



Program Review Self-Study Template

Academic unit: Performing Arts

College: Fine Arts

Date of last review 2001

Date of last accreditation report (if relevant) 2001

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

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

Degree: _____ 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>

Faculty of the academic unit (add lines as necessary)

Name _____ Signature _____

Judith Babnich Judith Babnich

Carl "Ed" Baker [Signature] 5/14/13

Denise Celestin Denise A. Celestin

Tom Frye (.5) Tom Frye 5/15/13

C. Nicholas Johnson C. Nicholas Johnson 5/13/13

Bret Jones Bret Jones 5/14/13

Betty Monroe Betty R. Monroe

David Neville David Neville

Amy Baker Schwiethale Amy Baker Schwiethale

Linda Starkey Linda Starkey

Sabrina Vasquez (Unclassified Professional) [Signature] 5/13/13

Submitted by: Linda Starkey Date 5-13-13

(name and title) Director, School of Performing Arts

1. Departmental purpose and relationship to the University mission (refer to instructions in the WSU Program Review document for more information on completing this section).

a. University Mission:

Wichita State University is committed to providing comprehensive educational opportunities in an urban setting. Through teaching, scholarship and public service the University seeks to equip both students and the larger community with the educational and cultural tools they need to thrive in a complex world, and to achieve both individual responsibility in their own lives and effective citizenship in the local, national and global community.

b. Program Mission:

In coordination with the College of Fine Arts mission, the School of Performing Arts enables students to develop knowledge, skills and collaborative tools for both a career in the evolving fields of theatre, dance and musical theatre and for a lifetime of learning and creativity.

c. 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 performance. 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 a 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 who wish to pursue professional careers in the arts industry as performers, directors, designers, choreographers, technicians, managers and teachers. The faculty and staff are active artists as well as teachers and scholars. Dance, Theatre and Musical Theatre productions are designed to provide performance experience 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 Performing Arts.

The School of Performing Arts meets Wichita State University's mission through comprehensive and progressive degree programs that are "committed to the highest ideals of teaching, scholarship and public service."

- d. Has the mission of the Program (s) changed since last review? Yes No
- i. No, the mission of the program has not changed since the last review. However, recent innovations in the school including online classes, emphasis on entrepreneurship and inclusion of global learning have enhanced our delivery.
- e. Provide an overall description of your program (s) including a list of the measurable goals and objectives of the program (s) (both programmatic and learner centered). Have they changed since the last review? Yes No

The degrees offered in the School of Performing Arts:

- Bachelor of Fine Arts in Performing Arts with concentrations in Theatre Performance, Design and Technical Theatre, Dance, Musical Theatre and Secondary Speech and Theatre 6-12 (dormant)

- **Bachelor of Arts in Performing Arts with concentrations in Theatre, Dance and Musical Theatre (available Fall 2013)**

In the Fall of 2009, the School of Performing Arts proposed that the existing Bachelor of Fine Arts degree programs be combined under the “umbrella” of a Bachelor of Fine Arts in Performing Arts with concentrations in Theatre Performance, Design and Technical Theatre, Dance, Musical Theatre and Secondary Education Speech/Theatre 6-12. The degrees share a common core, number of hours for graduation (124) and a capstone final project. The proposal was approved by the Kansas Board of Regents in December of 2009 and the new degree became available in the Fall of 2010.

In the Fall of 2012, the SPA faculty reworked the existing Bachelor of Arts degree to provide more flexibility for students wishing to pursue careers other than performance. There is a common core, degree hours (120), capstone project and 15 hours outside of Performing Arts or non-English language. The Bachelor of Arts in Performing Arts with concentrations in Theatre, Musical Theatre and Dance was approved in December 2012 and will be available in the Fall of 2013.

Objectives of the Program (all degrees):

- **Critical Thinking**
- **Communication Skills**
- **Knowledge of the Discipline**
- **Career Preparation**
- **Performance Experience**
- **Creative Development**

How Measured: (Forms included in Appendix)

Yearly Assessments in each program

Capstone Project (Senior Project and/or Portfolio Review)

2a. Describe the quality of the program as assessed by the strengths, productivity, and qualifications of the faculty in terms of SCH, majors, and graduates (refer to instructions in the WSU Program Review document for more information on completing this section). Complete a separate table for each program if appropriate.

UG

Last 3 Years	Tenure/Tenure Track Faculty (Number)	Tenure/Tenure Track Faculty with Terminal Degree (Number)	Instructional FTE (#):			Total SCH - Total SCH by FY from Su, Fl, Sp	Total Majors - From fall semester	Total Grads - by FY
			TTF	GTA	O			
Year 1 → 2010	9	6	9	0	6.1	7901	77	20
Year 2 → 2011	9	9	9	0	5.8	8362	71	17
Year 3 → 2012	9	6	9	0	6.2	9028		
Total Number Instructional (FTE) – TTF+GTA+O						SCH/ FTE	Majors/ FTE	Grads/ FTE
						↓		
Year 1 →					15.1	523	--	--
Year 2 →					14.8	565	--	--
Year 3 →					15.2	593	--	--

KBOR data minimal UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional.

NOTE OF CLARIFICATION ABOUT NUMBER OF MAJORS:

Our records from Reporting Services show the following number of students enrolling as Performing Arts majors:

2010 142
2011 156
2012 159

Since the unification of the degrees under the umbrella of BFA in Performing Arts, new theatre, dance and music theatre students are coded as F30J. Students enrolled before that time had the choice of remaining on the old code or changing to the new degree. This has created a little confusion in the actual tracking of majors. Classes for our majors begin in the freshman year rather than in the sophomore year as in some programs.

New Codes: (beginning Fall 2010)

Performing Arts F30J

Old Codes: (previous to 2010)

Performing Arts
—Theatre Tech F30T
Performing Arts-
Theatre Performance F30P
Musical Theatre F30M
Dance F25B
Performing Arts Theatre BA F30F
PA Undecided F30U



Scholarly Productivity	Number Journal Articles		Number Presentations		Number Conference Proceedings		Performances			Creative Work			No. Book Plays	No. Book Chapters	No Grants Awarded	\$Grant Value
	Ref	Non-Ref	Ref	Non-Ref	Ref	Non-Ref	*	**	***	*	**	***				
Year 1 2010	2		3	10	1	9	25	5		16	35	3	1	1	4	27,500
Year 2 2011	1		4	7	2	4	25	5		33	28	3	2	1	7	14,350
Year 3 2012	1		5	10	1	6	21	5	3	25	32	12	4	2	4	55,750

* Local ** Regional/National *** International

a.

The strength of the School of Performing Arts lies in the professionalism and productivity of the faculty. In addition to the nine full-time faculty, the school has a .5 in theatre, 3 full-time unclassified professionals and 8 adjuncts. In addition, Marie King whose position was once .5 Performing Arts and .5 Music has been moved to 1.0 in the School of Music although she continues to function in the Music Theatre program by assisting with auditions, juries and assessments, teaching Music Theatre Directing and Coaching and directing a musical when her schedule allows. Students in the MT program also rely heavily on the Voice Faculty for their 6 semesters of vocal training.

All faculty are highly trained in their disciplines and several have developed the online teaching of General Education classes, especially Art of Theatre and Art of Dance, whose enrollment has grown substantially in the last few years. Our credit hour production has increased from 2704 SCH in the Fall of 2008 to 4453 in the Fall of 2012—almost doubling our Credit Hour Production.

In addition to the classroom and online teaching, our faculty is heavily involved in the production aspect of our craft. Our performances in Theatre, Dance and Music Theatre are the laboratory where our students put into practice the techniques and skills learned in the classroom. We present more than 40 Main Stage performances with attendance averaging 8,000 attendees a year. This does not include many other events such as the Student Showcase during the week of John Bardo's Inauguration and the Farewell Events for Don and Shirley Beggs, senior concerts and many other informal presentations. The technical aspect of these productions is a heavily time and labor intensive process involving many hours of planning, building, perfecting the visual aspects of lighting, scenic and costume design. Because our technical faculty, staff and students support all productions within the school (Mainstage and Second Stage) and often support the Opera program in the School of Music, they are often stretched to their limits and "burn out" and retention are real concerns.

Our faculty is assessed by yearly Faculty Activity Reports, teaching evaluations and discussions with the Director concerning faculty achievements for the year and goal setting for the upcoming year. Depending on criteria, suggestions for improvements and/or solutions for issues are discussed. Since the last Program Review in 2001, the School of has made 2 faculty hires that have successfully been granted tenure, added a Full-Time Unclassified Professional for the Dance Program and replaced 2 Tenure Track Faculty (1 in Theatre and 1 in Music Theatre) who will be going up for Tenure next year. Our costume designer/teacher has decided to retire after the 2013-14 year and discussions have already begun about her position.

Faculty loads are assigned by each Program Director (Dance, Theatre and Music Theatre) and approved by the SPA Director. Although it is customary in the Performing Arts to give release time to

a faculty member designing or directing a show, this is not always 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 quality of instruction and maintain our productivity.

Our creative work is not only in the classroom and on the stage, but also in scholarly presentations at National and International Conferences, publications of plays and articles and other entrepreneurial endeavors. In the past 3 years, the College of Fine Arts Annual Award for Creative/Scholarly Activity has been awarded to faculty in the School of Performing Arts.

3. Academic Program: Analyze the quality of the program as assessed by its curriculum and impact on students. Complete this section 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).

a. For undergraduate programs, compare ACT scores of the majors with the University as a whole.

Last 3 Years	Total Majors - From fall semester	ACT – Fall Semester (mean for those reporting)	
		Majors	All University Students - FT
Year 1 →	77	22.5	22.96
Year 2 →	71	23.4	23.06
Year 3 →	85	23.1	23.11

KBOR data minima for UG programs: ACT_≤20 will trigger program.

b. For graduate programs, compare graduate GPAs of the majors with University graduate GPAs.*

Last 3 Years	Total Admitted - By FY	Average GPA (Admitted) – Domestic Students Only (60 hr GPA for those with ≥54 hr reported) By FY		
		GPA of those Admitted	College GPA	University GPA
Year 1 →	N/A			
Year 2 →	N/A			
Year 3 →	N/A			

*If your admission process uses another GPA calculation, revise table to suit program needs and enter your internally collected data.

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. 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.

In the following table provide program level information. You may add an appendix to provide more explanation/details. Definitions:

Learning Outcomes: Learning outcomes are statements that describe what students are expected to know and be able to do by the time of graduation. These relate to the skills, knowledge, and behaviors that students acquire in their matriculation through the program (e.g., graduates will demonstrate advanced writing ability).

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.

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
(See Appendices for each program)	Appendix A Dance Appendix B Music Theatre Appendix C Theatre			

OVERALL COMMENTS about assessment in the School of Performing Arts.

We are striving to become more uniform and consistent in our assessments in all three programs. Each program has developed their own system for assessing students. The program directors have been working to unify the assessment forms used in juries for each program. In general, one of the areas that we need to improve is in our follow through in using the assessment information (Results and Analysis) to keep our programs growing and improving. To improve our indirect assessment, we will be revising our Alumni Survey and reviewing data from SNAAP (Survey National Arts Alumni Project) that the College of Fine Arts will make possible this year.

