



Academic unit: School of Performing Arts College: College of Fine Arts

Date of last review 2016 Date of last accreditation report (if relevant) 2017 (Dance)

List all degrees described in this report (add lines as necessary)

Degree: Bachelor of Fine Arts-Performing Arts CIP* code: 50.0101

Degree: Bachelor of Arts-Performing Arts CIP code: _____

Degree: _____ CIP code: _____

*To look up, go to: Classification of Instructional Programs Website, <http://nces.ed.gov/ipeds/cipcode/Default.aspx?v=55>

Certificate (s): Directing, Stage Management

Faculty of the academic unit (add lines as necessary)

NAME	SIGNATURE	TENURE OR NON-TENURE TRACK
Judith Babnich		T
Carl "Ed" Baker		T
Danette Baker (1.0 Temporary)		NT
Denise Celestin		T
Cheyla Clawson Chandler		NT
C. Nicholas Johnson		T
Bret Jones		T
David Neville		T
Jeannine Russell		NT
Amy Baker Schwiethale		T
Linda Starkey		T
Sabrina Vasquez (Unclassified Professional)		NT

Catherine Wieck		T
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Submitted by: _____
(Name and title)

Date _____
(Date)

In yellow highlighted areas,
data will be provided

Part 1: Impact of Previous Self-Study Recommendations

At the conclusion of the last program self-study performed, the committee provided recommendations for improvement for the department. Please list those recommendations and note your progress to date on implementation.

Recommendation	Activity	Outcome
Develop direct assessment measures that clearly demonstrate that continuous improvement is occurring.	Jury assessments, faculty observation and talks with graduating seniors indicated a need to update curriculum. Theatre and Dance made significant changes by creating new classes and updating others to better serve the students' needs.	Curricular improvements will go into effect in Fall 2019. The Professional Practices class will provide students with better tools as they enter the professional job market. The addition of Certificates in Physical Movement, Commercial Dance and a Music Theatre minor will also be available in the Fall.
Level of Satisfaction of Graduating Seniors	SNAAP alumni exit results were found insufficient from previous years; so University exit interview data was used for this Review.	SPA will incorporate more detailed exit interviews in all programs beginning in 2019.
Tie Mission to University Mission, goals & objectives	SPA Mission statement clearly reflects the University Mission statement to become a "cultural...driver for Kansas and the greater public good". Expanded degree & certificate options will appeal to wider range of students.	Our curricular improvements were made to improve the quality of life for WSU students and the community through educational and cultural opportunities and new degrees and certificates.

Part 2: Departmental Purpose and Relationship to the University Mission

The mission of Wichita State University is to be an essential educational, cultural, and economic driver for Kansas and the greater public good.

Please list the program mission (if more than one program, list each mission), define the role of the program and tie them to the overall mission of Wichita State University printed above. (Explain in 1-2 concise paragraphs)

Program Mission (if more than one program, list each mission): **In coordination with the College of Fine Arts mission, the School of Performing Arts educates and trains students for a career in the arts and entertainment industry and for a life time of learning and creativity.**

- a. The role of the program (s) and relationship to the University mission: **Wichita State University's mission includes offering degree programs in the Fine Arts, with faculty and students engaging in scholarship, artistic activity and creative endeavors. Further, both the College and the University mission statements place strong emphasis on fostering the cultural enrichment of the campus community, the city of Wichita and the surrounding communities and serving as the cultural and artistic resource for the State of Kansas.**

The School of Performing Arts provides rigorous and intensive training serving the educational needs of students wishing to pursue professional careers in the arts industry as performers, directors, designers, choreographers, technicians, and managers. The faculty and staff are active artists as well as teachers and scholars. Dance, Theatre, Musical Theatre and film productions are designed to provide applied learning experiences for degree-bound students, while enriching the arts education of WSU students in the general education curriculum and providing the Wichita metropolitan area with a full array of cultural offerings. The School of Performing Arts meets Wichita State University's mission through comprehensive and progressive degree programs that are "a model of applied learning and research" and help fulfill the function to be a "cultural driver...for Wichita and the greater public good."

- b. Has the mission of the Program (s) changed since last review? Yes No
- i. If yes, describe in 1-2 concise paragraphs. If no, is there a need to change? **No, the mission of the program has not changed but there have been significant innovations including curricular updates with the additional of filmmaking in the Media Arts program and the addition of a full-length film as a part of our production season.**
- c. Provide an overall description of your program (s) including a list of the measurable goals and objectives of the program (s) (programmatic). Have they changed since the last review? Yes No

If yes, describe the changes in a concise manner. **Additions since the last review:**

- **Certificate in Physical Performance Studies (Fall 2019)**
- **Certificate in Commercial Dance (Fall 2019)**
- **Minor in Musical Theatre (Fall 2019)**

Strategic Goals & Objectives of the Program (All degrees)

- **Promote intellectual growth, exploration, and innovation through applied creative endeavors**
- **Support career development and advancement**
- **Encourage leadership through interdisciplinary artistic industries**
- **Foster entrepreneurial efforts**
- **Develop awareness of current findings, trends, and insights in the arts and entertainment industry**
- **Collaborate across disciplines**
- **Provide individual student attention and applied learning experiences**

Part 3: Faculty Quality

Describe the quality of the program/certificate as assessed by the strengths, productivity, and qualifications of the faculty in terms of SCH, majors, graduates, and scholarly/creative activity (refer to instructions in the WSU Program Review document for more information on completing this section).

What standards, if any, are in place for your college/department for the following areas: SPA expectations for faculty include a balance of classroom teaching, research & creative activity and service to the School and the University. All positions are engaged in classroom teaching. We do not document this numerically.

Departmental Standards

College/ Dpt.	Number Journal Articles		Number Presentations		Number Conference Proceedings		Performances			Number of Exhibits		Creative Work		No. Books	No. Book Chaps.	No. Grants Awarded or Submitted	\$ Grant Value
	Ref	Non-Ref	Ref	Non-Ref	Ref	Non-Ref	*	**	***	Juried	****	Juried	Non-Juried				
Year 1																	
Year 2																	
Year 3																	
Year 4																	

Complete the table below and utilize data tables 1-7 provided by the Office of Planning Analysis (covering SCH by FY and fall census day, instructional faculty; instructional FTE employed; program majors; and degree production).

Departmental Outputs

Scholarly Productivity	Number Journal Articles		Number Presentations		Number Conference Proceedings		Performances			Number of Exhibits		Creative Work		No. Books	No. Book Chaps.	No. Grants Awarded or Submitted	\$ Grant Value
	Ref	Non-Ref	Ref	Non-Ref	Ref	Non-Ref	*	**	***	Juried	****	Juried	Non-Juried				
Year 1	2		4	7	4	4	25	5	2	1	1	33	28				
Year 2	3		7	10	4	6	21	7	4			25	32				
Year 3	2		9	3	5	2	24	5	3			20	22				
Year 4			7	15		11	27	5	4			12	14				

* Winning by competitive audition. **Professional attainment (e.g., commercial recording). ***Principal role in a performance. ****Commissioned or included in a collection.

Narrative: Provide a brief assessment of the quality of the faculty/staff using the data from the table above and tables 1-7 from the Office of Planning Analysis as well as any additional relevant data. Programs should comment on details in regard to productivity of the faculty (i.e., some departments may have a few faculty producing the majority of the scholarship), efforts to recruit/retain faculty, departmental succession plans, course evaluation data, etc.

OPA	<u>Degree Production</u>	<u># of Majors</u>	<u>Total SCH</u>
2014	32	134	3,453
2015	21	135	3,140
2016	24	142	3,237
2017	24	144	4,022 (rolling 5 year average)

The number of majors has increased since 2014 and the rolling 5 year average for SCH is 4,022.

Our student/faculty ratio of 7/1 compares very favorably with the University student/faculty ratio of 19/1.

The nature of our discipline insures a unique applied learning experience for students with extended one on one mentoring.

The strength of the School of Performing Arts lies in the professionalism and productivity of the faculty. The school has nine full-time tenure track faculty, eight are tenured and four are Full Professors. In addition, the school has a 1.0 Temporary Visiting Professor in Theatre, four full-time unclassified professionals, two full-time teaching

instructors and eight adjuncts. With the development of the Media Arts Program, Bret Jones, who was Program Director of Theatre, was named Interim Director of Media Arts in the Fall 2018 and Danette Baker was moved from a .5 Temporary Visiting Instructor to a full-time position and named Interim Program Director of Theatre. Faculty hold leadership positions in the Kennedy Center American College Theatre Festival Music Theatre and Dance Intensive, Mid-American Arts Alliance, National Dance Education Organization, National Association for Schools of Dance and the Music Theatre Educators Alliance.

