17	3.63	5	4.14
	Average:	2.81	3.1	2.88	3.6	3.29
Metacognition	Yours:	3	3.17	3.25	3.67	4
	Average:	2.91	2.96	2.94	3.11	3.27
Overall Success	*Yours:*	*3.5*	*3.14*	*3.63*	*4*	*4.14*
	Average:	*3.03*	*3.13*	*2.99*	*3.33*	*3.25*

Summary Report

October 01, 2019 – October 31, 2019

TOTAL HOURS	BILLABLE HOURS
1664:26:44	35:10:03

● Billable ● Non-billable

Tue 10/1	67:29
Thu 10/3	66:04
	68:29
	67:22
Sat 10/5	46:35
	4:33
Mon 10/7	76:59
	82:44
Wed 10/9	88:36
	67:00
Fri 10/11	43:22
	5:41
Sun 10/13	17:18
Tue 10/15	69:04
	62:35
	58:45
Thu 10/17	74:11
	33:26
Sat 10/19	17:59
	20:58
Mon 10/21	74:16
	64:58
Wed 10/23	82:31
	59:36
Fri 10/25	70:59
	33:32
Sun 10/27	19:29
Tue 10/29	74:01
	77:33
	55:10
Thu 10/31	12:57

(Y-axis scale: 0.0 h, 17.8 h, 35.6 h, 53.3 h, 71.1 h, 88.9 h)
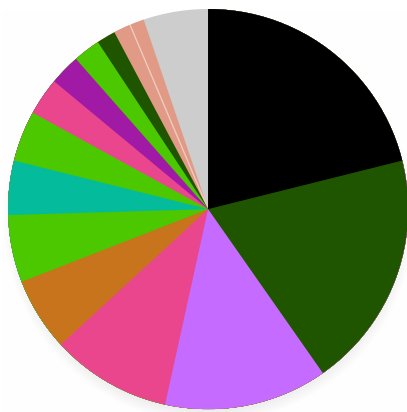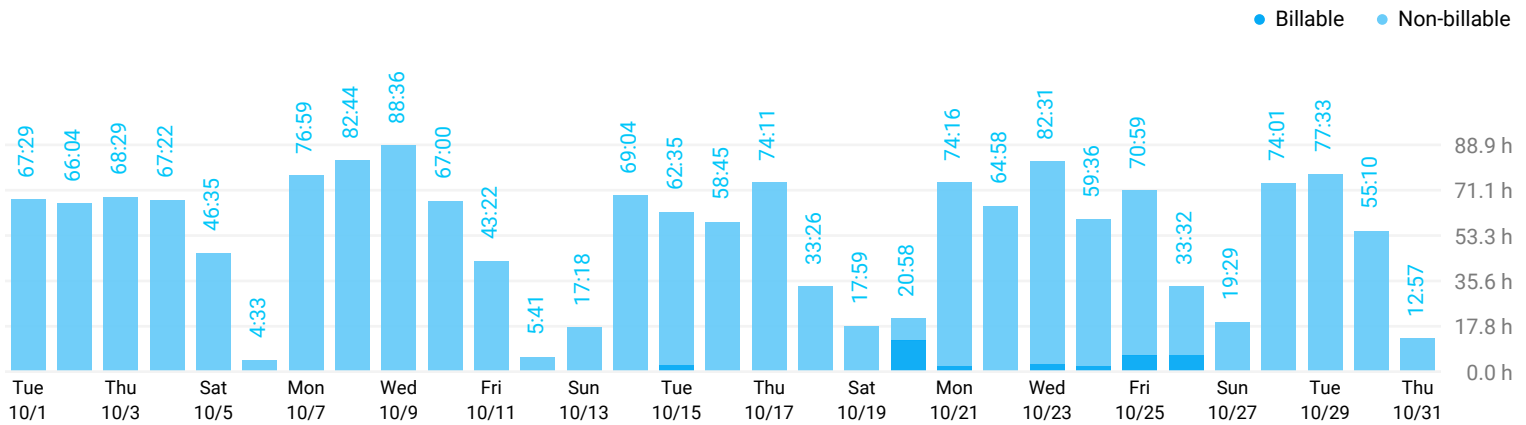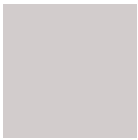

PROJECT	DURATION
● House of Edgar Allen Poe	350:37:18
● Sense & Sensibility	320:34:21
● Class	219:36:12
● General Email/Prep	161:16:27
● Voice Lessons	98:37:16
● grading	90:21:13
● Administrative Work	72:24:09
● Meeting	67:30:25
● office hours	50:41:01
● class prep	41:26:31
● Scholarship/Creative Activity	37:13:48
● Advising	25:15:41
● Travel	23:42:00
● design and research	18:50:49
● Other projects	86:19:33
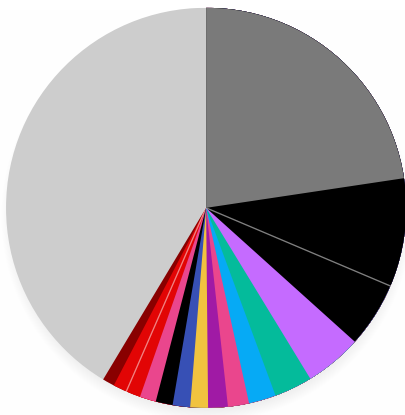
TIME ENTRY	DURATION
● Without description	377:50:59
● Sewing costumes	144:55:25
● Rehearsal	87:59:40
● Shop Hours	77:06:17
● Prep	49:37:55
● S&S Tech Rehearsal	37:05:31
● rehearsal	28:11:06
● Teaching	25:30:23
● Office Work	25:20:17
● Prep and Email	23:26:00
● Travel	21:57:00
● Office hours	21:43:00
● Paint and props	19:41:25
● Office paperwork	18:18:22
● Poe Production Meeting	17:03:59
● Other time entries	688:39:25

PROJECT - TIME ENTRY	DURATION
● 39 Steps	17:59:48
39 Steps meeting	1:00:00
39 Steps Production Meeting	1:16:49
Production Meeting	4:06:59
Research	2:21:00
Without description	9:15:00
● Administrative Work	72:24:09
admin theatre study	0:15:00
answering emails/ admin stuff	0:05:09