MUSIC THEATRE PROGRAM

The Musical theatre program has grown steadily since its inception in the Fall of 1999. Both number of majors and quality of recruits has improved. As the program has grown, we have made the following improvements:

- More selective admission and Sophomore Review (both beginning Fall 2012)
- Reworking of Curriculum and Senior Concert Requirements
- Addition of Freshman Seminar (that has helped retention)
- Addition of a Senior Showcase for Professional Agents in New York City (to help in job placement)

MT Faculty are members of Actor's Equity, American College Theatre Festival, Music Theatre Education Association and the Stage Directors and Choreographers Organization. In addition to the 3 main MT Faculty members, we rely heavily on the Voice Faculty (who provide the 6 semesters of voice instruction required in the curriculum) and the Theatre and Dance Faculty. Because of the nature of the degree, there is a real collaboration among our Performing Arts and Music Faculty to prepare our students for this career.

Learning Outcomes for Music Theatre

Our graduates should be able to:

1. Demonstrate advanced synthesis of all three disciplines as a musical theatre performer: acting, singing and dancing.
2. Demonstrate an understanding of basic music skills; e.g., sight singing, music theory and piano basics.
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 technique, musicality, syncopation, immediate comprehension of choreography and stylistic nuances for auditions, and performance quality.
6. Have performance experiences in workshop and full productions of musical theatre in a variety of formal and informal settings.
7. Develop repertory and audition techniques and the business skills necessary to sustain a performing 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: (See Appendix B)

- Entrance Audition
- Semester Juries (assessing singing, acting, dance)
- Sophomore Review
- Senior Concert
- Exit Interview

DANCE PROGRAM

The nationally accredited Dance Program at WSU has 2 Full Time Faculty (both Full Professors), a full time Unclassified Professional Dance Instructor and benefits from the Music Theatre Dance Tenure Track Faculty member who also teaches classes for dance majors. In addition, five highly skilled adjunct teachers including two with MFA's, teach classes for majors and non-majors including an online Art of Dance Class. All bring professional experience to the program. They hold membership in numerous professional organizations including the American College Dance Festival, the National Dance Education Organization and the Conseil International de La Dance: International Dance Council-CID. They are active presenters and guest artists nationally and internationally. The program places high value on bringing in Guest Choreographers to expose the dance students to such outstanding artists as Darrell Moultrie, Janice Garrett, Douglas Neilsen, Doug Varone and David Parsons. They also plan international tours on a regular basis to expose student to global experience and cultural exchange. Recent trips have included tours of Italy, Taiwan and Poland.

Learning Outcomes for Dance

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 the discipline, including 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: (See Appendix A)

- Entrance Auditions
- Yearly assessments
- Senior Project assessment
- Exit Interviews

THEATRE PROGRAM: Performance and Design/ Technical Theatre

The Theatre Program is the oldest of the 3 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 faculty, a .5 Temporary Instructor, 2 Unclassified Professionals (costume and scene shop managers) and 3 lecturers (one of whom is certified in stage combat, another is experienced in online teaching). The full time faculty are all tenured except for the Program Director of Theatre who will go up for tenure next year. Two are full Professors and the other three are at the associate level. In addition to teaching in their specializations, all are engaged in artistic work and are active as scholars in their profession. The tech/design faculty includes a designer who has developed an international reputation as a lighting designer and another who specializes in entrepreneurship in the arts. They are active in many professional organizations including Actor's 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).

Learning Outcomes for Theatre

Overall: (Both Performance and Design/Tech tracks)

Our graduates should be able to:

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

Performance Track:

- 1. Utilize the body and voice effectively as the actor's tools of the trade.**
- 2. Be able to cut, rehearse, and perform suitable audition material.**
- 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 other actors.**

Designer/Technical Theatre Track:

- 1. Effectively practice the crafts of production, design, and technology.**
- 2. Properly use the tools and materials of theatrical productions.**

Assessments: (See Appendix C)

- **Scholarship Audition**
- **Yearly Assessment of both Performance and Tech/Design Theatre students**
- **Senior Jury / Senior Portfolio Review**

- d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone results, licensing or certification examination results, 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 goals and objectives of the program as listed in 1e).

Student Satisfaction (e.g., exit survey data on overall program satisfaction). Percent satisfied or higher			Learner Outcomes (e.g., capstone, licensing/certification exam pass-rates) by year, for the last three years				
Year	Result (e.g., 4.5 on scale of 1-5, where 5 highest)		Year	N	Name of Exam	Program Result	National Comparison±
	N	Undergraduate					
1	--	--	1		NA		
2	--	--	2		NA		
3	15	86.7	3				

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).

Goals/Skills Measurements of: Oral/written communication, Numerical literacy, Critical thinking and problem solving, Collaboration and teamwork, Library research skills, Diversity and globalization	Results	
	Majors	Non-Majors
Senior Recital/Concert/Jury/Portfolio Review (the capstone courses); oral/written communication, critical thinking and problem solving, collaboration and teamwork, see syllabus in Appendices A, B & C.	Not assessed separately Embedded in course curriculum	
Theatre Practicums (stagecraft, costuming, etc.); oral communication, critical thinking and problem solving, collaboration and teamwork, see syllabus in Appendices A, B & C.	Not assessed separately Embedded in course curriculum	Not assessed separately Embedded in course curriculum
Foundations core curriculum; oral/written communication, critical thinking and problem solving, library research skills, diversity and globalization; see syllabus in Appendices A, B & C.	Not assessed separately Embedded in course curriculum	Not assessed separately Embedded in course curriculum
Performance Productions; oral/written communication, critical thinking and problem solving, collaboration and teamwork, see syllabus in Appendices A, B & C	Not assessed separately Embedded in course curriculum	Not assessed separately Embedded in course curriculum

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/>

Both Art of Theatre and Art of Dance require students to write response papers after attending live performances. This requirement ties into the KBOR's Foresight 2020 initiative for writing, critical thinking and research. The performing arts are an excellent way to experience creativity and the collaboration required to produce a show. Performing Arts majors Enrolled in these general education classes are required to use their knowledge of technique and the discipline for a more detailed response. All capstone projects for majors also require a written defense and assessment of their final performance, again using their writing skills and critical thinking to express their artistic vision.

- e. 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 information here:

No concurrent enrollment

- f. Indicate whether the program is accredited by a specialty accrediting body including the next review date and concerns from the last review.

Provide information here:

The MT Program conforms to the NASM standards for an interdisciplinary degree and is listed in the NASM Directory. The next NASM review will be 2015. The Dance Program will be reviewed again in 2014 by NASD.

Concerns from the last review included:

- **Need for Dance Program to increase credit hours (dance classes are now 3 credits)**
- **Need to raise service fees to pay accompanists (achieved)**
- **Need for stronger efforts with the Endowment Association for support money for programs, scholarships, etc. (ongoing)**
- **Need for full scholarships for out-of-state students to become more competitive (We are now in the process of forming a support group for the School of Performing Art with one of the goals being supplementing scholarship funding).**

- g. Provide the process the department uses to assure assignment of credit hours (per WSU policy 2.18) to all courses has been reviewed over the last three years. Attach a few examples of course syllabi that communicates this policy to students (provide as an appendix).

Provide information here:

***All classes conform to WSU policy. For a 3 credit class that meets 3 times a week, the instructor will meet with the class for a total of 150 minutes a week with the expectation that the student will spend a minimum of 2 hours of out-of class work for each hour in class. Classes for 1-2 credits (Practicums, Directed Studies & Electives), the total time is determined as follows: 1 Credit class=3 hours of class or individual work each week. (sample syllabi included in Appendix C)**

- h. Provide a brief assessment of the overall quality of the academic program using the data from 3a – 3f and other information you may collect, including outstanding student work (e.g., outstanding scholarship, inductions into honor organizations, publications, special awards, academic scholarships, student recruitment and retention).

OVERALL QUALITY OF PROGRAM:

One of the strengths of the School is that we have adapted the curriculum to better serve the needs of our students. The changes to the BFA in 2009 helped unify our students with a common core

that emphasizes interdisciplinary training. All Performing Arts students take an acting class, a dance or movement class and a technical theatre class. The most recent change in our BA will provide more flexibility that will aid in student retention and graduation rates. For example, a dancer who wishes to open a dance studio after graduation could take 15 hours in Business or Marketing to help prepare for that career option.

The numbers and quality of majors have improved since the last Program Review in 2001. In the 2001 program review we had 124 majors, in the Fall of 2012 we had 159. Our credit hour production has also grown. In the Fall of 2008, our credit hour production was 2704, by the Fall of 2012 it had increased to 4453. ACT scores remain average or above average compared to university goals. As our programs grow in terms of professional expectations, we can become more selective about the students we accept and the reputation of our programs will continue to attract quality students from around the county.

Another strength of our program is the ability to bring in Professional Artists, giving students a chance to gain knowledge, skills and attitudes to better prepare them for a professional career.

Recent guest artists include:

- Wayne Bryan, Producing Artistic Director of Music Theatre of Wichita, Guest Director for: *How to Succeed in Business, Good News!, Carnival, She Loves Me*
- Rich Sommer, LA Actor *Mad Men* Acting for the Camera Workshop
- Ben Lipitz, Actor in *Lion King* Master Class for Singers and Actors
- Stephen Kopel, Casting Director at Carnahan Agency and WSU Alum, Master Class
- Ray Wills, Broadway and Hollywood Actor and WSU Alum Acting, Art of Theatre
- Darrell Moutrie, Janice Garrett, Douglas Neilsen, Doug Varone Professional Choreographers invited to set pieces for WSU dance students
- Michael Downs, Professional Scenic Designer, Guest designer for *Assassins, Crazy for You*

Student Awards

We regularly attend both the Kennedy Center American College Theatre Festival (ACTF) and American College Dance Festival (ACDFA). In the past 2 years, students have been awarded 1st Place in the Region (Jacob January in the Acting Competition and Amanda Keeton in Costume Design) and have been invited to participate in the National Conference in Washington, D.C. The dancers are often selected to perform in the Gala Performance at the end of the Conference. Students and faculty regularly receive Meritorious Commendations for their Creative Work at the Regional Conference.