Since the last program review, we have added a SPA Production Manager (Unclassified Professional) and will add an additional Tenure Track Assistant Professor in Dance next Fall. Students in the Musical Theatre program rely heavily on the Voice Faculty in the School of Music for their six semesters of vocal training. All faculty are highly trained in their disciplines and several have successfully developed and taught online classes. In addition to the classroom and online teaching, our faculty are heavily involved in the laboratory aspect of our craft that insures applied learning experiences for all our students. Our performances in Theatre, Dance and Musical Theatre are the laboratory where our students put into practice the techniques and skills learned in the classroom. We present more than 37 formal student performances a year and many additional informal performances such as Community College Day, patron events and other campus activities. The production aspect of these performances is a time and labor intensive creative process involving many hours of creating and building the scenery and costumes, designing the lights and installing and running the sound equipment. Because our technical theatre faculty, staff and students support productions within the school (Mainstage and Second Stage Theatre, Musical Theatre and Dance) and also support the opera productions in the School of Music, they are often stretched to their limits. It's important that we find a solution to this problem in order to avoid "burnout" of faculty, staff and students, maintain quality teaching (in classroom and laboratory settings) and guarantee a positive applied learning experience for students.

Faculty are assessed by yearly Faculty Activity Reports, teaching evaluations and discussions with the Director including goal setting for the upcoming year. Since the last program review, three faculty members have successfully been approved for Professor Incentive Review. Faculty loads are assigned by each program director (Dance, Theatre and Musical Theatre) and approved by the SPA Director. Although it is customary in the Performing Arts to give release time to a faculty member designing, directing or choreographing a production, this has not always been possible with the size and specialization of our faculty. This results in a teaching overload for many of our faculty. Each program is in need of additional faculty/support staff to ensure the quality of instruction and maintain productivity.

Our creative work is not only in the classroom or on the stage, but also in scholarly presentations and performances at National and International Conferences, publications of plays and articles and other entrepreneurial endeavors. Since the last review, the following SPA faculty have been honored: Ed Baker (CFA Creative/Scholarly award); Nick Johnson (CFA Creative Achievement Award, Wichita Arts Council Art Educator of the Year Award, CFA Hauck Award); Linda Starkey (Kennedy Center American College Theatre Festival Gold Medallion for Lifetime Achievement in Theatre Education); Amy Baker Schwiethale (National KCACTF award for Distinguished Director & Choreographer of a musical for *Smokey Joe's Café*); Sabrina Vasquez (Hauck Faculty Fellow) and Cheyla Clawson Chandler (choreography selected for National Kennedy Center American Dance Association). Our faculty and staff also work professionally in the summer including: Music Theatre Wichita, Prairie Repertory Theatre, Seven Devil's Playwrights Conference, Alithea Mime Theatre, Harvester Arts, Arts Partners, North Shore Music Theatre and Casa Manana in Texas.

Part 4: Academic Program(s) and Emphases

Analyze the quality of the program as assessed by its curriculum and impact on students for each program (if more than one). Attach updated program assessment plan (s) as an appendix (refer to instructions in the WSU Program Review document for more information).

Narrative: a. For undergraduate programs, compare ACT scores of the majors with the University as a whole. (Evaluate table 8 [ACT data] from the Office of Planning and Analysis).

Provide assessment here: The rolling average for ACT scores at the University level (2012-2016) is 23.0 so the School of Performing Arts score of 23.8 is slightly higher. Students interested in the Performing Arts tend to be highly motivated and serious about their career path.

Narrative: b. For graduate programs, compare graduate GPAs of the majors with University graduate GPAs. (Evaluate table 9 [GPA data] from the Office of Planning and Analysis)

Provide assessment here: SPA does not have a graduate program.

In the following table provide program level information. You may add an appendix to provide more explanation/details. Rubrics for each program area are included below. Additional information including assessment forms are in the Appendices.

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results			Analysis
DANCE						
Students display a breadth of knowledge encompassing the discipline, including aesthetics, history, kinesthetic, culture, theory and production practice Students use communication	Entrance Audition	A 9 point scale is used for the numerical assessment in each of the disciplines Freshman through Junior year: Ballet, Modern, Jazz and Physical facility Criteria is based on the following : <u>PERFORMANCE QUALITIES</u> Command of space, Breath, Flow, Changes in dynamics <u>TECHNICAL PROFICIENCY</u>	2015-16	2016-17	2017-18	Faculty implement assessment grid to evaluate competency skills in juries more precisely. Created BA Performing Arts/Dance to broaden access to
	Scholarship audition/placement		<u>sophomore</u>	<u>sophomore</u>	<u>sophomore</u>	
	Bi-annual curricular advising		5.03 n=9	5.6 n=13	6.1 n=9	
	Assessment Meetings		<u>junior</u>	<u>junior</u>	<u>junior</u>	
			7.1 n=7	6.96 n=5	7.1 n=10	
			<u>senior</u>	<u>senior</u>	<u>senior</u>	
			6.9 n=8	8.08 n=8	7.3 n=3	

<p>skills to articulate the dance experience and convey meaning effectively with an expressive range in writing and speaking</p> <p>Students develop cognitive processes and dispositions necessary to think critically, analyze problems in context, understand how technology can be used in analysis, and make informed decisions</p> <p>Competencies: Students are prepared to enter the profession as performers and choreographers , or entrepreneurs of their own dance careers</p> <p>Graduates are able to create and produce substantive choreographic works independently and</p>	<p>Senior Concert writing component</p> <p>Exit Interview</p> <p>Annual Juries Bi-annual performance audition Bi-annual individual assessment</p> <p>Senior Concert, Undergraduate Dance Concert</p>	<p>Knowledge and application, Attack/commitment, Strength/control</p> <p>PHYSICAL FACILITY</p> <p>Productive/non-productive weight, Flexibility, Muscular definition, Range of motion</p> <p>7-9 - Advanced Level 4-6 - Intermediate Level 1 – 3 - Beginning level</p> <p>Expectations:</p> <p>Freshman: Beginning/Intermediate Level Student demonstrates potential understanding of the above criteria</p> <p>Sophomore: Intermediate Level Student demonstrates an understanding of the above criteria.</p> <p>Junior: Intermediate/Advanced Student demonstrates a further understanding of and development of the above criteria.</p> <p>Senior Assessment is based on a 5 point scale, criteria is as above for Freshman through Junior year and includes CHOREOGRAPHY Concept, Choreographic Construction, Rehearsal Process, Aesthetic Self-Assessment</p> <p>1 = Failure 2 = Poor 3 = Needs Improvement</p>	<p>n: # of students</p> <p>Above numbers assess student competencies (target criteria)</p> <p><u>seniors</u></p> <p>average: 5</p> <p>n=9</p>	<p>n: # of students</p> <p>Above numbers assess student competencies (target criteria)</p> <p><u>seniors</u></p> <p>average: 4.9</p> <p>n=12</p>	<p>n: # of students</p> <p>Above numbers assess student competencies (target criteria)</p> <p><u>seniors</u></p> <p>average: 4.7</p> <p>n=11</p>	<p>multiple career choices</p> <p>Faculty improves target criteria (numbers reflect a decline due to higher program standards needed to assess higher skill levels)</p> <p>Broadened Performance Requirement to include “teaching assist & demonstration” in technique classes</p> <p>Technique classes lengthened to 90 minutes.</p> <p>Adjusted Senior Concert to include mandatory enrollment in Level 4 technique class. Senior Concert choreography component adjusted to</p>
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collaboratively, and direct students in the performance of those works		4 = Good 5 = Excellent Expectations: Senior: Advanced Level Student demonstrates advanced /pre-professional understanding of and development in the above criteria.				emphasize a more artistic approach. Adjusted 5 point Senior Assessment grid to match new guidelines. Exit Interview is implemented at conclusion of student's work.
Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results			Analysis
MUSICAL THEATRE						
Synthesis of singing, acting, Dancing. Strength in 2 of the 3 areas and potential in the third are required	Entrance Audition/Initial Assessment of new students and transfers	A 5-point scale is used to assess potential in acting, singing & dancing; (5=Excellent,4=Advanced, 3=intermediate, 2=Beginner, 1=Deficient) Number auditioning: Number accepted: Score: 2.5 required for acceptance	2015-16 20 16 3.0	2016-17 14 10 3.0	2017-18 55 38 3.2	Faculty review for acceptance into program & scholarships. 3.0 GPA also required for scholarship consideration.
Demonstrate technical skills in singing, dancing, acting Demonstrate Basic Music Skills	Semester Juries (every semester-scores are averaged from all 3 areas) Assessment	Expectations: Freshman: Beginning/Intermediate Level/student demonstrates potential in all criteria (2.5 minimum-probation in areas below 2.5)	Fresh. 2.8	Fresh. 2.7	Fresh. 3.0	Acting scores indicated need for more acting training early in the program. Acting II moved to

	Meetings	Provide individual feedback for each student following juries (verbal, written & visual—video)				2nd semester of Freshman year. Scores below 2.5 in dance required additional dance classes.
Demonstrate ability to sing in difference MT styles. Demonstrate continued growth in technical skills in singing, acting and dancing.	Sophomore Jury Sophomore Review	Sophomore: Intermediate Level/student shows growth in all 3 areas and is in good standing. Sophomore Review Requirements: Growth in all 3 performance areas, good academic progress, commitment to professional standards (3.0 minimum). Advised into appropriate degree: BFA, BA, non-major. Music Theatre Rubric	Soph. 3.0 Advised into another Degree: 2	Soph. 3.4 Advised Into Another degree: 2	Soph. 3.5 Advised into another degree: 1	Acting scores again showed needed improvement Reworked requirements for MT Scene Study to include more character analysis. Dance scores below 2.5 required additional dance classes
Demonstrate continued growth in technical work in voice, dance & acting	Junior Jury	Juniors: Intermediate/Advanced Level/ Student demonstrates further growth and development in all areas (3.5 minimum) 2nd semester request permission for Senior standing.	Junior 3.5	Junior 3.6	Junior 3.7	
Demonstrate audition techniques & skills Demonstrate artistic growth	Senior Jury Senior Concert	Seniors: Advanced Level/ Student demonstrates advanced/pre-professional understanding of and development in all criteria Performance Requirements: Character study (3 numbers from same character in show, 2 duets, 2 solos and 1 ensemble number. Students chose material, select cast, run rehearsals,	Senior 4.5 Senior Concert Scores: (4.5=A)	Senior 4.5 Senior Concert Scores: (4.5 =A)	Senior 4.7 Senior Concert Scores: (4.7=A)	While all students have passed their senior concert (average score = 4.0), the student's written reports have consistently

Demonstrate communication skills	Exit Interview	publicize event. Written Requirements: Rehearsal Journal, Character Analysis, Self-Analysis Students review their college career, provide feedback about the process and discuss future plans w/ faculty				revealed problems with the rehearsal process. The faculty are reevaluating the process and making changes for next year.
Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results			Analysis

THEATRE

Overall:			2015-16	2016-17	2017-18	
1)Comprehend and demonstrate in areas of theatrical expertise through creative application in acting, management, directing, or design and technology.	Coursework & application during a theatrical production. Senior jury or portfolio review.	A 5-point scale is used for the numerical assessment. 5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient	<i>Performance Students</i> (4) Freshman (0) n/a Sophomore (4) 3.15	<i>Performance Students</i> (5) Freshman (0) n/a Sophomore (2) 3.15	<i>BA Theatre Students</i> (35) Freshman (17) Sophomore (4)	All students in all Theatre BFA tracks and the Theatre BA need more business training. We have created a course to teach the business of Performing Arts. This course will be a degree requirement.
2)Demonstrate basic knowledge of theatre history and dramatic literature.	Coursework.	C or better in each course.	Junior (0) Senior (0)	Junior (3) Senior (0)	Junior (4) Senior (10)	
3)Demonstrate the ability to analyze and interpret dramatic	Coursework & application during a theatrical production. Senior jury or portfolio review.		<i>Design-Tech Students</i> (16) Freshman (1) 3.37 Sophomore	<i>Design-Tech Students</i> (16) Freshman (1) 3.37 Sophomore (5)	<i>Performance Students</i> (5) Freshman (2) n/a Sophomore (0)	The performance majors had difficulty with diction and projection in

<p>literature from either the actor's, designer's, or technician's perspective.</p>	<p>Senior jury.</p>		<p>(5) 2.69</p>	<p>2.69</p>	<p>n/a</p>	<p>the Wilner Auditorium. This is a continuing issue that needs to be dealt with in the Voice and Diction courses we offer and addressed through other performance course work.</p>
<p>Performance Track:</p>	<p>Senior jury.</p>	<p>A 5 point scale is used for the numerical assessment. 5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient</p>	<p>Junior (7) 3.0</p>	<p>Junior (7) 3.0</p>	<p>Junior (1) n/a</p>	
<p>1)Utilize the body and voice effectively as the actor's tools of the trade.</p>	<p>Senior jury.</p>		<p>Senior (3) 3.21</p>	<p>Senior (3) 3.21</p>	<p>Senior (2) n/a</p>	
<p>2)Be able to cut, rehearse, and perform a suitable audition material.</p>	<p>Senior jury; class</p>		<p>Senior Jury (3) 4.5</p>	<p>Senior Jury (3) 4.5</p>	<p><i>Design-Tech Students (11)</i></p>	
<p>3)Demonstrate self-promotion through a website and social media.</p>	<p>Senior jury; class</p>	<p>P/F</p>	<p>Sr Portfolio (1) Grade: A</p>	<p>Sr Portfolio (1) Grade: C</p>	<p>Freshman (2) n/a</p>	<p>Each BA student will present a capstone project in the senior year.</p>
<p>Designer/Technical Theatre Track:</p>	<p>Website/social media.</p>				<p>Sophomore (1) n/a</p>	<p>Year end assessments for the BA in Theatre were put in place in the Spring of 2018.</p>
<p>1)Follow the steps in the process of theatre design or in the role of technician.</p>	<p>Website/social media.</p>				<p>Junior (2) n/a</p>	<p>Improvements to the assessment tool will increase the quantitative value.</p>
<p>2)Properly use the tools and materials of theatrical productions.</p>	<p>Website/social media.</p>				<p>Senior (6) n/a</p>	<p>The senior juries have improved in quality. They are better prepared and organized. Student's film projects</p>
<p>3)Consistently adhere to</p>	<p>Coursework & application during a theatrical production. Senior jury or portfolio review.</p>	<p>A 5 point scale is used for the numerical assessment. 5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient</p>			<p>Senior Jury (1) 5.0</p>	
					<p>Sr Portfolio (1) A</p>	

<p>theatre safety guidelines.</p>						<p>are being incorporated into the senior jury.</p> <p>Self-promotion is becoming more of a regular practice for the students.</p> <p>The design/tech students are producing better quality portfolios & presentations. They are more professional, incorporate more technology, & organization.</p>
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Definitions:

Assessment Tool: One or more tools to identify, collect, and prepare data to evaluate the achievement of learning outcomes (e.g., a writing project evaluated by a rubric).

Criterion/Target: Percentage of program students expected to achieve the desired outcome for demonstrating program effectiveness (e.g., 90% of the students will demonstrate satisfactory performance on a writing project).

Result: Actual achievement on each learning outcome measurement (e.g., 95%).

Analysis: Determines the extent to which learning outcomes are being achieved and leads to decisions and actions to improve the program. The analysis and evaluation should align with specific learning outcome and consider whether the measurement and/or criteria/target remain a valid indicator of the learning outcome as well as whether the learning outcomes need to be revised.

Narrative: c. Identify the principal learning outcomes (i.e., what skills does your Program expect students to graduate with). Provide aggregate data on how students are meeting those outcomes in the following table. Data should relate to the goals and objectives of the program as listed in 1e. Provide an analysis and evaluation of the data by learner outcome with proposed actions based on the results.

Provide assessment here:

Learner Outcomes (e.g., capstone, licensing/certification exam pass-rates) by year, for the last three years				
Year	N	Name of Exam	Program Result	National Comparison±
1		N.A.	N.A.	N.A.

Narrative: d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone results, licensing or certification examination results (if applicable), employer surveys or other such data that indicate student satisfaction with the program and whether students are learning the curriculum (for learner outcomes, data should relate to the outcomes of the program as listed in 3c). **Evaluate table 10 from the Office of Planning and Analysis regarding student satisfaction data.**

Provide assessment here:

Student satisfaction from OPA: The 5 year rolling average (2013-2017) shows 80.9% of program undergraduates are satisfied or very satisfied with their education at Wichita State. The SNAAP alumni survey that was used for the last Program Review was not continued because of insufficient data. The School of Performing Arts will be implementing a formalized exit interview beginning in 2019-20 for betterer tracking of graduating students satisfaction with our programs.

Does your program support the university General Education program? Yes No

If yes, please complete the table below and respond to the narrative prompt. If no, skip to the next.

Outcomes:	Results	
	Majors	Non-Majors
<ul style="list-style-type: none"> Have acquired knowledge in the arts, humanities, and natural and social sciences Think critically and independently Write and speak effectively Employ analytical reasoning and problem solving techniques 		
Art of Theatre (Thea 143)	20%	80%
Art of Dance (Danc140)	10%	90%
Music Theatre History (Thea 260)	10%	90%
Introductions to the Arts (FA 110)	5%	95%

Note: Not all programs evaluate every goal/skill. Programs may choose to use assessment rubrics for this purpose. Sample forms available at:

<http://www.aacu.org/value/rubrics/>

Narrative:

e. Provide aggregate data on how the goals of the *WSU General Education Program* and *KBOR 2020 Foundation Skills* are assessed in undergraduate programs (optional for graduate programs).

Provide assessment here:

All classes listed above require students to write response papers after attending live performances. This requirement ties into KBOR'S Foresight 2020 initiative for writing, critical thinking and and analytical reasoning. The Performing Arts are an excellent way to experience the creativity, collaboration and innovation required to produce a

performance. Exposure to live performance instills an appreciation of the arts that can connect to lifelong learning and support the University Mission to become a cultural driver to the Wichita community.

Concurrent Enrollment - Does the program offer concurrent enrollment courses? Yes No

If no, skip to next question.

Narrative: f. For programs/departments with concurrent enrollment courses (per KBOR policy), provide the assessment of such courses over the last three years (disaggregated by each year) that assures grading standards (e.g., papers, portfolios, quizzes, labs, etc.) course management, instructional delivery, and content meet or exceed those in regular on-campus sections.