WSU Alums working Professionally:

Broadway Performers New York City

Julius Thomas (BFA MT 2004) *Motown, Porgy and Bess, Scottsboro Boys*
 Daxton Bloomquist (BFA MT 2010) *Book of Mormon*
 Alex Stoll) (BFA Dance 2005) *Evita, West Side Story*

International and National Tours:

Jen Bechter (BFA MT 2004) *Cinderella, Beauty and the Beast*
 Melanie Cadwell (BFA MT 2009) *International Disney Tour, Performer*

Taurean Everett (BFA Dance 2005) *Priscilla, Queen of the Dessert, Tarzan*
 Shauna Martinez (BFA Dance) *Diavolo Dance Theatre*

Regional Employment:

Singer/Actors:

Richard Baum (BFA MT) Singer/Actor *Sight and Sound* Theatre, Branson, MO
 Casey Ross (BFA MT) Singer Actor in LA Television commercials
 Kylie Jo Jennings Smith (BFA MT) Singer/Actor *Sight and Sound*, Pennsylvania
 Sarah Streck Sutherland (BFA MT) Singer/Actor *Sight and Sound* Theatre, Branson
 Leah Swank (BFA MT) Singer/Actor at Music Theatre Heritage at Crown Center, KC
 Sara Turner (BFA MT) Singer/Actor Missoula Children's Theatre Touring Company

Dancers:

Rachel Boyajian, MFA, University of California-Cal Arts/ Los Angeles
 Cheyla Clawson, MFA University of Oklahoma, Lecturer
 Lacey Frees Owner The Dance Studio, Paola & Louisburg, KS
 Chris Montiel Freelance Choreographer, Chicago, IL.
 Payton Rivet, Choreographer/Teacher Data's Dance Dynamics, New Orleans. LA
 Maurice Sims, dancer *The Aluminum Show* NYC & on tour
 Maria Tate Dancer/Aerialist Portico Dans Theatre Tulsa, OK
 Madelin Weisfield, Dancer Disney World, Florida

Actors:

John Keckeisen (BFA Theatre Performance 2012) Music Theatre of Wichita,
 Forum Theatre Wichita, *Next to Normal* Syracuse, NY
 Lauren Rust (BFA Theatre Performance 2011) LA Actress, *Body of Proof*-television
 Greg Yoder (BFA Theatre Performance 2009) Voice work in LA animated movie
 Zack Powell (BFA Theatre Performance 2009) Utah Shakespeare Company

Technical Theatre students:

Amanda Bowman (BFA Design/Tech 2012)
 Brandon Holmes (BFA Design/Technical Theatre (2009) Production Stage Manager
 Light Opera of Oklahoma, Music Theatre of Wichita
 Nick Smith (BFA Design/Tech 2010) Lighting and Sound Designer *Sight and Sound* in
 Pennsylvania
 Abby Stroot (BFA Design/ Technical Theatre 2012) Intern at Merrimack Repertory
 Theatre, Music Theatre of Wichita

Local Employment:

Many tech/design students work at Music Theatre of Wichita in the summer. Other students have worked as performers or technicians at Crown Uptown Dinner Theatre, The Forum Theatre, Mosley Street Melodrama, Wichita Center for the Arts, Ballet Wichita, Wichita Children's Dance Center and area Dance Academies.

Accreditation: WSU has the only accredited Dance program in the state. Music Theatre is the most integrated music theatre program in the state and is accredited by NASM.

Regional Ranking: Our performances at regional American College Theatre Festival conferences have informed our regional reputation. Since the last program review, 4 productions have been invited to perform at the Regional Conference. The 6-state regional board selects 4-5 outstanding productions from around the region to be featured at the conference. The WSU shows invited include: *Pippin* (2005), *The House Where Nobody Lived* (2006), *Freeze Frame* (2007) and *The Wild Party* (2008). *Pippin* has named 1st alternate to the National Festival and the two leading actors from *Wild Party* were invited to perform at the National Festival in Washing D.C. Last year, Jacob January and his partner Ross McCorkell, were named winners of the Irene Ryan Acting Competition and this year Tech/Design student, Amanda Keeton won 1st Place in the National Costume Design completion. Both represented WSU at the National Festival.

Our dance students and faculty regularly attend the American College Dance Festival and frequently are invited to perform in the closing night Gala Performance. Our dancers successfully hosted the Regional ACDF at WSU last spring. The Dance Program has recently performed at the United Nations and also at the Kennedy Center in Washington D.C.

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

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

UG

Majors				Employment of Majors*															
Last 3 YRs - Begins in fall and ends following summer	No. who enter or are admitted in the major	% enrolled one year later	1 Year Attrition %	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**									
Year 1→	42	54.8	45.2							Current year only ↓									
Year 2→	37	73.0	27.0																
Year 3→	39	76.9	23.1																
Race/Ethnicity by Major***										Race/Ethnicity by Graduate***									
	NRA	H	AI/AN	A	B	NH/PI	C	M	UNK	NRA	H	AI/AN	A	B	NH/PI	C	M	UNK	
Year 1→	0	3	0	2	9	0	61	0	2	0	0	0	0	4	0	15	0	1	
Year 2→	0	4	0	3	6	0	56	0	2	0	1	0	1	2	0	13	0	0	
Year 3→	2	4	1	1	3	0	67	2	5	0	0	0	0	1	0	14	0	1	

* 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)

*** NRA=Non-resident alien; H=Hispanic; AI/AN=American Indian/ Alaskan Native; A=Asian; B=Black; NH/PI=Native Hawaiian/Pacific Islander; C=Caucasian; MR=Multi-race; UNK=Unknown

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional.

Provide a brief assessment of student need and demand using the data from the table above. Include the most common types of positions, in terms of employment, graduates can expect to find.

Interest in the Performing Arts continues to grow

Opportunities to work in the performing arts in Wichita are plentiful including such venues as Music Theatre of Wichita (seasonal/equity), Opera Kansas, Mosley Street Melodrama (owned by WSU theatre graduate), Cabaret Oldtown, Crown Uptown Theatre, Center Theatre, Forum Theatre, Wichita Children’s Dance Theatre, 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 students who choose to travel to larger cities including New York City, Chicago, Houston, etc. must follow the time honored tradition of auditioning for highly competitive jobs as dancers, actors and music theatre performers. Design/Tech 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 Actor’s 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:

(The following information is from the U.S. Bureau of Labor Statistics)

<u>Position</u>	<u>Mean Salary</u>
Actor	\$34 (hourly wage)
Set Designer	\$54,890
Dancer	\$20 (hourly wage)
Choreographer	\$44,160
Singer	\$32 (hourly wage)
Performer	\$23 (hourly wage)

Top salaries for union workers: (Salary range can vary by location, venue and experience)

Actor Equity	\$ 1,465 (weekly ensemble/ Broadway or National Tour)
Stage Hand Union	\$79,000 (average full time wage)
SAG	\$ 655 (a day)

The College of Fine Arts will engage the Strategic National Arts Alumni Project (SNAAP) this summer. SNAAP is an annual online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education. SNAAP partners with degree-granting institutions to administer the survey to their arts graduates. SNAAP provides national data on how artists develop in this country, help identify the factors needed to better connect arts training to artistic careers and allow education institutions, researchers and arts leaders to look at the systemic factors that helped or hindered the career paths of alumni, whether they have chosen to work as artists or pursue other paths.

SNAAP is administered by the Indiana University Center for Postsecondary Research (George Kuh, Chancellor's Professor Emeritus) in collaboration with the Vanderbilt University Curb Center for Art, Enterprise and Public Policy (Steven J. Tepper, Associate Director).

Graduates of institutions that participate in SNAAP are invited to complete SNAAP's online questionnaire. Beginning with the 2011 administration, all members of every graduating class will be surveyed. Through SNAAP Wichita State will attempt to survey (i.e. identify, contact and request their participation) 4,898 alumni from the college dating back to 1960 graduates. We will also request and receive a report for each individual school in the college. The College of Fine Arts at Wichita State University is a comprehensive college consisting of three schools:

- **The School of Art & Design (studio, art history, art education, graphic design)**
- **The School of Music (performance, jazz, music education, theory/composition)**
- **The School of Performing Arts (theatre, musical theatre, dance, theatre tech/design)**

Arts alumni will be asked about:

- satisfaction with curricular and extracurricular experiences
- current and past education and employment
- relevance of arts training to work and further education
- types of art practiced and how often
- support and resource needs following graduation
- experiences as teachers
- income and support, student debt and other financial issues

Institutions receive reports that summarize the lives of alumni since graduation for:

- comparisons and analysis of the national aggregate group, and peer group, of respondents on key indicators (e.g., graduation rates, percentage pursuing arts careers, non-arts career paths, income levels)
- confidential internal institutional analyses of their alumni with appropriate comparison groups
- access to data files for individualized institutional research

Provide assessment here:

A career in the arts is a challenging proposition. Our students are passionate about their art form and we are trying to prepare them in the best possible way to pursue employment after graduation. Recent changes that address this need include:

- Music Theatre Showcase in NYC for Professional Agents
- Improvements in Curriculum that stress “The Business of Show Business”, “Entrepreneurship in the Arts” and Website development
- Working w/professional guest artists, directors, choreographers, casting director
- Faculty regularly facilitate audition opportunities for professional companies

5. Analyze the cost of the program and service the Program 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).

Percentage of SCH Taken By (last 3 years)			
Fall Semester	Year 1 - 2009	Year 2 - 2010	Year 3 - 2011
UG Majors	28.8	21.3	11
Gr Majors	0	0	0
Non-Majors	71.2	78.7	89

- Provide a brief assessment of the cost and service the Program provides. Comment on percentage of SCH taken by majors and non-majors, nature of Program in terms of the service it provides to other University programs, faculty service to the institution, and beyond.

Provide assessment here:

The School of Performing Arts provides services to the University through curricular and co-curricular offerings. Our online Art of Theatre and Art of Dance classes have become especially popular for students needing a Fine Arts General Education class. These classes give the students opportunities to see live performances and write about this experience as a part of course content. These classes are very cost efficient especially considering the fact that many of these classes are taught by adjuncts. Classes taught by Adjuncts are *

Introductory Fine Arts Classes:

* Danc 140 Art of Dance Traditional Classroom and Online

*Thea 143 Art of Theatre Traditional Classroom and Online

Thea 260 Music Theatre History Traditional Classroom

Further Studies Fine Arts Classes:

*Thea 243 Acting 1 Traditional Classroom (2 sections taught by lecturers)

Thea 221 Oral Interpretation Traditional Class

Thea 241 Improv and Theatre Games Traditional Class

Thea 624 Theatre History Traditional Classroom

Issues and Perspective Fine Arts Classes:

*Thea 385 Theatre Mirror Today's America Online

*Thea 450 Contemporary Theatre Online

Comparing our data with other Schools in the College of Fine Arts confirms our productivity and cost effectiveness. (data from WSU Institutional Research)

	Music	Art and Design	Performing Arts
Total Budget	\$3,209,751	\$1,435,148	\$1,028,425
Number of Faculty	31	13	9
SCH per FTE	93.4	150.5	241.8

Our numbers also compare favorably with the last program review.

	2001	2012
Total Budget	\$684,172	\$1,028,425
Number of Faculty	10	9
SCH	4,372	7,754
Cost per CH	\$136.63	\$132.63

6. Report on the Program'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 3 FYs)	Goal (s)	Assessment Data Analyzed	Outcome
	Addition of Music Theatre Choreography Faculty position to Music Theatre Program	Needs assessment based quantitatively on FTE and enrollment numbers in the major and qualitatively upon the skill outcomes for the program	Addition of a faculty member in Music Theatre Choreography
	Consolidation of 4 separate BFA degrees into one degree with a common core curriculum with 4 specializations	Needs assessment based quantitatively on the number of majors in specific programs and qualitatively upon the skill outcomes for the programs.	KBOR approval of the modification in FY'11
	Facilities needs – renovation of Wilner Auditorium and the creation of a true “black box” experimental theater	Needs assessment based quantitatively and qualitatively upon structural and safety evaluations by external construction consultants and a comparison of peer institutions.	Wilner has been repainted (internally & externally), with new seating and air conditioning. The Welsbacher Theater was re-opened as a true “black box” experimental theater in FY'12
	Fiscal needs – desperate need of additional funding for productions in all three programs, particularly Music Theatre, which had no production budget of its own	Needs assessment based quantitatively on a cost allocation comparison of peer institutions and qualitatively upon the aesthetic outcomes for specific productions.	Approval in FY'13 by the Student Government Association for a \$.25 per credit hour allocation to the College of Fine Arts for student related production budget needs

7. Summary and Recommendations

- 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). Identify three year goal (s) for the Program to be accomplished in time for the next review.

Provide assessment here:

- **Strengths and Weaknesses, opportunities, threats**

Strengths:

Versatile Faculty with connections to professional world, Quality of incoming students
Personal interaction between students and faculty
Opportunities to work professionally while in school
Regional Performance Opportunities
Outreach to public school, USITT student group, faculty workshops
Regional reputation growing
Commitment to excellence
Success of graduates

Weaknesses:

Overload of faculty, need for more faculty and staff
Facilities limitations: overcrowded classrooms, need for upgrades of Litwin, Wilner
"Burn-out" of tech staff & students
Need for additional scholarship money
Safety issues
Need for Marketing plan to support recruitment and production efforts

Opportunities:

Developing Patron Support Group
Strength of Alumni
Opportunities for Student Travel
Artistic/Cultural Exchange for global perspective
Explore graduate degree w/ grad assistants to help handle classes
Growing regional/national/international reputation
Possibilities of more Performing Arts Internships

Threats:

Challenging Economy/ rising cost of higher education
Lack of cultural awareness of importance of the arts/ arts education

- **Recommendations from previous review (2001)**

Recommendations completed:

- **Graduate Program in LAS discontinued**
- **BFA in Performing Arts unified & approved by KBOR**
- **Yearly assessments are now being done by all programs**

- **Unique opportunities**

1. No other state university can offer the type of BFA we offer in Performing Arts
2. New BA will provide additional opportunities for students wishing a more flexible approach/better retention/completion rates/

- **Adequacy of Resources**

Heskett Dance Studios and Litwin Theatre: We are experiencing growing pains with the popularity of Dance classes for Majors and Non-Majors. Dance studios are often filled to capacity and teaching large classes limits faculty interaction and affects quality of instruction for individual students. The Litwin Theatre which is used for Dance Classes, Senior Concerts (both Dance and Music Theatre) is in need of an upgrade.

Wilner Stage and classrooms:

Wilner was built in the 1930's and is showing its age. The auditorium received a cosmetic upgrade last summer with new seats, carpet and paint. No work was done on the stage and backstage area which are in need of renovation. Dressing rooms are small and crowded especially when doing large musicals that are now possible with the increase in MT majors. There are 3 main teaching classrooms in Wilner, one in the basement (used for acting classes) and 2 on the second floor (one w/ design desks used for design classes and the other a typical classroom used for Voice and Diction classes). The Costume Shop, also on the 2nd Floor, is overcrowded and stretched to its limits especially when 2 shows are being built at the same time. All are in need of modernization and upgrades.

Welsbacher Theatre (Metroplex at 29th and Oliver)

We are pleased to have a newly renovated and relocated Black Box Theatre in the Metroplex. The space is used for smaller productions including Second Stage (student directed and designed works) and Senior Concerts (both Theatre and Music Theatre). Because it is a true black box, both directing and design students can test their creativity by using the space in a variety of ways.

- **If program is being monitored, explain how addressed (omit?)**
The number of students enrolling the Speech/Theatre 6-12 has been steadily declining. After discussions with the School of Education, it was decided to place the degree in dormancy until further study can determine the need for the degree.
- **Measureable goals for next 3 years**
 1. Additional Tenure Track positions in all 3 programs (Dance, MT and Theatre –especially Technical Theatre)
 2. Competitive Scholarships to recruit the highest caliber of students, in state, out of state and internationally
 3. Additional facilities to accommodate a student population that has nearly doubled since 2008.

SCHOOL OF PERFORMING ARTS PROGRAM REVIEW

APPENDICES

Appendix A Dance Program Materials

Appendix B Musical Theatre Program Materials

Appendix C Theatre Program Materials

Appendix A

SCHOOL OF PERFORMING ARTS

2012 Program Review

Appendix A

DANCE

Learner Outcomes

WSU Dance

2012

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 the discipline, including aesthetics, history, kinesthetic, 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

Learner Outcomes	Assessment Tool	Target/Criteria	Results	Analysis
<p>Students display a breadth of knowledge encompassing the discipline, including aesthetics, history, kinesthetic, culture, theory and production practice</p> <p>Students use communication 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>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</p>	<p>Entrance Interview</p> <p>Scholarship audition</p> <p>Initial Assessment</p> <p>Annual Juries</p> <p>Assessment Meetings</p> <p>Senior Concert</p> <p>Exit Interview</p>	<p>A 9 point scale is used for the numerical assessment in each of the disciplines Freshman through Junior year:</p> <p>Ballet, Modern, Jazz and Physical facility</p> <p>Criteria is based on the following :</p> <p><u>PERFORMANCE QUALITIES</u></p> <p>Command of space, Breath, Flow, Changes in dynamics</p> <p><u>TECHNICAL PROFICIENCY</u></p> <p>Knowledge and application, Attack/commitment, Strength/control</p> <p><u>PHYSICAL FACILITY</u></p> <p>Productive/non-productive weight, Flexibility, Muscular definition, Range of motion</p> <p>7-9 - Advanced Level</p> <p>4-6 - Intermediate Level</p> <p>1 - 3 - Beginning level</p> <p><u>Expectations:</u></p> <p>Freshman:</p> <p>Beginning/Intermediate Level</p> <p>Student demonstrates potential understanding of the above criteria</p>	<p>Faculty implement an assessment grid to evaluate competency skills in juries more precisely.</p> <p>Exit Interview is implemented by dance faculty at conclusion of the student's presentation and oral defense accompanied by an assessment grid.</p>	

independently and collaboratively, and direct students in the performance of those works

Sophomore:
Intermediate Level
Student demonstrates an understanding of the above criteria.
Junior:
Intermediate/Advanced
Student demonstrates a further understanding of and development of the above criteria.

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

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

Expectations:
Senior: Advanced Level
Student demonstrates advanced /pre-professional understanding of and development in the above criteria.

DANCE DEPARTMENT ASSESSMENT REPORTS: 2011-2012

Annual BFA Performance Major Juries:

CRITERIA FOR ASSESSMENT IN EACH DISCIPLINE OF DANCE – BALLET/MODERN/JAZZ

PERFORMANCE

Command of space, Breath, Flow, Changes in dynamics

TECHNICAL PROFICIENCY

Knowledge and application, Attack/commitment, Strength/control

LEARNING OF MATERIAL

Rate of learning, accuracy, adaptation

PHYSICAL FACILITY

Productive/non-productive weight, flexibility, muscular definition, range of motion

1–3 BEGINNING LEVEL

4–6 INTERMEDIATE LEVEL

7–9 ADVANCED LEVEL

(NUMBERS REFLECT OVERALL AVERAGE)

Freshman

Rita Aronestien - 7.24

Ashley Binder- 6.5

Resa Marie Cotton – 6.72

Leah Frost – 2.3

Angelica Griggs – 7.35

Ashley Justice – 7.75

Kelcy McCandless – 5.8

Sophomore

Casey Bagnall – 7.8

Molly Ballard – 6.4

Kalina Bartlett – 8.3

Shelby Bradenhoeft – 7.9

Megan Bryant – 7.1

Donald Chuancey – 6.7

Aaron Craven – 5.4

Heather Eilerts – 7.6

Janelle Huber – 6.5

Victoria Lovato - 8

Shayelynn French – 6.6

Tasha Homeier – 6.5

Aidrenne Richardson – 6.9

Andrea Stitt – 7.4

Ariel Unruh – 7.1

Junior

Maeva Curt - 8.2

Brandon Gregoire – 7.1

Haylie Heatwole – 8.2

Kelsey Hobbs - 7

Katie Hollis - 8

Michelle Loh – 6.5

Senior

Katie Anderson - 8.5

Allison Deering – 8.1

AJ Plfumm – 8.6

Derek Matthews – 8.3

Kathryn Wertzeberger – 6.7

Rebecca Younger – 8.4

2 SENIOR CONCERTS: IVEY ALLEN, JASON LUKACS

CRITERIA FOR ASSESSMENT:

CHOREOGRAPHY

Concept, Choreographic Construction, Rehearsal Process, Aesthetic Self-Assessment

PERFORMANCE QUALITIES

Command of space, Breath, Flow, Changes in dynamics

TECHNICAL PROFICIENCY

Knowledge and application, Attack/commitment, Strength/control

PHYSICAL FACILITY

Productive/non-productive weight, Flexibility, Muscular definition, Range of motion

Ivey Allen Overall: NGS

Jason Lukacs Overall - 90

DANCE DEPARTMENT ENTRANCE REQUIREMENTS

High School Diploma

Audition (Preferred for entrance / Required for scholarship)

Audition: Demonstrates potential in criteria used for departmental assessment:
 Performance, Technical proficiency, Learning of material, Physical
 Facility
 Minimum Intermediate Level Preferred

Scholarly Aptitude (GPA Based)

COMPETENCIES		COURSES	
Performance Qualities		x	DNC 201- Modern Dance Technique 1
Technical Proficiency		x	DNC 210- Ballet Dance Technique 1
Physical Facility		x	DNC 235- Jazz Dance Technique 1
Artistic Expression		x	DNC 301-Modern Dance Technique 2
Composition		x	DNC 310- Ballet Dance Technique 2
Creative Process		x	DNC 325 Jazz Dance Technique 2
History/Theory		x	DNC 401- Modern Dance Technique 3
Critical Thinking		x	DNC 410 Ballet Dance Technique 3
Writing Proficiency		x	DNC 501- Modern Dance Technique 4
Oral Communication Proficiency		x	DNC 510- Ballet Dance Technique 4
Research/Analysis		x	DNC 535- Jazz Dance Technique 4
Technology Tools		x	DNC 225- Dance History: Ancient Civilizations to Early 1900's
Professionalism/Self Discipline		x	DNC 225- Dance History: 20th & 21st Centuries
		x	DNC 315- Music for Dance
		x	DNC 415- Dance Kinesiology
		x	DNC 305- Choreography 1
		x	DNC 405- Choreography 2
		x	DNC 505- Choreography 3
		x	DNC 320- Performance
		x	DNC 580- Senior Project
		x	Thea 243- Acting 1
		x	THEA 218 Stage Movement or DNC 201, 210,227, Modern 1, Ballet 1, Mime
		x	THEA 244, 253, 354- Costuming, Stagecraft, Lighting

**EXPECTATIONS IN DANCE PERFORMANCE
CLASSIFICATION BASED**

Freshman: Beginning/Intermediate Level

Student demonstrates potential understanding of the following areas:

PERFORMANCE QUALITIES

Command of space, Breath, Flow, Changes in dynamics

TECHNICAL PROFICIENCY

Knowledge and application, Attack/commitment, Strength/control

PHYSICAL FACILITY

Productive/non-productive weight, Flexibility, Muscular definition, Range of motion

Sophomore: Intermediate Level

Student demonstrates an understanding of the following areas:

PERFORMANCE QUALITIES

Command of space, Breath, Flow, Changes in dynamics

TECHNICAL PROFICIENCY

Knowledge and application, Attack/commitment, Strength/control

PHYSICAL FACILITY

Productive/non-productive weight, Flexibility, Muscular definition, Range of motion

Junior: Intermediate/Advanced

Student demonstrates a further understanding of and development in the following areas:

PERFORMANCE QUALITIES

Command of space, Breath, Flow, Changes in dynamics

TECHNICAL PROFICIENCY

Knowledge and application, Attack/commitment, Strength/control

PHYSICAL FACILITY

Productive/non-productive weight, Flexibility, Muscular definition, Range of motion

CHOREOGRAPHY -

Concept, Choreographic Construction, Aesthetic

Senior: Advanced

Student demonstrates advanced /pre-professional understanding of and development in the following areas:

PERFORMANCE QUALITIES

Command of space, Breath, Flow, Changes in dynamics

TECHNICAL PROFICIENCY

Knowledge and application, Attack/Commitment, Strength/control

PHYSICAL FACILITY

Productive/non-productive weight, Flexibility, Muscular definition, Range of motion

CHOREOGRAPHY

Concept, Choreographic Construction, Rehearsal Process, Aesthetic
Self-Assessment

Evaluator _____

Student's Name _____

Date _____

Senior Dance Project Assessment Grid

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

	1	2	3	4	5
Choreographic Concept					
Choreographic Construction					
Rehearsal Process					
Aesthetic					
Performance Qualities					
Technical Proficiency					
Physical Facility					
Self-Assessment (notes)					

DANCE DEPARTMENT JURY FEEDBACK SHEET

Semester/Year _____

NAME:

CURRENT DEPARTMENTAL STATUS:

CURRENT UNIVERSITY STATUS:

PROJECTED GRADUATION DATE - SEMSTER/YEAR:

<u>BALLET</u>	Beginning			Intermediate			Advanced		
PERFORMANCE QUALITIES	1	2	3	4	5	6	7	8	9

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:

<u>MODERN</u>	Beginning			Intermediate			Advanced		
PERFORMANCE QUALITIES	1	2	3	4	5	6	7	8	9

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
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COMMENTS:

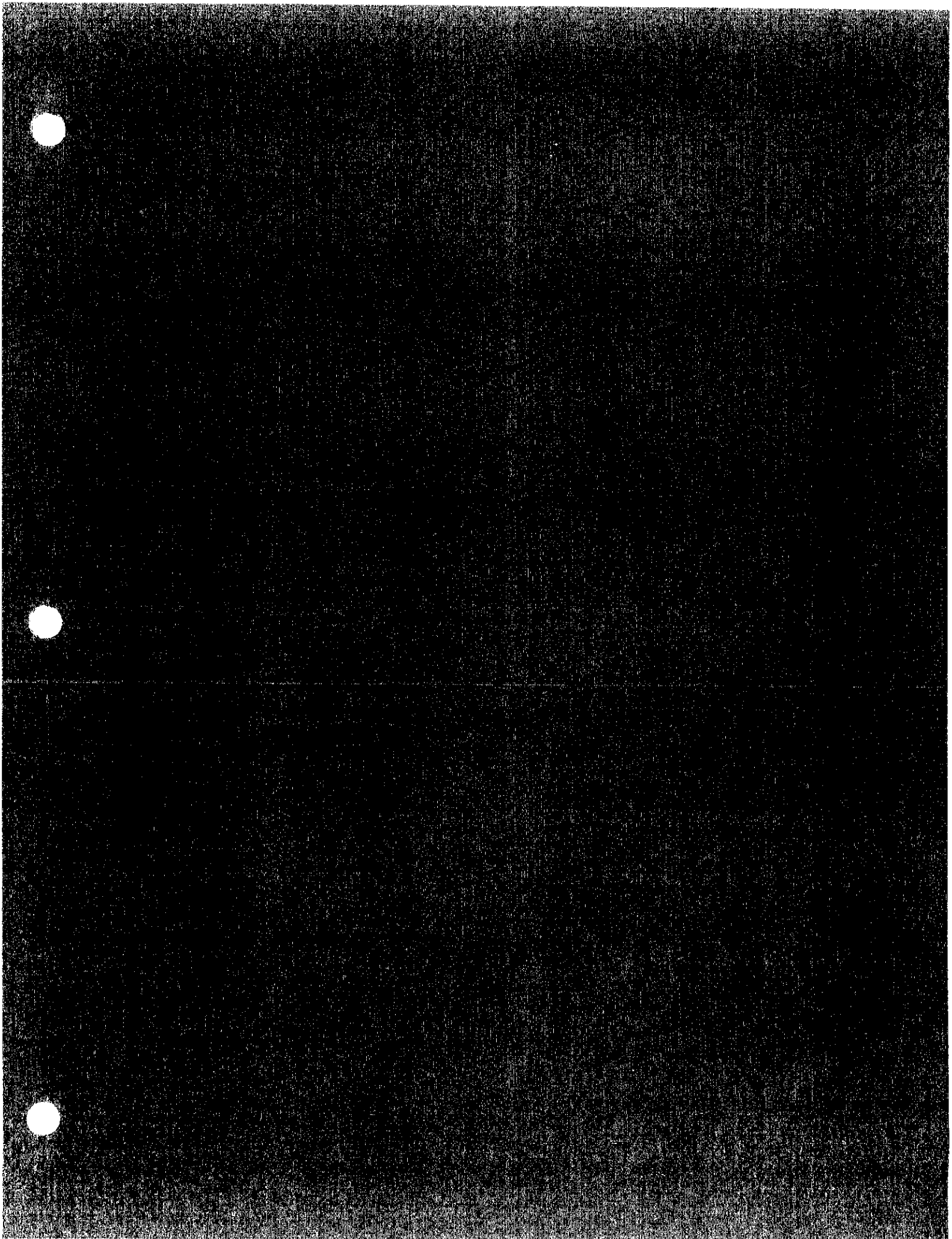
JAZZ

	Beginning			Intermediate			Advanced		
PERFORMANCE QUALITIES	1	2	3	4	5	6	7	8	9
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 ASSESMENT

	Beginning			Intermediate			Advanced		
PERFORMANCE QUALITIES	1	2	3	4	5	6	7	8	9
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:





Appendix B

SCHOOL OF PERFORMING ARTS

2012 Program Review

Appendix B

MUSICAL THEATRE

Learner Outcomes

WSU Music Theatre

2012

Our graduates should be able to:

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

Learner Outcomes	Assessment Tool	Target/Criteria	Results	Analysis
1. Synthesis of acting, singing, dancing	Entrance Audition/ Initial Assessment	A 5 point scale is used for the numerical assessment in each of the three skills: Singing, dancing, acting (probation for 1's or 2's in any area)	Music Theatre Faculty Meet at the end of each semester w/ each student individually. Student is able to see videotape of his/her jury performance, read comments from faculty and talk about their progress, areas of concern if on probation in any of the 3 areas, and set goals for the upcoming semester	Faculty review jury and assessment process to determine if changes need to be made to improve the program.
2. Basic Music Skills	Semester Juries	5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient		
3. Vocal technique & BWay Styles	Assessment Meetings	Expectations: Freshman: Beginning/Intermediate Level/student demonstrates potential in all criteria		
4. Acting				
5. Advanced Dance				
6. Performance				
7. Audition techniques				
8. Technical Theatre				
9. Artistic Growth				
10. Communication skills	Sophomore Review	Sophomore: Intermediate Level/student shows growth in all 3 areas and is in good standing Juniors: Intermediate/Advanced Level/ Student demonstrates further	If students are on probation in 2 or 3 areas at end of Sophomore year, they are advised to change majors	

MUSIC THEATRE ASSESSMENT REPORTS: SPRING 2012

BFA Performance Majors

Criteria: (see form in Appendix B)

Dance

Voice

Acting

Professionalism

Rating Categories:

5 Excellent

4 Advanced

3 Intermediate

2 Beginner

1 Deficient

(Numbers reflect overall average)

Freshman

Leslie Carillo	2.6	
Anthony Gasbarre	3.3	
Jessica Hedden	2.0	(changing majors)
Demetrius Hodges	3.8	
Clarie Huston	1.6	(advised to change major)
Charissa Memrick	3.0	
Leanne Reimer	2.0	
Scott Salem	3.5	
Alison Schultz	2.0	
John Stefansen	2.0	
Eric Stephens	3.0	
Alexis Tedder	2.6	
Mariah Warren	2.3	
Alex Wells	3.0	
Joella Wolnik	3.3	

Sophomore

Casey Bagnall	3.3
Sommer Camp	3.3

Melissa Ford	3.6	
Claire Gerig	4.0	
Megan Gill	3.6	
Kolby Kelly	2.6	(advised to change major)
Emily Monrad	3.3	
Brandon Smith	3.5	
Jordon Snow	2.5	(changing majors)
Katelyn Stoss	3.5	
Emily Vargo	3.5	

Junior

Shaelynn French	3.0
Lauren Machain	2.6
Ashley Parton	2.6
Emily Pirtle	4.0
Ian Sutton	3.3
Janet Wiggins	4.0

Senior

Sarah Comley	4.0
Ross McCorkell	4.0
Ashley Hingst	4.0
Luke Walker	3.3

Senior Concerts:

Spring 2012:

Ariel Daly	4.5
Matthew Elliott	4.5
Jacob January	4.5

December 2012:

Ross McCorkell	5.0
Alyssa Schmidt Dunaway	4.0

MUSIC THEATRE ENTRANCE REQUIREMENTS:

(Auditions are held twice a year)

- High School Diploma, 3.0 GPA to qualify for Scholarship Consideration
- Required audition
- Interview
- Resume and Headshot

Audition Requirements:

- 2 Contrasting Musical Theatre Songs
- Short Memorized Monologue
- Dance Call

Criteria for Acceptance into the Program:

- Potential in all 3 disciplines
- Energy and commitment to excellence
- Professional attitude

Minimum expectations:

Singing: ability to sing in tune, memorize accurately, and have "something to say"

Acting: basic understanding of acting, ability to interpret monologue

Dance: Natural rhythm and coordination, physical energy and commitment

WSU Musical Theatre Jury revised 5/2/11

Name _____
 Email _____
 Phone _____
 Advisor _____
 Assessment Y/N _____

Date _____
 Current GPA _____
 Standing (circle one): _____

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. _____

List your monologue (play and author):

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
 Variety 1 2 3 4 5

Acting
 Honesty 1 2 3 4 5
 Vulnerability 1 2 3 4 5
 Immediacy 1 2 3 4 5
 Clarity of interpretation 1 2 3 4 5
 Projection & diction 1 2 3 4 5
 Body language 1 2 3 4 5
 Concentration & focus 1 2 3 4 5

Professionalism
 Reliability/Integrity 1 2 3 4 5
 Marketability 1 2 3 4 5
 Self-discipline 1 2 3 4 5
 Punctuality 1 2 3 4 5
 Collegiality 1 2 3 4 5

Comments

Juror _____

Program recommendation:

Good standing _____
 Probation in: _____
 Change majors _____
 Voice grade _____
 Senior Project Approval _____

**Wichita State University
School of Performing Arts**

Music 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:

COLLEGE OF FINE ARTS UNDERGRADUATE PROGRAM Wichita State University
**BACHELOR OF FINE ARTS DEGREE IN PERFORMING ARTS:
 MUSIC THEATRE F30J MUST**

(for students entering under the 2012-13 catalog)

General Requirements: total hours for graduation **124** minimum, minimum overall **GPA 2 (3.0 for scholarship consideration)**, must complete **42 hrs of general education** and must have **45 hrs of Upper Division credits**.