Provide assessment here:

Accreditation – Is the program accredited by a specialty accreditation body? Yes No

Narrative: g. If yes, please note the name of the body, the next review date and concerns from the last review.

Provide assessment here: Yes, the Dance program is accredited through the National Association of Schools of Dance. The next review will be in 2024-25.

Concerns from the last review include:

The last report indicated the need for improvement in the following areas:

- Need for 90 minute technique classes (**completed with curricular changes**)
- More information needed about the BA in Performing Arts/Dance and the name of the degree (**additional information supplied by WSU resolved this**)
- Questions about the technical support for the Dance Program (**new SPA Production Manager will address this issue**)

Credit hour determination – How does the department assign credit hours to courses?

Narrative: All classes conform to WSU policy. A 3 credit class that meets 3 times a week for 50 minutes or 2 times a week for 75 minutes has the expectation that students will spend a minimum of 2 hours out of class time for each hour in class. For classes with 1-2 credits (Practicums, Directed Studies & Electives), the total time is determined as follows: 1 credit=3 hours of class or individual work each week.

OVERALL COMMENTS ABOUT ASSESSMENT – Define the Overall quality of the academic program.

Since the last program review, the faculty and staff took a serious look at each program's assessments to determine what changes needed to be made to benefit students. This resulted in significant curricular changes that will better prepare students for the evolving demands in the professional world. Year-end jury assessments are only a part of how students and programs are evaluated. Both formal jury assessments and informal observation of student's work

in classes, public performances and senior capstone projects (BFA, BA) are used to provide an overall picture of how our programs are doing and what needs improvement.

Because of on-going inconsistencies in assessment across the College of Fine Arts, the academic units in the college are in the process of creating a system for collecting, collating and assessing learning outcomes. This system will be cohesive across the disciplines. We are in the process of evaluating various software platforms (i.e. PASS by T3, Qualtrics, etc.) and will devise a college-wide system that will be in place before the beginning of fall of 2019.

CURRICULUM CHANGES affecting all Performing Arts Students both BFA & BA

- Adjusting the Core (classes taken by all Performing Arts Students) 8 credits
 - Performing Arts Seminar 1
(Expanded to include all Freshman and new Transfer Students)
 - Professional Practices 3
(Created for all majors)
 - Technical Theatre Class 3
 - Senior Capstone Project 1
(With formalized exit interview in each program)
- Clarification of requirements for BA Final Project in all three programs
- Creation of new Certificates and Minor
 - Certificate in Commercial Dance
 - Certificate in Physical Movement
 - Minor in Musical Theatre

DANCE PROGRAM

CURRICULAR AND PROGRAMMATIC CHANGES SINCE THE LAST PROGRAM REVIEW:

- Audition required for acceptance into dance program
- All dance majors are enrolled in Ballet & Modern classes meeting 5 days per week
- 20 Credit hour Certificate in Commercial dance will be available Fall 2019
- New Classes added to better serve the current needs of the students including Dance Somatics, Dance Conditioning, Professional Practices and Audition technique
- Adjusted Senior Concert choreography component
- Formalized specifics of BA assessment and Final Projects

Wichita State University is nationally accredited by the National Association Schools of Dance. The four full time faculty consist of two tenured full professors, one Associate Dance Educator and one Senior Dance Educator, four highly skilled adjunct teachers who teach classes for majors and non-majors including online Art of Dance classes. All bring professional experience to the program. Dance faculty hold membership in numerous professional organizations including the American College Dance Association, the National Dance Education Organization and the Conseil International de La Dance: International Dance Council-CID. The program places high value on bringing in Guest Choreographers to expose the dance students to outstanding professional artists such as Darrell Moultrie, Janice Garrett, Douglas Neilsen, Doug Varone and David Parsons. They also plan international tours on a regular basis to

expose students to global experiences and cultural exchange. Recent trips have included tours of Mexico, Italy and Taiwan.

Learner Outcomes

Our Graduates should be able to:

1. Demonstrate an advanced/pre-professional understanding of and development in performance qualities, technical proficiency, physical facility and choreography
2. Demonstrate a breadth of knowledge encompassing discipline, aesthetics, history, kinesiology, culture, theory and production practice
3. Demonstrate communication skills to articulate the dance experience and convey meaning effectively with an expressive range in writing and speaking
4. Demonstrate cognitive processes and dispositions necessary to think critically, analyze problems in context, understand how technology can be used in analysis and make informed decisions
5. Demonstrate a preparedness to enter the profession as performers and choreographers or entrepreneurs of their own dance careers
6. Create and produce substantive choreographic works independently and collaboratively and direct students in the performance of those works

Assessment Forms: **(See Appendix A)**

- Dance Senior Project
- Dance Jury Feedback Sheet
- Dance Exit Form
- Dance Audition Form

MUSICAL THEATRE PROGRAM

The Musical Theatre program has grown steadily in both number of majors and quality of recruits since the last Program Review. Since Amy Baker Schwiethale was named Program Director of Musical Theatre, the recruiting efforts have grown significantly (from 12 auditioning in 2014 to 44 in 2018). Musical Theatre Faculty are members of Actor's Equity, American College Theatre Festival and Music Theatre Educator's Alliance. While many of the classes taken by majors are taught by theatre, dance and School of Music Voice faculty, the specialized Musical Theatre performance classes are now taught by two Musical Theatre specialists (one who also serves as Director of the School). This has created a significant teaching overload caused by the retirement of Marie King who also taught Music Theatre Classes in addition to being Director of Opera. Although we have one professional adjunct teaching Vocal Coaching, her limited availability makes it impossible to use her for other classes. The two primary MT faculty are team teaching MT classes originally taught by Marie King and guest artists have been hired to direct some of the Musical Theatre productions. While this is helpful, it is not a long-term solution and there is an immediate need for an additional faculty member in this area.

Changes since the last review:

- Modifications in Opera/Music Theatre Auditions Class (requiring the development of a Website, etc.)

- More clarification of the assessment of the BA in Musical Theatre
- The addition of a minor in Musical Theatre (Fall 2019)
- Support for the development of the Commercial Dance Certificate
- Changes in format of MT Senior Concert
- Creating an Industry Day where MT seniors audition and work with industry professionals
- Demand for Musical Theatre degree has grown from 12 auditioning for the program in 2014 to 44 in 2018.

Learner Outcomes for Music Theatre—Our graduates should be able to;

1. Demonstrate advanced synthesis of all three disciplines: acting, singing and dancing
2. Demonstrate an understanding of basic music skills: e.g., sight singing, music theory, piano
3. Demonstrate the ability to sing with good technique in the styles required in Musical Theatre
4. Demonstrate the ability to research and develop a character using advanced acting skills
5. Demonstrate an advanced development of dance and movement skills appropriate to Musical Theatre: e.g., dance techniques, musicality, syncopation, immediate comprehension of choreography and stylistic nuances for auditions and performance quality
6. Have performance opportunities in workshop and full productions in a variety of formal and informal settings
7. Develop repertory and audition techniques and the business skills necessary to sustain a career
8. Demonstrate a basic understanding of technical theatre
9. Demonstrate a commitment to artistic growth and professional attitudes
10. Demonstrate communication skills to articulate the music theatre experience and convey meaning effectively with an expressive range in writing and speaking

Assessment Forms: **(See Appendix B)**

- Musical Theatre Jury Form
- Musical Theatre Senior Concert Assessment
- Sophomore Review

THEATRE PROGRAM

The Theatre program is the oldest of the three programs in the School of Performing Arts and has a long history of preparing students for a life in the theatre. The Theatre faculty consists of five full-time tenure track faculty, a 1.0 temporary Assistant Professor, three Unclassified Professionals (costume, scene shop managers and production manager), one full-time instructor and three adjuncts. Four of the faculty are tenured: two as full professors, two as associate professors. In addition to teaching in their areas of specialization, all are engaged in artistic & creative work. All are active in professional organizations including Actors' Equity, United States Institute of Technical Theatre, American College Theatre Festival, The Society of National Fight Directors and Alpha Psi Omega (National Honor Society for Theatre).

The Theatre program includes the Bachelor of Arts in Performing Arts and the Bachelor of Fine Arts in Performing Arts/Design & Technical Theatre and the Bachelor of Fine Arts in Performing Arts/Performance.