REQUIREMENTS IN THIS MAJOR: 82 hrs.

CORE REQUIREMENTS: 9 Hours

Thea 243	Acting 1	(3) _____
Thea 218 (Stage Mvt.) or Dance 201, 210, 227		(3) _____
Thea 244, 253, 345	Costuming, Stagecraft, Lighting	(3) _____

THEATRE REQUIREMENTS: 14 HOURS

Thea 254	Stage Makeup	(2) _____
Thea 260	Music Theatre History	(3) _____
Thea 342	Advanced Acting	(3) _____
Thea 643	Styles of Acting	(3) _____
Thea 610	Directing the Musical	(3) _____

CHOOSE ONE FROM THE FOLLOWING (included in core curriculum)

Thea 244	Stagecraft	(3) _____
Thea 253	Costuming for the Stage	(3) _____
Thea 345	Stage Lighting	(3) _____
Thea 272	Stage and Theatre Management	(3) _____

DANCE REQUIREMENTS: 24 Hours (one included in core curriculum)

Dance 235	Jazz I	(3) _____
Dance 335	Jazz II	(3) _____
Dance 240	Tap I	(3) _____
Dance 340	Tap II	(3) _____
Dance 201	Modern I	(3) _____
Dance 210	Ballet I	(3) _____
Dance 310	Ballet II	(3) _____
Dance 230	Musical Theatre Dance I	(3) _____
Dance 330	Musical Theatre Dance II	(3) _____

MUSIC REQUIREMENTS: 26 Hours

Mus C 127Q	Theory I	(2) _____
Mus C 128	Theory II	(2) _____
Mus A 232Y	Voice	(2) _____
Mus A 232Y	Voice	(2) _____
Mus A 232Y	Voice	(2) _____
Mus A 232Y	Voice	(2) _____
Mus A 432Y	Voice	(2) _____
Mus A 432Y	Voice	(2) _____
Mus C 129	Aural Skills I	(2) _____
Mus C 130	Aural Skills II	(2) _____
Mus A 113 P	Piano Level I	(1) _____
Mus A 114 P	Piano Level II	(1) _____
Mus P 340	Vocal Coaching	(1) _____
Mus P 340	Vocal Coaching	(1) _____
Mus P 212F	Choir	(1) _____
Mus P 212F	Choir	(1) _____

INTERDISCIPLINARY REQUIREMENTS: 9 Hours

Thea 630	Musical Theatre & Opera Audition	(3) _____
Thea 180E	Musical Theatre Performance (Freshman Seminar)	(1) _____
Thea 330	Musical Theatre Lab	(2) _____
Thea 530	Musical Theatre Scene Study	(2) _____
Thea 555	Senior Project	(1) _____

BASIC SKILLS (12)	COLLEGE ENGLISH COMPOSITION (6)	PUBLIC SPEAKING (3)	COLLEGE ALGEBRA (3)
	English 100 or 101 <input type="checkbox"/> English 102 <input type="checkbox"/>	Communication 111 <input type="checkbox"/>	Mathematics 111 <input type="checkbox"/> Contemp Math 131 <input type="checkbox"/>
DISCIPLINES	INTRODUCTORY COURSES	FURTHER STUDY COURSES	ISSUES & PERSPECTIVES COURSES (At least one but not more than two.)
FINE ARTS	1 FA (3) <input type="checkbox"/>	1 FS (3) <input type="checkbox"/>	1 IP (3) <input type="checkbox"/>
Art History			
Dance			
Musicology-Composition			
Theater			
HUMANITIES	2 HUM (6) <input type="checkbox"/>		
English (non Basic Skills)			
Communications			
History			
Linguistics			
Modern & Cl. Lang & Lit			
Philosophy			
Religion			
Women's Studies			
SOCIAL & BEHAV SCIENCES	2 SOC & BEHAV SCI (6) <input type="checkbox"/>	1 FS (3) <input type="checkbox"/>	1 IP (3) <input type="checkbox"/>
Anthropology			
Economics			
Geography			
Ethnic Studies			
Political Science			
Psychology			
Sociology			
NATURAL SCI & MATH	2 NAT SCI & MATH (6) <input type="checkbox"/>	1 FS (3) <input type="checkbox"/>	1 IP (3) <input type="checkbox"/>
Biology			
Chemistry			
Computer Science			
Geology			
Mathematics & Statistics			
Physics			

[----- 21 HOURS -----] [----- 9 HOURS -----]

TOTAL HOURS REQUIRED IN GENERAL EDUCATION (at least 42) AS FOLLOWS:

- BASIC SKILLS**
12 hours minimum. All must be completed in the first 48 college hours with a grade of C or above
ACT/AP/CLEP/CRE/equivalent courses taken at WSU or elsewhere or courses requiring the Basic Skills course as a prerequisite
- INTRODUCTION TO THE DISCIPLINES**
21 hours minimum (no courses in the student's major discipline/department)
(Natural Sci & Math: One Introductory Course must be either Biology, Chemistry, Geology or Physics)
- FURTHER STUDY IN THE DISCIPLINES AND ISSUES & PERSPECTIVES**
9 hours minimum (no courses in the student's major discipline/department)
At least one, but not more than two issues and perspectives courses

ALL COURSES IN GENERAL EDUCATION ARE AT LEAST THREE (3) HOURS EACH AND MUST BE FROM THE APPROVED LIST.

NOTE: Each degree granting college/school and major department may have its own requirements in addition to the minimum University GEP requirements listed. See *WSU Catalog* and discuss these with your advisor. Approved GEP courses are listed in *Schedule of Courses, Undergraduate Catalog and General Education Handbook*.

Significant development in writing, speaking, mathematics, and library research is expected of all Wichita State University graduates.

Appendix C

SCHOOL OF PERFORMING ARTS

2012 Program Review

Appendix C

THEATRE

Learner Outcomes

WSU Theatre

2012

Overall:

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

Performance Track:

- 1) **Utilize the body and voice effectively as the actor's tools of the trade.**
- 2) **Be able to cut, rehearse, and perform a suitable audition material.**
- 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 other actors.**

Designer/Technical Theatre Track:

- 1) **Effectively practice the crafts of production, design, and technology.**
- 2) **Properly use the tools and materials of theatrical productions.**

Theatre Assessment Report 2011-12

Two Senior Juries: John Keckeisen, Rachel Wullenweber—Both receive an A.

Criteria
Vocal expression
Physical expression
Preparation
Energy/Focus
Work with partner
Listening/Reaction
Emotional expression
Professionalism

Keckeisen's overall: 4.7

Wullenweber's overall: 4.9

Annual BFA Performance Major Juries:

Criteria
Preparation
Physical expression
Vocal expression
Energy/Focus
Dress
Listening/Reaction
Emotional expression
Professionalism

Ashley Cravens	3.5
Kathryn Corbin	4.0
Esme Banuelos	3.8
Trevor Comstock	4.5
Robert Thomas	4.2
Kamion Duffy	4.1
Krista Nelson	4.4
Sean Gestl	4.3
Rachel Curtiss	4.5
Paul Snyder	4.1
Melissa Hudson	4.3
Damion Padilla	4.6
Caitlin Geer	3.7
Shelby Gegen	4.3
Jami Mumma	3.5

BFA Technical Majors' Assessment:

Ball, Christie	3
Bowman, Amanda	3
Creasser, Amber	2.33
Keeton, Amanda	2.5
Murphy, Alice	2
Steinkoenig, Stephanie	4
Cheney, Brandon	2.33
Clemens, Shelby	2
Coldiron, Jacob	2
Erskin, Chelsey	2.83
Hain, David	0
Klinger, Caitlin	0
Nevins, Maddie	3.5
Paxson, Jonathan	2
Powers, Alyssa	2.5
Cabrera, Sandra	2.75
Deschaine, Andrea	2.5
Elzinga, Amber	2.33
Flock, Brady	2.45
Hanson, Megan	3.5
Huling, Hannah	2.83
Pohlman, Jordan	2.66
Standridge, Jonathan	2.83
Unruh, Isaac	3

Theatre Entrance Requirements

High school diploma

Interview (preferred)

Audition (preferred)

Audition: **Demonstrates creative ability**
 Basic ability to interpret material
 Focus
 Energy
 Potential

Scholarly aptitude (GPA based)

**Expectations in Theatre Performance
Classification Based**

Freshman	Strong reading ability Reliability/Integrity Punctuality Collegiality Basic interpretive ability with material—connection, creativity, etc.
Sophomore	Self-disciplined Marketability Intermediate ability with material Basic level of ability with classical material Networking
Junior	Professionalism Intermediate level of ability with classical material Excellent level of ability with material Self-disciplined, motivated Organized Self-promotion
Senior	Strongest level of work with material Excellent level of work with classical material Professional Leadership Self-disciplined in marketing, networking, self-promotion

Senior Jury Assessment

Name _____

Date _____

Major BFA Performing Arts Theatre Performing _____

E-mail: _____

List selections you choose to present for jury:

1. _____	7. _____
2. _____	8. _____
3. _____	9. _____
4. _____	10. _____
5. _____	11. _____
6. _____	12. _____

Please attach your senior jury program and resume.

See attached.