Learner Outcomes for Theatre Overall (BA and BFA)

1. Comprehend and demonstrate in areas of theatrical expertise through creative application in acting, management, directing or design and technology. (assessment tools 1-4)
2. Demonstrate basic knowledge of theatre history and dramatic literature. (assessment tool 1)
3. Demonstrate the ability to analyze and interpret dramatic literature from either the actor's, designer's or technician's perspective. (assessment tools 1-4)
4. Demonstrate self-promotion through a website and social media. (assessment tools 1 & 4)
5. Demonstrate communication skills to articulate theatre experience and convey meaning effectively with an expressive range in writing and speaking. (assessment tools 1 & 3)

Additional Student Learner Outcomes for Performance Track (BFA):

1. Utilize the body and voice effectively as the actor's tools of the trade. (assessment tools 1-4)
2. Be able to cut, rehearse and perform suitable audition material. (assessment tools 1,3,4)
3. Demonstrate the ability to create characters convincingly in class and theatrical productions, which cover different styles and genres, and in an ensemble setting with others. (assessment tools 1,2)

Additional Student Learning Outcomes for Designer/Technical Theatre Track: (BFA)

1. Effectively practice the crafts of productions, design, and technology. (assessment tools 1,2)
2. Properly use the tools and materials of theatrical productions. (assessment tools 1,2)

Assessments Forms: **(See Appendix C)**

- **Theatre BA Majors Assessments**
- **Theatre Performance Assessments-Jury**
- **Theatre Senior Jury Assessment**

Learner outcomes are assessed through a variety of tools: (1) coursework, (2) application during productions, (3) year-end annual performance juries and portfolio reviews. Coursework requires a grade of 'C' or better. A 5-point scale is used for the numerical assessments (juries, reviews, evaluations). For Performance, the levels are 5= Excellent, 4=Advanced, 3=Intermediate, 2=Beginner, 1=deficient. The criteria includes: Vocal & Physical Expression, Preparation, Energy/Focus, Dress, Listening/Reactions, Emotionalism, Professionalism. For Design & Technical Theatre, the levels are Mastery, Superior Achievement, Above Average, Average, Development. The criteria includes: Skills, Knowledge, Disposition.

Provide assessment here:

Results of the Assessments from 2014-2018:

Over the course of the last four years, the assessment have shown growth in both the Performance and the Design & Technical Theatre tracks. Our students are making strides toward stronger professional presentations: the quality of the senior juries and portfolio reviews have increased. Assessments show the need to increase students' knowledge of the business end of their fields, to increase their ability to analyze scripts, and to continue to build on the growth of professional presentation in the area of confidence, preparation, and some skill development particularly in the performance track. We lacked an assessment process for our Bachelor of Arts in Performing Arts/Theatre. The last

program review demonstrated the need to expand into digital and audio media. We are making progress in this area which has been enhanced by the new Media Arts Program at Shocker Studios.

Part 5: Student Need and Employer Demand

Analyze the student need and employer demand for the program/certificate. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

Utilize the table below to provide data that demonstrates student need and demand for the program.

Employment of Majors*							
	Average Salary	Employment % In state	Employment % in the field	Employment: % related to the field	Employment: % outside the field	No. pursuing graduate or professional education	Projected growth from BLS** Current year only.
Year 1							↓
Year 2							
Year 3							
Year 4							

* May not be collected every year

** Go to the U.S. Bureau of Labor Statistics Website: <http://www.bls.gov/oco/> and view job outlook data and salary information (if the Program has information available from professional associations or alumni surveys, enter that data)

WSU Alumni survey did not produce significant results on salary information. See discussion on next page.

SEE INFORMATION BELOW:

Narrative: Provide a brief assessment of student need and demand using the data from tables 11-15 from the Office of Planning Analysis for number of applicants, admits, and enrollments and percent URM students by student level and degrees conferred. AND provide a brief assessment of student need and demand using the data from tables 11-15 from the Office of Planning and Analysis and from the table above. Include the most common types of positions, in terms of employment graduates can expect to find.

Provide assessment here:

OPA	2014	2015	2016	2017	Rolling 5 FY average
Applicants	73	105	97	121	99
Admitted	70	103	89	117	95
Census Day	39	49	29	45	42

Percentage of SPA URM at Junior-Senior level (15.6%) is consistent with University percentages (15.7%). The need for a staff position to assist in marketing, recruitment and external affairs could help convert a higher percentage of applicants into enrolled students.

Opportunities to work in the performing arts as actors, dancers, singers and technicians in Wichita are plentiful including such venues as Music Theatre Wichita (seasonal/equity), Mosley Street Melodrama (owned by WSU theatre graduates), Forum Theatre, Roxy’s, Signature Theatre, Wichita Children’s Theatre & Dance Center, Metropolitan Ballet and many private dance studios. Although most of these venues do not offer full-time year round jobs, they provide excellent part-time jobs for both current students and graduates. Those student who choose to travel to larger cities including New York City, Chicago, Houston and Los Angeles often follow the time honored tradition of auditioning for highly competitive jobs as dancers, actors and music theatre performers. Design and technical theatre jobs are sometimes more plentiful for

students willing to intern for theatre companies and work their way up or develop their own career as a freelance practitioner or arts entrepreneur. Unions in the arts include Actors' Equity (AEA) for actors, International Alliance of Theatrical Stage Employees (IATSE) and Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA). Requirements to join these unions varies and often requires working professionally before becoming a member. Included below is information about wages for performers from U.S. Bureau of Labor Statistics.

<u>Position</u>	<u>Mean Salary</u>
Actor	\$34 (hourly wage)
Set designer	\$51,000-54,000 (mean salary)
Dancer	\$20 (hourly wage)
Choreographer	\$44,160
Singer	\$32 (hourly wage)
Performer	\$23 (hourly wage)

Top salaries for union workers:

Actors' Equity	\$1,754 (weekly ensemble/Broadway or National tour)
Stage Hand Union	\$79,000 (average full time wage)
SAG-AFTRA	\$655 (day)

A career in the arts is a challenging proposition. It is not a 9-5 office job with regular hours and salaries. Our students are passionate about their art form and are aware of the challenges of the profession. We are continually trying to prepare them for changes in the professional world after graduation. Recent changes that address this need include:

- Improvements in the curriculum: A Professional Practices class is being developed that will be required for all Performing Arts students beginning next year. It will include developing a website, managing social media and building a unique "branding" statement.
- Creation of new certificates to create added value for future employment including Commercial Dance, Physical Performance Studies and a Minor in Musical Theatre.
- New skills and opportunities with the development of the Media Arts program that offers a tract in Film Making that enhances the film work already being done. This includes Acting for the Camera, Webseries and Podcast productions and creating original material for film.
- Working and auditioning with professional guest arts, directors, choreographers, casting directors.

Part 6: Program and Faculty Service

Analyze the service the Program/certificate provides to the **discipline, other programs at the University, and beyond**. Complete for each program if appropriate (refer to instructions in the [WSU Program Review document for more information on completing this section](#)).

Narrative: Provide a brief assessment of the service the Program provides. Comment on percentage of SCH taken by majors and non-majors (using table 16 from the Office of Planning Analysis for SCH by student department affiliation on fall census day), nature of Program in terms of the service it provides to other University programs, faculty service to the institution, and beyond.

Total UG SCH 2012-2016 = 3,824

Program	Majors	1,246 (32.6%)
---------	--------	---------------

Non-program	Majors	2,578 (67.4%)
-------------	--------	---------------

Provide assessment here: Service to the University programs seeking their Fine Arts General Education classes.

Our General Education classes provide significant service to the University with the large percentage (67%) of non-majors who take Art of Theatre, Art of Dance, Music Theatre History and Introduction to the Fine Arts. Tickets to CFA performances are now available to WSU students without charge because of funding from the Student Government Association.

Part 7: Graduate Enrollment Management (GEM)

For each graduate program, summarize and reflect on the progress you have made toward your GEM plan following the (a)-(e) template. **The School of Performing Arts does not have a graduate program.**

Part 8: Undergraduate Enrollment Management

For each undergraduate program, summarize and reflect on the progress you have made toward your colleges enrollment goals.

Provide assessment here:

School of Performing Arts engagement with SEM has included creating new certificates and new degree options with the Media Arts Degree and expanding contacts along I-35 Corridor. Danette Baker also served as CFA Retention Fellow. Interest in auditioning for the Musical Theatre Program has grown steadily however we have become more selective in acceptance to avoid overload in voice enrollment. We expect growth in the Theatre Program for next year

because of the successful contacts with high school students including the USD 259 1-act Play Festival and a touring production of *The Complete Works of Shakespeare (abridged)* that performed at area high schools in January 2019.

Yearly Recruiting activities:

- Performing Arts Day (workshops, classes and auditions for 40 prospective students)
- USD 259 1 Act Play Festival (8 local high schools come to WSU to perform 1 act Plays—200 students)
- Wichita Children’s Dance Festival (students from area Dance schools perform at WSU-150 students)
- Kansas Dance Festival (workshops and classes for 100 potential Dance students)
- Kansas Thespian Conference (WSU faculty attend auditions and provide WSU recruiting materials—over 1,500 Kansas students attend)
- Oklahoma Thespian Conference (WSU faculty attended auditions)
- Kansas City Music Theatre for Young People Digital Showcase (Musical Theatre Faculty were able to audition prospective students online)

Retention:

- CFA unified Advising Center and a new Success Coach in McKnight west should increase student support and hopefully increase retentions rates.
- New advising software, Degree Works, is much more user friendly for faculty to track student progress towards graduation.
- Positive one on one mentorship with students and Performing Arts Seminar for all Freshmen.

Challenges:

- Faculty time limitations because of heavy teaching & production schedules
- Need for Marketing/External Affairs Staff Position (SPA is only school in CFA without this position)

Part 9: Program Goals from Last Review

Report on the Program’s/certificate’s goal (s) from the last review. List the goal (s), data that may have been collected to support the goal, and the outcome. Complete for each program if appropriate ([refer to instructions in the WSU Program Review document for more information on completing this section](#)).

(For Last 4 FYs)	Goal (s)	Assessment Data Analyzed	Outcome
	Additonal Tenure Track position in all 3 programs	We were able to create 2 new positions but because of budget were not able to add position in MT	New Tenure Track position in Dance; addition of SPA Production Manager (UP)
	Redefine Assessment process for BA degrees	Curriculum for BA reworked including more defined Capstone projects in Theatre, Dance and Music Theatre	Beginning in Fall 19, there will be more clarity for students enrolled in this degree

	Capitalize on Innovative Ideas	Need for new degrees resulted in CFA Media Arts degree & new certificates	More opportunities for students interested in Film making, Sound, Animation and Game design
--	--------------------------------	---	---

Part 10: Summary

Narrative: a. Set forth a summary of the report including an overview evaluating the strengths and concerns. List recommendations for improvement of each Program (for departments with multiple programs) that have resulted from this report (relate recommendations back to information provided in any of the categories and to the goals and objectives of the program as listed in 1e).

Provide assessment here:

STRENGTHS:

- Additional Faculty positions:** Tenure Track in Dance, Production Manager, 2 Full-time teachers
- **Curriculum Changes:** Extensive revisions in all three programs to better serve student needs

 - Professional Practices Class for all students
 - Major revision of Dance & Theatre classes
 - More specifically defined BA Capstone Projects
 - Expanded Freshman Seminar to include all programs
 - New Certificates: Commercial Dance, Physical Performance Studies
 - New minor: Musical Theatre
- **Student Travel Opportunities**

 - International—Dancers in Mexico
 - Regional—students attending regional conferences of Kennedy Center American College Theatre Festival, American College Dance Association, United States Institute of Technology, etc.
- **Student Successes**

 - 8 National KCACTF Awards for *Smokey Joe's Café* and invited to perform at 2017 Regional Conference
 - Cheyla Clawson & Dance students invited to perform at the Kennedy Center in Washington, D.C. for 2016 American College Dance Association
 - 4 National awards for *States of Happiness* directed and designed by theatre students honored at 2018 KCACTF and invited to perform at Regional Conference
 - 10 students have been awarded a Koch Cultural Trust Grant
 - KCACTF Achievement in Sound Design for Mary White for *A Hedda Gabler*, accepted into MFA program in Sound Design at Boston University
 - 2018 WSU Audio Theatre accepted for National Audio Theatre Festival in K.C., Mo.
 - Current students teaching in Wichita Dance Studios & Wichita Children's Theatre & Dance Company
 - Current students performing at Roxy's, Music Theatre Wichita, World's of Fun, Forum Theatre, Signature Theatre and other regional venues

- **Guest Artists**
 - Jammie Walker—Dance
 - Darrell Grand Moultrie--Dance
 - Andrew Dylan Ray Motion Capture Workshop—Theatre
 - Donna Simon Dunn—Casting Agent in Chicago—Theatre & Musical Theatre
 - Stephen Kopel—NYC Casting Director—Musical Theatre
 - Hal Davis—Broadway Performer—Musical Theatre
 - Eric Coble—Playwright –Theatre
 - Nigel o’Hearn—Playwright –Theatre
- **Faculty/Student ratio (7/1 compared to University 19/1)**
- **Non-tenure track promotion (provided salary upgrades for 3 teachers)**
- **Ability to stack scholarships**
- **Support from Performing Arts Angels (patron group)**
- **Highly skilled Administrative Assistant with skills to continue developing Website (also new staff position in the College of Fine Arts Dean’s office)**

WEAKNESSES:

- **Faculty overload especially in Technical Theatre and Musical Theatre**
 - **Faculty, staff, student “burnout”**
 - **Production demands impact on classroom teaching & learning (both faculty and students)**
- **No Marketing/External Affairs staff position**
- **Media Arts Challenges**
 - **Full-time theatre faculty member is now being split between Theatre & Media Arts**
 - **Need for additional faculty to cover expanding class needs**

OPPPORTUNITIES

- **Popularity of Media Arts and more options for students interested in Filmmaking**
- **Increased student course fees**
- **Innovative ideas from new faculty**

Part 11: Forward-facing goals

Narrative: b. Identify goal (s) for the Program to accomplish in time for the next review. Goals must be **Specific, Measurable, Attainable, Realistic and Time-bound (SMART)**.

List goals here:

Measureable Goals for Next Program Review

- **Additional Tenure Track positions in Musical Theatre and Theatre**

Most of the theatre and musical theatre faculty are teaching class overloads. As the Media Arts program at Shocker Studios continues to grow, need for more faculty will only increase.

- **Facilities: additional dance studio in Heskett/upgrades in Wilner**
The expansion in number of dance classes offered is increasing the need for an additional dance studio. We are working on plans to convert Heskett 145A to a dance studio with a sprung floor, mirrors and sound system. Needed updates for Wilner include a new Grand Drape, new lighting equipment, modernizing existing classrooms for better Internet connection, safety upgrades in the scene and costume shops.
- **Full-Time External Affairs/Marketing position**
Performing Arts is the only School in the College of Fine Arts without an External Affairs/Marketing person to assist with marketing, recruitment and retention of new students. This would increase the potential for attracting new students to the School.
- **Strategies for improving production process**
As discussed earlier in this report, the technical theatre faculty, staff and students are often stretched to their physical limits and quality teaching is sometimes compromised. Our mission is to emphasize teaching and not be treated as a production company whose only job is to produce scenery and costumes.

ADDITIONAL INFORMATION IN APPENDICES:

Appendix A	Dance Program Assessment Forms
Appendix B	Musical Theatre Assessment Forms
Appendix C	Theatre Program Assessment Forms
Appendix D	SPA Alumni Working Professionally

ADMINISTRATOR

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Appendix A- Dance

Dance Senior Project

Assessment Grid

1 = Failure; 2 = Poor; 3 = Needs Improvement; 4 = Good; 5 = Excellent

4-5 = A

3-4 = B

2-3 = C

Below 2 = Failing

Criteria for assessment	1	2	3	4	5	Comments
Choreographic Concept GROUP WORK						
Choreographic Construction GROUP WORK						
Rehearsal Process GROUP WORK						
Aesthetic GROUP WORK						
Performance Qualities SOLO						

Technical Proficiency <i>SOLO</i>						
Physical Facility <i>SOLO</i>						
Self-Assessment (Notes)						

Dance Jury Feedback Sheet

Semester/Year _____

NAME:CURRENT DEPARTMENTAL STATUS:CURRENT UNIVERSITY STATUS:PROJECTED GRADUATION DATE - SEMSTER/YEAR:BALLET

Beginning

Intermediate

Advanced

PERFORMANCE

1

2

3

4

5

6

7

8

9

QUALITIES

COMMENTS:

TECHNICAL PROFICIENCY

1

2

3

4

5

6

7

8

9

COMMENTS:

LEARNING OF MATERIAL

1

2

3

4

5

6

7

8

9

COMMENTS:

MODERN

Beginning

Intermediate

Advanced

PERFORMANCE

1

2

3

4

5

6

7

8

9

QUALITIES

COMMENTS:

TECHNICAL PROFICIENCY

1

2

3

4

5

6

7

8

9

COMMENTS:

LEARNING OF MATERIAL

1

2

3

4

5

6

7

8

9

COMMENTS:

JAZZ

Beginning

Intermediate

Advanced

PERFORMANCE 1 2 3 4 5 6 7 8 9

QUALITIES

COMMENTS:

TECHNICAL PROFICIENCY 1 2 3 4 5 6 7 8 9

COMMENTS:

LEARNING OF MATERIAL 1 2 3 4 5 6 7 8 9

COMMENTS:

OVERALL ASSESSMENT Beginning Intermediate Advanced

PERFORMANCE 1 2 3 4 5 6 7 8 9

QUALITIES

COMMENTS:

TECHNICAL PROFICIENCY 1 2 3 4 5 6 7 8 9

COMMENTS:

LEARNING OF MATERIAL	1	2	3	4	5	6	7	8	9
----------------------	---	---	---	---	---	---	---	---	---

COMMENTS:

PHYSICAL FACILITY	1	2	3	4	5	6	7	8	9
-------------------	---	---	---	---	---	---	---	---	---

COMMENTS:

SUGGESTIONS FOR SUMMER AND NEXT SEMESTER:

*Dance Exit Form***DNC 580 - SENIOR PROJECT/BA**

This letter is to confirm that _____ has completed the course requirements.

SENIOR CONCERT

The student must provide a minimum of three choreographic works: a solo (which may be choreographed by himself/herself, or set on the student by another dancer/choreographer), a duet or trio and a group work that consists of five (5) or more dancers. The student is responsible for all casting, rehearsal scheduling, production components and marketing of the concert. The student will provide video progress of the choreography through the process to his/her advisor or other faculty mentor for feedback and dialogue. Video uploading and viewing sites will be discussed with the individual advisor/mentor. If a mentor is not the student's academic advisor, the student must contact the advisor for approval.