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

Criteria	Scoring	Notes
Vocal expression		
Physical expression		
Preparation		
Energy/Focus		
Work with partner		
Listening/Reaction		
Emotional expression		
Professionalism		

Grade _____

Juror Signatures _____

DESIGN and TECHNOLOGY YEAR END EVALUATION RUBF Date:5/13/11

Student: _____ Class: _____

AY:10/11

GPA: _____

Item	5	4	3	2	1
preparation, research & analysis (I, III)	All elements complete and neatly documented; thoroughly researched; deadlines met or exceeded; preparation and analysis exceptional and complete	All elements complete but more documentation needed; all deadlines just met; preparation adequate; analysis complete, but needs some clarification or revision	All elements represented but need work; deadlines generally met; preparation planned to some extent; some research; analysis incomplete or needs revision	Missing major elements; significant deadlines missed or ignored; poor or non-existent preparation; haphazard or poor research; analysis weak or non-existent	Not Present. haphazard or poor research; analysis weak or non-existent
paperwork, supporting documentation, renderings & drawings (II)	All paperwork, supporting documentation, and renderings precise, neat, complete; deadlines always met.	Paperwork complete but needs minor revisions; supporting documentation adequate; renderings and drawings could use minor revisions, but workable	Most paperwork complete; some supporting documentation; renderings and drawings could use revisions or reworking, but generally workable	Incomplete or missing paperwork; poor or irrelevant supporting documentation; missing or poorly executed renderings & drawings	Paperwork Not present poor or irrelevant supporting documentation; missing or poorly executed renderings & drawings
Finished product, design, or assignment (III, IV, VI)	Complete and insightful product; creative and consistent style; exceptional quality; professional presentation	Clearly a specific style; has general coherence; all elements represented but could be revised; quality is good; presentation is acceptable	Clear attempt at a specific style; lacks coherence; all elements represented but need work; quality is ok; presentation is ok	Lacks style, coherence, or relevance; missing elements; poor quality and poor presentation	No definable knowledge of style missing elements; poor quality and poor presentation
Implementation and Production (V)	Includes all elements and then some; met/exceeded all deadlines; complete and thorough process and follow-up	All major elements completed with some better than others; all deadlines generally met; process acceptable; needs minor revisions	Most major elements completed to some degree; most deadlines met; process generally acceptable but more detail needed	Failed to complete major elements; deadlines missed; process carry-through incomplete, haphazard, or non-existent	Missing major elements; deadlines missed; process carry-through incomplete, haphazard, or non-existent
Portfolio, resume and/or documentation (VI) N/A	All projects and elements represented; excellent current resume; clear and well organized portfolio; great presentation	All projects represented, some need minor work; resume needs minor work but is updated; port-folio clean, but needs minor work	All projects represented but some elements missing; resume needs minor updating; some care with organization of portfolio	Unorganized; lacking whole projects; resume missing; portfolio sloppy	No organized or edited portfolio present

Comments:

Average Score:

SENIOR PORTFOLIO Rubric

Candidate: _____

Date Submitted: _____

Criteria	Points				
	Strong 5	Strong 4	Capable 3	Developing 2	Limited 1
Presentation					
Visual Layout	The Candidate presented a well Organized and Informative Portfolio Ready for Professional employment	The Candidate presented a well Organized and Informative display that was well designed.	The presentation was somewhat organized and presented some information.	The presentation showed some knowledge of design elements.	The visual presentation was unorganized and lacked design.
Oral Presentation	The candidate presented at a level that would gain them employment	The candidate presented a well Organized and Informative oral presentation	The oral presentation was somewhat organized and presented some information.	The presentation appeared to be planned to some extent.	The presentation lacked organization, planning and forethought.
Overall Impact of Presentation	The presentation would make me want to hire the candidate.	The presentation would make me want to hire the candidate.	The presentation would make me consider hiring the candidate.	The presentation would not sway me one way or the other in a hiring situation.	The presentation would lead me towards not hiring the candidate.
Answering Questions	The candidate answered in a professional and Career ready manner	The candidate answered all questions in a comfortable and informative manner.	The candidate answered most questions with some degree of comfort and was informative.	The candidate was nervous but able to answer questions in an informed manner	The candidate was unable to answer questions regarding the portfolio.
Readability	All projects were of a professional level	All projects were clear and contained required information.	Most projects were clear and contained most of the required information	Some projects were unclear and lacked required information	Most projects were unclear and lacked required information
Execution	All projects were artful in execution	All projects were neat and workmanlike in execution.	Most projects were neat and workmanlike in execution.	Some projects were executed poorly.	Most projects were executed poorly.

Comments:

COLLEGE OF FINE ARTS UNDERGRADUATE PROGRAM WICHITA STATE UNIVERSITY
 BACHELOR OF FINE ARTS IN PERFORMING ARTS - THEATRE PERFORMANCE

BSA THEP (for students entering under the 2011-12 catalog)

General Requirements: total hours for graduation 124 minimum minimum overall GPA 2.0, must complete 42 hrs of general education and must have 45 hrs of Upper Division Credits

CORE REQUIREMENTS FOR MAJORS - 9 Hours

Thea 243	Acting I	(3)	_____
Thea 218, Dance 201, 219, 227	Stage Movement, Dance	(3)	_____
Thea 242, 353, 355	Cosuming, Stagecraft, Lighting	(3)	_____

REQUIREMENTS FOR A MAJOR - 35 HOURS - (One Tech class must apply to 9Hr. Core)

Thea 147	The Art of the Theatre	(3)	_____
Thea 207A	Thea Practicum: Stagecraft	(1)	_____
Thea 207B	Thea Practicum: Costume	(1)	_____
Thea 200C	Thea Practicum: Management	(1)	_____
Thea 242	Stagecraft	(3)	_____
Thea 243	Costuming for the Stage	(3)	_____
Thea 204	Makeup	(2)	_____
Thea 245	Stage and Theatre Management	(2)	_____
Thea 246	Scenes Lighting I	(2)	_____
Thea 247	24 Lighting I	(2)	_____
Thea 248	Thea Practicum: Stagecraft	(2)	_____
Thea 249	Thea Practicum: Costume	(2)	_____
Thea 200B	Thea Practicum: Management	(2)	_____
Thea 240	Contemporary, Labors, and Drama	(3)	_____
Thea 241	Development of the Play	(3)	_____
Thea 244	Development of the Theatre	(3)	_____
Thea 245	Playwriting Analysis	(3)	_____

ADDITIONAL REQUIREMENTS FOR PERFORMANCE OPTION - 27 Hours

Thea 200D	Thea Practicum: Performance	(1)	_____
Thea 241	Oral Interpretation	(3)	_____
Thea 230	Voice and Diction	(3)	_____
Thea 241	Improvisation and Theatre Games	(4)	_____
Thea 240	Express the Voice for the Stage	(3)	_____
Thea 241	Directing for the Stage	(2)	_____
Thea 241	Advanced Acting	(3)	_____
Thea 240D	Thea Practicum: Performance	(1)	_____
Thea 242	Scenarizing	(1)	_____
Thea 241	Stages of Acting	(3)	_____
Thea 241	Scene Study	(3)	_____

PLUS AT LEAST 14 CREDITS FROM THE FOLLOWING - 14 HOURS

Thea 241	Stage Movement	(3)	_____
Thea 241	Stage Dance	(3)	_____
Thea 395	Theatre as Mirror to Today's America	(3)	_____
Thea 316	Playwriting I	(3)	_____
Thea 317	Playwriting II	(3)	_____
Thea 339	Directing II	(4)	_____
Thea 390	Theatre - Special Topics	(2-3)	_____
Thea 675	Directed Studies	(3)	_____
FA 301	Intro to Entrepreneurship in the Arts	(3)	_____
Or Any Upper Division Theatre Elective		(2-3)	_____

Academic Records Coordinator: Renea Goforth (renea.goforth@wichita.edu), School of Performing Arts, 978-6634

Director of Theatre: Bret Jones (bret.jones@wichita.edu) March 23, 2010

BASIC SKILLS (12)	COLLEGE ENGLISH COMPOSITION (6)	PUBLIC SPEAKING (3)	COLLEGE ALGEBRA (3)
	English 100 or 101 <input type="checkbox"/> English 102 <input type="checkbox"/>	Communication 101 <input type="checkbox"/>	Mathematics 111 <input type="checkbox"/> Contemp Math 101 <input type="checkbox"/>
DISCIPLINES	INTRODUCTORY COURSES	FURTHER STUDY COURSES	ISSUES & PERSPECTIVES COURSES (At least one but not more than two)
FINE ARTS (3)			
Art History			
Dance			
Musicology/Composition			
Theatre			
HUMANITIES (6)			
English (non-Basic Skills)			
Communications			
History			
Linguistics			
Modern B.C. Lang & Lit			
Philosophy			
Religion			
Women's Studies			
SOCIAL BEHAVIOR SCIENCES (6)			
Anthropology			
Economics			
Geography			
Ethnic Studies			
Political Science			
Psychology			
Sociology			
NATURAL SCIENCE (6)			
Biology			
Chemistry			
Computer Science			
Geology			
Mathematical Statistics			
Physics			

21 HOURS

9 HOURS

TOTAL HOURS REQUIRED IN GENERAL EDUCATION (at least 42) AS FOLLOWS:

- BASIC SKILLS**
12 hours minimum. All must be completed in the first 48 college hours with a grade of C or above.
ACT/AP/CLER/CRE/equivalent courses taken at WSU or elsewhere or courses requiring the Basic Skills course as a prerequisite.
- INTRODUCTION TO THE DISCIPLINES**
21 hours minimum (no courses in the student's major discipline/department).
(Natural Sci & Math: One introductory course must be either Biology, Chemistry, Geology or Physics)
- FURTHER STUDY IN THE DISCIPLINES AND ISSUES & PERSPECTIVES**
9 hours minimum (no courses in the student's major discipline/department).
At least one, but not more than two issues and perspectives courses.

ALL COURSES IN GENERAL EDUCATION ARE AT LEAST THREE (3) HOURS EACH AND MUST BE FROM THE APPROVED LIST.

NOTE: Each degree granting college/school and major department may have its own requirements in addition to the minimum University GEP requirements listed. See WSU Catalog and discuss these with your advisor. Approved GEP courses are listed in *Schedule of Courses*, *Undergraduate Catalog* and *General Education Handbook*.

Significant development in writing, speaking, mathematics, and library research is expected of all Wichita State University graduates.

COLLEGE OF FINE ARTS UNDERGRADUATE PROGRAM WICHITA STATE UNIVERSITY
BACHELOR OF FINE ARTS IN PERFORMING ARTS: THEATRE/DESIGN & TECHNICAL THEATRE
F30J THEATRE (for students entering under the 2012-13 catalog)

General Requirements: total hours for graduation 124 minimum, minimum overall GPA 2.0, must complete 42 hrs of general education and must have 45 hrs of Upper Division Credits.

CORE REQUIREMENTS FOR MAJORS - 9 Hours

Thea 243	Acting I	(3)	
Thea 218, Dance 201, 210, 227	Stage Movement, Dance	(3)	_____
Thea 244, 253, 345	Costuming, Stagecraft, Lighting	(3)	_____

REQUIREMENTS FOR A MAJOR - 35 Hours - (One Tech class must apply to 9Hr. Core)

Thea 143	The Art of the Theatre	(3)	
Thea 180A	Thea Practicum-Stagecraft	(1)	_____
Thea 180B	Thea Practicum-Costume	(1)	_____
Thea 180C	Thea Practicum-Management	(1)	_____
Thea 244	Stagecraft	(3)	_____
Thea 253	Costuming for the Stage	(3)	_____
Thea 254	Makeup	(2)	_____
Thea 272	Stage and Theatre Management	(3)	_____
Thea 345	Stage Lighting I	(3)	_____
Thea 359	Directing I	(3)	_____
Thea 380A	Thea Practicum-Stagecraft	(1)	_____
Thea 380B	Thea Practicum-Costume	(1)	_____
Thea 380C	Thea Practicum-Management	(1)	_____
Thea 450	Contemporary Theatre and Drama	(3)	_____
Thea 623	Development of the Theatre I	(3)	_____
Thea 624	Development of the Theatre II	(3)	_____
Thea 728	Playscript Analysis	(3)	_____

ADDITIONAL REQUIREMENTS FOR DESIGN/TECHNICAL OPTION - 28 Hours

Thea 300	Drafting for Theatre	(3)	_____
Thea 344	Scene Design I	(3)	_____
Thea 451	Portfolio Review	(1)	_____
Thea 544	Advanced Stagecraft	(3)	_____
Thea 546	Scene Painting	(3)	_____
Thea 647	Scene Design II	(3)	_____
Thea 649	Stage Lighting II	(3)	_____
Thea 653	Costume History	(3)	_____
Thea 657	Costume Design	(3)	_____
Art F 145	Foundation Drawing	(3)	_____

5 CREDITS FROM THE FOLLOWING - 5 Hours

Thea 375	Directed Projects in Theatre	(3)	_____
Thea 675	Directed Studies	(2-4)	_____

6 CREDITS FROM THE FOLLOWING - 5 Hours

Thea 180D	Thea Practicum-Performance	(1)	_____
Thea 221	Oral Interpretation	(3)	_____
Thea 222	Voice and Diction	(3)	_____
Thea 241	Improvisation and Theatre Games	(3)	_____
Thea 326	Expressive Voice for the Stage	(3)	_____
Thea 331	Dialects for the Stage	(3)	_____
Thea 380D	Thea Practicum-Performance	(1)	_____
Thea 510	Design Project	(1)	_____
Thea 516	Playwriting I	(3)	_____
Thea 517	Playwriting II	(3)	_____
Thea 559	Directing II	(3)	_____
Thea 590	Special Topics	(2-3)	_____
Thea 610	Directing the Musical	(3)	_____
Thea 621	Advanced Oral Interpretation	(3)	_____
Thea 643	Styles of Acting	(3)	_____
Thea 651	Scene Study	(3)	_____
Or Any Upper Division Theatre Elective		(2-3)	_____

BASIC SKILLS (12)	COLLEGE ENGLISH COMPOSITION (6)	PUBLIC SPEAKING (3)	COLLEGE ALGEBRA (3)
	English 100 or 101 <input type="checkbox"/> English 102 <input type="checkbox"/>	Communication 111 <input type="checkbox"/>	Mathematics 111 <input type="checkbox"/> Contemp Math 131 <input type="checkbox"/>
DISCIPLINES	INTRODUCTORY COURSES	FURTHER STUDY COURSES	ISSUES & PERSPECTIVES COURSES (At least one but not more than two)
FINEARTS	FA (3) <input type="checkbox"/>	IES (3), BEIP (3) or <input type="checkbox"/>	IP (3) <input type="checkbox"/>
Art History			
Dance			
Musicology/Composition			
Theater			
HUMANITIES	HUM (6) <input type="checkbox"/>		
English (non-Basic Skills)			
Communications			
History			
Linguistics			
Modern B.C.L. Lang. & Lit.			
Philosophy			
Religion			
Women's Studies			
SOCIAL & BEHAV. SCIENCES	SOC & BEHAV. SCI (6) <input type="checkbox"/>	IES (3) <input type="checkbox"/>	IP (3) <input type="checkbox"/>
Anthropology			
Economics			
Geography			
Ethnic Studies			
Political Science			
Psychology			
Sociology			
NATURAL SCI & MATH	NAT SCI & MATH (6) <input type="checkbox"/>	IES (3) <input type="checkbox"/>	IP (3) <input type="checkbox"/>
Biology			
Chemistry			
Computer Science			
Geology			
Mathematics & Statistics			
Physics			

21 HOURS

9 HOURS

TOTAL HOURS REQUIRED IN GENERAL EDUCATION (at least 42) AS FOLLOWS:

- BASIC SKILLS**
12 hours minimum. All must be completed in the first 48 college hours with a grade of C or above.
AGT/AP/CLEP/CRE/equivalent courses taken at WSU or elsewhere or courses requiring the Basic Skills course as a prerequisite.
- INTRODUCTION TO THE DISCIPLINES**
21 hours minimum (no courses in the student's major discipline/department).
(Natural Sci & Math: One Introductory Course must be either Biology, Chemistry, Geology or Physics)
- FURTHER STUDY IN THE DISCIPLINES AND ISSUES & PERSPECTIVES**
9 hours minimum (no courses in the student's major discipline/department).
At least one, but not more than two issues and perspectives courses.

ALL COURSES IN GENERAL EDUCATION ARE AT LEAST THREE (3) HOURS EACH AND MUST BE FROM THE APPROVED LIST.

NOTE: Each degree granting college/school and major department may have its own requirements in addition to the minimum University GEP requirements listed. See *WSU Catalog* and discuss these with your advisor. Approved GEP courses are listed in *Schedule of Courses, Undergraduate Catalog* and *General Education Handbook*.

Significant development in writing, speaking, mathematics, and library research is expected of all Wichita State University graduates.

THEA 180: Practicum, Stagecraft

As Scheduled

1 Credit Hour

Fall 2011

Description: Theatre Practicum. Practical training in the organization and presentation of productions within the School of Performing Arts. May be organized in the following areas: Scenery, props, lights or facilities. May be repeated for credit.

From the *School of Performing Arts Guidebook*, pg 36 – forty-five minimum hours are required for achieving one credit. The student must keep a time sheet/card and accurately record the number of hours completed.

Instructor: Jason Flanders

Office Phone: N/A

Cell: (316) 305-0264

E-Mail: jason.flanders@wichita.edu

Office: Duerksen C150

Office Hours: 9:00-11 & 1:30-4:00 M-F

Prerequisites: None

Texts: None

Required Materials: None

School of Performing Arts Mission: Students pursuing a Theatre, Dance or Musical Theatre degree in the School of Performing Arts will develop knowledge, techniques and collaborative skills conducive to a lifetime of independent learning and creativity.

Course Goals and Objectives: As a class offered within the School of Performing Arts, the goals and objectives of this course closely follow those of the school:

1. Students will become better prepared through practical shop and production experience to work in the professional arena, pursue further studies or a career in teaching.
2. Students will combine practical and theoretical knowledge of stagecraft through experiential learning processes.
3. Students and faculty will engage in the discovery and development of new information and technologies and the refinement of existing knowledge and technologies through original, creative and experimental work.
4. Students will gain skills and knowledge that will enable them to engage and enrich their communities through the performing arts.

Course Level Learner Outcomes: Students successfully completing this class:

- Utilize critical thinking skills in order to synthesize diverse concepts into practical solutions to technical challenges found in the theater.
- Demonstrate familiarity with the language and techniques used on stage, in shops and in theatrical production.
- Demonstrate the skills needed to communicate information effectively and efficiently in both written and oral form.
- Develop the skills to use the equipment and tools commonly used in the theatrical crafts.
- Perform hands on projects in a laboratory and/or production setting.
- Develop a more complete understanding of individual creative processes, styles and personal aesthetics as applied to the stage crafts.

Grading:

Successful Completion of Assignments	33%
Journal	33%
Attendance and Punctuality	34%
Total	100%

Successful Completion of Assignments:

Each student will be assigned a project or activity involving non-running and/or running crews. Non-running crews are defined as those crews that mount/prepare/build/support each production. Lighting hang/focus crew, scene shop and props are examples of these types of crews. The running crews are backstage during the run of a production. Light board operator, fly crew, and scene shift crew (stage hand) are examples of run crews. The successful completion of these assignments will be graded by the first four criteria of the weekly grading rubric. The scores of the first four criteria will be averaged to determine the grade rank for Successful Completion of Assignments.

Grading criteria will be: Following Directions, Willingness to Participate, Job Completion and Treatment of Tools and Materials.

Journals:

Each student will keep and maintain an electronic journal on the topic of the assignment or assignments. The Entry Heading will include dates and times worked, total hours and the crew area (i.e. Lighting hang/focus, scene shop etc.) of the assignment. The journal will cover, in depth, What each assignment was, The process by which it was carried out, The value of the assignment as it relates to the performing arts and What the student learned in the doing. The entry will be on topic, well organized and grammatically correct. Journals will be emailed to the instructor to be reviewed after each assignments completion.

Attendance and Punctuality:

Attendance and punctuality counts for 1/3 of your overall grade. Practica are, by nature, experiential learning opportunities. If you are absent from a call you will receive zero experience and therefore zero credit for that call. Each student on a non-running crew will be allowed 3 excused absences. These absences may be made up by arrangement with the instructor.

There are virtually no reasonable excuses for absences or tardiness on a running crew. In the event that a student must be tardy for or absent from a running crew call the student must contact the stage manager for that production by telephone at least six hours before the call. The absence or lateness will not be excused. However, if a student is tardy or absent from a running crew call without adequate notification the student will fail the class and be required to repeat for credit. Exceptions to this policy will be so rare as to be considered non-existent.

Punctuality is a critical characteristic of professionalism in the theatre. Being late for anything undermines professionalism at the most fundamental level. Train yourself to be on time and prepared.

Arriving late for any call will count as 1/2 of an absence.

Call Board:

For the purpose of this class the term "Call Board" will refer to the traditional Call Board and/or your Official WSU Email Account. Messages, announcements, crew calls, class materials, etc. will be posted to your Email address (your.name@wichita.edu). Check it regularly. The same material may be posted on the callboard in the lobby outside the School of Performing Arts office. Check it regularly.

Cell Phones, Pagers, and Things that Make Noise:

During the time that this class is meeting, please make sure that these devices are in a silent mode, and do not use them in any way during class time. Class time includes all crew calls, however, you may use these devices during breaks.

Your WSU Email Account:

All currently enrolled students have been assigned an official WSU email account on the "@wichita.edu" email server. To find out more about your account, log in to [Shocker One Stop](#) and follow the link for "Email Services". This new account has been registered with your university records as your official email address. If you wish, you may forward email that is sent to this account to another account you may already have.

Scheduling Your Practicum Time:

Students must schedule their practicum time with the instructor before the end of the second full week of class. The time will be scheduled in one of two ways: as a Non-Running Crew or as a Running Crew.

- To serve on a non-running crew the student must schedule times, in blocks of no less than one hour, based on their individual assignments. The hours must be during regularly scheduled "shop" hours Monday through Friday. These hours may be flexible depending on which crew you are assigned. i.e. the Scene Shop's regular hours are 7:30-4:30 M-F, Lighting hang/focus crews hours may be 3:30-6.
- To serve on a Running Crew the student must agree to schedule for specific production. The student must be available for 10 out of 12 hours between noon and midnight on the Saturday and Sunday of technicals, holidays as needed, all technical and dress rehearsals and performances. There may be additional calls for which the student will be responsible. Students must attend strike for their production.

Scheduling is the student's responsibility. No one will schedule for you. Contact the Instructor.

Special Needs: ADA:

If you have a physical, perceptual, psychiatric/emotional, medical, or learning disability that may impact your ability to carry out assigned course work, contact the Office of Disability Services (DS), Grace Wilkie Annex, room 173. (Voice/TDD 978-3309). ODS will review your concerns, confirm your disability, and determine, with you, what accommodations are necessary. All information and documentation of your disability is confidential and will not be released by DS without your written permission.