****All dates & times must be discussed with the director of the Dance Program prior to finalizing. Failure to do so may reflect in the final grade and result in changes to the concert dates from the Director.**

Date Completed - _____

Grade Received - _____

RESEARCH PAPER

The student must present a formal research paper that chronicles the process of creating his/her final concert. A template for structuring the paper is available to the student upon request. The final paper must be a minimum of 10 pages and structured in MLA format. A hard copy for each faculty member and a copy for the dance office must be turned in on or before the due date that is arranged with the student and the advisor.

If necessary, a corrected draft of the research paper will be turned after the oral defense in order to receive a grade and complete graduation.

Date Completed - _____

Grade Received - _____

ORAL DEFENSE

The director will schedule a post-concert Oral Defense meeting for the student with the dance faculty. At this meeting, all choreographic works will be evaluated, and feedback will be given on both the concert performance and the written research paper.

Date Completed - _____

Grade Received - _____

Signed By:

DANCE FACULTY Date:

Signed By:

STUDENT:

Dance Audition Form

Name _____

Audition # _____

Email Address _____

BA/BFA (Circle One)

Rating – 1-3 Beginning, 4-6 Intermediate, 7-10 Advanced

Ballet Technique

***1-10 (10 being the highest)**

Understanding of Ballet Concepts

Articulation/Alignment/Use of Body

Performance Quality/Presence

Rating _____

Modern Technique

***1-10 (10 being the highest)**

Understanding of Modern Concepts

Articulation/Alignment/Use of Body

Performance Quality/Presence

Rating _____

Jazz Technique

***1-10 (10 being the highest)**

Understanding of Jazz Concepts

Articulation/Alignment/Use of Body

Performance Quality/Presence

Rating _____

Overall Thoughts/Notes

Appendix B- Musical Theatre

Musical Theatre Jury Form

Name _____

Date _____

Email _____

Current GPA _____

Phone _____

Standing (circle one):

Advisor _____

Assessment Y/N _____

Freshman Sophomore Junior Senior Sr+

Fr/Soph – list 3 songs; **Jr** – list 4 songs;
Sr – list 5 songs. #1 is your choice; the jury will select one from the rest.

1. _____

2. _____

3. _____

4. _____

5. _____

**Rating Categories: 5= Excellent; 4= Advanced;
3= Intermediate; 2= Beginner; 1= Deficient**

Dance

Memory	1 2 3 4 5
Coordination	1 2 3 4 5
Technique	1 2 3 4 5
Rhythmic accuracy	1 2 3 4 5
Energy	1 2 3 4 5
Performance quality	1 2 3 4 5

Voice

Tone quality	1 2 3 4 5
Support	1 2 3 4 5
Pitch	1 2 3 4 5
Line	1 2 3 4 5
Diction	1 2 3 4 5
Communication	1 2 3 4 5

Comments

Musical Theatre Senior Concert Assessment

Date _____

Name _____

Student ID _____

Overall GPA Last Semester _____

Local Address _____

Local Phone _____

Please attach your senior jury program, resume and self-assessment paper.

Areas of Assessment

Dance	1	2	3	4	5
Voice	1	2	3	4	5
Acting	1	2	3	4	5
Synthesis	1	2	3	4	5

Professionalism	1	2	3	4	5
Marketability	1	2	3	4	5

Jurors Comments:

Scoring Key:

A score of **1 (Deficient)** indicates 1) a poor grasp of skills and commitment to continue in the program.

A score of **2 (Beginner)** indicates 1) need for continued technical work in all areas.

A score of **3 (Intermediate)** indicates 1) a basic understanding of the basic elements of the material.

A score of **4 (Advanced)** indicates 1) a clear understanding of the basic elements of the material; 2) commitment to performance quality.

A score of 5 (**Excellent**) indicates a readiness for a professional career.

Grade_____

Comments:

Juror Signatures_____

Musical Theatre Sophomore Review

SOPHOMORE REQUIREMENTS TO CONTINUE AS MT MAJOR:

Name _____ Student ID _____ GPA _____

_____ 1. passed Music Theory and Aural Skills I & II

_____ 2. passed 4 MT Juries in good standing

(not on probation in 2 out of 3 areas)

_____ 3. has successfully completed at least 2 entry level dance classes

_____ 4. has successfully completed Acting I and Advanced Acting

_____ 5. has demonstrated the commitment and discipline to continue

COMMENTS:

(student signature)

(date)

(faculty signatures)

Appendix C- Theatre

Theatre BA Majors Assessments

Name

Date 5/2-3/2018

Major BA Performing Arts Theatre

Preparation for review
Theatre work for the year
Academic Endeavors
Collaboration
Capstone Plan/Implementation
<p>Professionalism: a combination of <i>Student Professionalism</i>: professional attitudes and behaviors in the academic setting (arriving on time to class, refraining from social media during class, time management skills - able to keep on top of assignments and schedules, etc) and</p> <p><i>Career Professionalism</i>: growth in discipline and practices for whatever area they are focusing on (work ethic, skills & techniques, manner of presentation of self and material, etc).</p>

Notes

Theatre Performance Assessments – Jury

Jury Assessment

Name

Date

Major BFA Performing Arts Theatre Performance

Selections: 2 one minute monologs; 1 commercial audition; 1 acting side.

Scoring Key: 5-Excellent 4-Advanced 3-Intermediate 2-Beginner 1-Deficient

Criteria	Scoring
Vocal expression	
Diction	
Projection (volume appropriate to performance space)	
Physical expression	
Preparation	
Energy/Focus	
Material appropriate for actor	
Emotional expression	
Clarity of intention, objective	

Notes

Professionalism	
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Scoring Definitions:

Excellent—outstanding quality in work; superior effort; professional ability.

Advanced—progression beyond average expectations; strong quality in work.

Intermediate—progression past beginner level; demonstrating average quality in work.

Beginner—basic understanding of skills, techniques; below average work.

Deficient—lacking basic skills, techniques, understanding; poor quality in work.

Professionalism—reliability, integrity, self-disciplined, marketable, punctual, and collegial.

Theatre Senior Jury Assessment

Name _____

Date _____

Major BFA Performing Arts Theatre Performing

List selections you choose to present for jury: Look in program.

1. _____ 7. _____

2. _____ 8. _____

3. _____ 9. _____

4. _____ 10. _____

5. _____ 11. _____

6. _____ 12. _____

Please attach your senior jury program and resume.

Scoring Key: 5-
Excellent 4-
Advanced 3-
Intermediate 2-
Beginner 1-
Deficient

Criteria	Scoring	Notes
Vocal expression		
Diction: Enunciation/Articulation		
Projection (volume appropriate to performance space)		
Physical expression		
Preparation		

Energy/Focus	
Work with partner	
Listening/Reaction	
Emotional expression	
Professionalism	

Score

Grade

Scoring Definitions:

Excellent—outstanding quality in work; superior effort; professional ability.

Advanced—progression beyond average expectations; strong quality in work.

Intermediate—progression past beginner level; demonstrating average quality in work.

Beginner—basic understanding of skills, techniques; below average work.

Deficient—lacking basic skills, techniques, understanding; poor quality in work.

Professionalism—reliability, integrity, self-disciplined, marketable, punctual, and collegial.

Appendix D- Alums Working Professionally

Dance

Student	Accomplishment	Date Graduated
Alyssa Gaede, BFA	Dance Studio Teacher	Spring 2018
Hayli Vogelman, BFA	Dance Studio Teacher	Spring 2018
Max Mayerle, BFA	Regina Klenjoski Dance Company	Spring 2018
Hunter Jones, BFA	City in Motion Dance Company	Spring 2018
Kylee Tucker, BFA	Dance Studio Teacher	Spring 2018
Molly Flavin, BFA	Dance Studio Teacher	Spring 2018
Renee Huber, BFA	Dance Studio Teacher; USD 259 Dance Teacher, Brooks Middle School	Fall 2017-16
Gavin Myers, BFA	Freelance Choreography, NYC	Fall 2017
Makayla Evans, BFA	Dance Studio Teacher	Spring 2017
Cara Wedeking, BFA	Dance Company Member	Spring 2017
Makayla Williams, BFA	Dance Studio Teacher Regina Klenjoski Dance Company, KS	Spring 2017
Hayley Ribordy, BA	Graduate School	Spring 2017
Kelcey Stocklein, BFA	Dance Studio Teacher	Spring 2017
Emily Schultze, BFA	Dance Studio Teacher Regina Klenjoski Dance Company, KS	Spring 2016
Haleigh Kierl, BFA	Cruise Line Performer	Spring 2016
Ann Marie Lyall, BFA	Dance Studio Teacher	Spring 2016
Kaitlin Powers, BFA	Dance Studio Teacher	Spring 2016
Maddie Robison, BFA	Butler Dance Faculty	Spring 2016
Paige Kliewr-McClelland, BA	Bethel Dance faculty	Fall 2017

Ashley Justice, BFA	Freelance Dancer, NYC	Spring 2015
Angelica Griggs, BFA	Sacramento Kings Dancer	Spring 2015
Ashley Binder, BFA	Graduate School/ Sports Management	Spring 2015
Casey Bagnell, BFA	Freelance Dancer, NYC	Spring 2015
Derek Mathews, BFA	Airline Pilot	Spring 2015
Rita Aronson, BFA	Freelance Dancer, NYC	Spring 2014
Reesa Marie Cotton, BFA	Elementary School teacher	Spring 2014
Donny Chauncey, BFA	Freelance Dancer, NYC	Spring 2014
	Megan Bryant Owner- Set Free Dance, Mulvane	Spring 2014
Heather Eilert MFA	Dance, UC Irvine	Spring 2014
Aaron Craven,	BFA Broadway Performer: Dirty Dancing, Chorus Line	Spring 2014
Maeva Kurt, BFA	Dance Studio Teacher	Spring 2013
Katie Anderson, BFA	Owner- Andover Dance Academy, USD 259 Dance – Brooks Middle School	Spring 2013
Kelcy Hobbs, BFA	Universal Studios Entertainer/Busch Gardens	Spring 2013
Haley Heatwole, BFA	Director of Dance/Bethel Academy of Performing Arts	Spring 2013
Kalina Bartlett, BFA	MADCO Dance Company/member	Spring 2013
Jason Lukacs, BFA	Dance Camp Organizer, CA	Spring 2012
Ivey Allen Beck, BFA	Dance Studio Teacher	Spring 2012
AJ Pflumm, BFA	Artistic Director/ Captive Flow Dance	Fall 2012
Rebecca Younger, BFA	Cruise Line Performer	Fall 2012
Stephanie Cunningham, BFA MA Arts Management/Columbia/	Photographer	Fall 2010

Amy Pollard, BFA	WSU Dance Faculty Dance Studio Teacher	Fall 2010-17
Amy Simonson, BFA	MFA Dance/Visiting Professor U of Iowa	Spring 2009
Katie Kaufman, BFA	Studio Dance Teacher	Spring 2009
Jordan Ryan, BFA	Yoga Instructor	Spring 2009
Bethany Fiscus, BFA	Dance Studio Teacher	Fall 2009
Chris Montiel, BFA	Freelance Choreographer	Fall 2009
Alex Stoll, BFA	Broadway Performer: Evita, West Side Story, American Psycho, Pretty Woman	Spring 2008
Taurean Everett, BFA	Broadway Performer-Mamma Mia!, Cher, Miss Saigon	Spring 2008
Shauna Martinez	Rehearsal Director/ Company Dancer - Diavolo	Spring 2008
Lindsay Beebe, BFA	Dance Instructor/Chicago	Spring 2008

Musical Theatre

New York City/San Francisco

- Julius Thomas (BFA MT 2004) National Tour "Hamilton" in Hamilton; Broadway *Motown, Porgy and Bess, Scottsboro Boy*; WSU Alumni Young Alumnus Award (2014)
- Daxton Bloomquist (BFA MT 2010) *Book of Mormon* (Broadway and National Tour)
- Taurean Everett (BFA Dance 2005) *The Cher Show, Miss Saigon, Mama Mia* (Broadway) *Priscilla, Queen of the Dessert, Tarzan* (National Tours)
- Javier Perez Gomez (BFA MT) *Sideshow* (Broadway); ?? Shakespeare in the Park,
- Alex Stoll (BFA Dance 2005) *Pretty Woman, American Psycho, If/Then, Evita, West Side Story, Spiderman* (Broadway)

International and National Tours:

- Da'Merius Ford (BFA MT 2017) English Musicals, Korea
- Jen Bechter (BFA MT 2004) *Cinderella, Beauty and the Beast, Elf*
- Melanie Cadwell (BFA MT 2009) *International Disney* Tour, Performer
- Joe Consiglio (BFA MT 2014) Cruise Line Ensemble
- Emily Pirtle (BFA MT & Dance 2015) *Holland American Cruise Lines* Headliner, Ensemble Member MTW, Music Director/Pianist for WSU *Violet and Spitfire Grill*, also Director & Music Director for *The Theory of Relativity* (2019)

Regional Employment Musical Theatre Alums 2014-18

- Alex Castaneda (BFA MT 2016) Hershey Park, Hershey, Penn.
- Keshana Cook (BFA MT 2017) Prairie Repertory Theatre, Worlds of Fun, Paw Patrol Live, Spinning Tree Theatre (KC)
- Hannah Fernandes (BFA MT 2017) MTWichita, Lyric Theatre of Oklahoma
- Anthony Gasbarre (BFA MT 2016) New Theatre, Kansas City
- Megan Gill (BFA MT 2014) Prairie Repertory Theatre
- Brittany Hill (BFA MT 2017) World of Fun, K.C.
- Jenny Hughes (BFA MT 2016) NYC Open Jar Institute, Roxy's & Forum Theatre Wichita
- Liz Jarmer (BFA MT 2016) MTWichita, Chicago work
- Deiondre Teagle (BFA MT 2017) *In the Heights* Zach Theatre in Texas and Lyric Theatre of OK
- Madi White (BFA MT 2016) Roxy's, Mosley Street Melodrama
- Max Wilson (BFA MT 2016) Roxy's *Hedwig and the Angry Inch*, Mosley Street Melodrama
- Lexy Witcher (BFA MT 2017) Cedar Fair Entertainment, Wichita Children's Theatre Company

Current Students:

- Megan Ahearn (BFA MT 2021) Crown Uptown Dinner Theatre, *Andrew Lloyd Webber revue*
- Ari Chandler (BFA MT 2019) Forum Theatre *Bonnie & Clyde, Winter Wonderettes, Pump Boys & Dinettes*

- Koko Blanton Forum Theatre *All Night Strut, MTWichita*
- Austin Ragusin (BFA MT 2021) Roxy's: *Altar Boys, Kyle & Monty Christmas Show, Dog Sees God*

Theatre

Employment in the Arts & Entertainment Industry and Allied Fields

BA Theatre, BFA Design & Technical Theatre (BFA DT), BFA Theatre Performance (BFA TP)

National Level

- Madison Bishop (BA Theatre, Certificate in Stage Management 2017): Stage Manager for Theatre Tulsa in Tulsa, OK
- Shelby Clemens (BFA Theatre DT 2014): Costume Shop Manager at Jefferson Performing Arts Society in Metairie, LA
- Trevor Comstock (BFA TP 2015): Actor/Director with Brownville Village Regional Theatre in Brownville, NE
- Jessica Curtiss (BFA TP, Spring 2018): Actor: Brownville Theatre in Brownville NE & Prairie Pines Theatre, KS
- Chelsey Erskin (BFA DT 2015): Scenic Artist at Huntington Theatre Company in Boston, MA
- Marlo Griffith: (BFA DT 2016): Audio Technician at Arts Center of Coastal Carolina, Hilton Head Island, SC
- Megan Hanson (BFA DT & Certificate in Stage Management 2015): Event Coordinator for Exile Brewing Company in Des Moines, IA.
- Rian Helgason (BFA TP 2016): Texas Actress: Commercial for Lone Star Park at Grand Prairie in Texas, Independent films
- Melissa Nicole Hudson (BFA TP 2014): MFA in Performance & Pedagogy from Texas Tech Univ School of Theatre & Dance, actor with Minnesota Crisis Intervention Teams helping to train cops in mental health first response, Instructor at River Valley Dance Academy in Minnesota
- James Laning (BFA DT 2017): Technical Director for Homegrown Theatre Company; Kansas City, MO
- Remy Lierz (BA Theatre, Certificate in Stage Management, Spring 2018): Production Stage Manager for *Unto These Hills* (outdoor drama) in Cherokee, NC
- Jonathan Paxson (BFA DT 2014): Carpenter at Kansas City Repertory Theatre in Kansas City, MO
- Allison Claye Williams (BFA TP 2016): Los Angeles, CA Actor. *Unusual Suspects* (TV series), *Truth or Dare* (movie)

Kansas Regional Level

- Esme Carlos Banuelos (BFA TP 2015): Actor; Commercial for Kansas Health Foundation
- Amber Creasser (BFA DT 2014): Freelance Costume Designer Wichita, KS
- Caitlin Geer (BFA TP 2014): On air radio personality with KWME 92.7 The Blast; KS
- Jacob Locke (BA Theatre 2015): Costume Stitcher/Coordinator at Music Theatre Wichita, works wardrobe for tour shows
- Brandon Riney (BFA DT Spring 2018): Assistant Lighting Designer Music Theatre Wichita

Attending Graduate Programs:

- Sheena Monroe (BFA TP 2014): Currently in Graduate School, Wichita State pursuing a MID – Master of Innovation Design
- Robert Thomas (BFA TP 2016): Currently pursuing an MFA in Film at Vermont College of Fine Arts in Montpelier, Vermont

Recent Graduates (Fall of 2018)

- Sandra Cabrera (Stage Management Certificate 2018) Technical Theatre Specialist for the Bill Booth Theatre Company
- Stephanie Crump (BFA DT 2018): Games Master at Escapology Escape Rooms Wichita
- Mary White (BFA DT 2018): Intern at Florida Repertory Theatre