



Program Review Self-Study Template

Academic unit: Performing Arts

College: Fine Arts

Date of last review 2013

Date of last accreditation report (if relevant) 2015 (Dance)

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

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

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

Degree: _____ CIP code: _____

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

Faculty of the academic unit (add lines as necessary)

Name _____ Signature _____
Judith Babnich

Carl "Ed" Baker

Danette Baker (.5)

Denise Celestin

C. Nicholas Johnson

Bret Jones

David Neville

Amy Baker Schwiethale

Linda Starkey

Sabrina Vasquez (Unclassified Professional)

Catherine Wieck

Submitted by: _____ Date _____
(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:

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

b. Program Mission:

In coordination with the College of Fine Arts mission, the School of Performing Arts educates and trains students for a career in the arts and entertainment industry and for a 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 and stage managers. 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 cultural offerings.

The School of Performing Arts meets Wichita State University's mission through comprehensive and progressive degree programs that are "a model for applied learning and research" and help fulfill the function to be a "cultural driver... for Wichita and the greater public good."

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 and Musical Theatre**
- **Bachelor of Arts in Performing Arts with concentrations in Theatre, Dance and Musical Theatre (Fall 2013)**
- **Certificate in Stage Management (Fall 2014)**
- **Certificate in Directing (pending Fall 2016)**

In the Fall of 2012, the SPA faculty expanded the existing Bachelor of Arts degree in theatre to include a BA in the School of Performing Arts with concentrations in each of our programs: theatre, music theatre, and dance. This change provided more flexibility for students wishing to pursue careers that combined performance with a minor in an area outside of Performing Arts. The Bachelor of Arts in Performing Arts with concentrations in Theatre, Musical Theatre and Dance has been available since the Fall of 2013. In the Fall of 2015, we had 38 students enrolled in the Performing Arts BA compared to 12 enrolled in the Fall of 2013 in the "old" BA. Two certificate programs have been added since the last Program Review to provide added value for students wishing to specialize in either Stage Management or Directing. (We now have 5 students working towards the Stage Management certificate)

Strategic Goals & Objectives of the Program (all degrees):

- Promote Intellectual growth, exploration, and innovation through creative endeavors
- Support Career development and advancement
- Encourage Leadership in interdisciplinary artistic industries
- Foster entrepreneurial efforts
- Develop awareness of current findings, trends, and insights in the arts & entertainment industry
- Collaborate across disciplines
- Provide Individual student attention

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 → 2013	9	6	9	0	6.3	8598	148	26
Year 2 → 2014	9	6	9	0	6.0	8742	134	32
Year 3 → 2015	9	6	9	0	6.2	6865	126	23
Total Number Instructional (FTE) – TTF+GTA+O						SCH/ FTE	Majors/ FTE	Grads/ FTE
						↓		
Year 1 →					15.1	569	--	--
Year 2 →					14.8	590	--	--
Year 3 →					15.2	552	--	--

2b. Describe the quality of the program as assessed by the scholarly productivity (refer to instructions in the WSU Program Review document for more information on completing this section).

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 2013	3		3	5	3	9	25	5	2	16	35	3	1	1	1	2,750
Year 2 2014	2		4	7	4	4	25	5	2	33	28	3	2	1		
Year 3 2015	3		7	10	4	6	21	7	4	25	32	4	2	2	1	4,000

* 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, 2 Full-Time Temporary Instructors and 6 adjuncts. Since the last Program Review, we have added a Full-Time Academic Advisor and Student Affairs Specialist, Julie Holmes, and moved 2 adjuncts into Full-Time Temporary Teaching instructor positions. All changes have added more stability in teaching and advising our majors. In addition, Marie King (1.0 in the School of Music) continues to teach in the Music Theatre program by assisting with auditions, juries and assessments, teaching Music Theatre Directing and Opera/Music Theatre Audition Class. She also occasionally directs a musical as her schedule permits. 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 online classes. In addition to the classroom and online teaching, our faculty are heavily involved in the production or laboratory 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 student performances with attendance averaging 8,000 attendees a year. This does not include many other events such as invited performances at Fairmount Society Gala, President's Club, Gear Up Day, Junior Days, Rock the Roundhouse, etc. 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, creating the visual aspects of lighting, scenic, costume and sound 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. The Dance program is also in need of technical support which is an ongoing concern. Additional staff positions would allow us to provide a better educational experience for all involved.

Our faculty are assessed by yearly Faculty Activity Reports, teaching evaluations and discussions with the Director including 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 2013, one faculty member has been promoted to Full Professor and 3 have been granted tenure and moved to Associate Professor.

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. Internationally, SPA faculty have done presentations and/or workshops in Brazil, China, England, Greece, Italy, Mexico and Switzerland. In the past 3 years, the following SPA faculty were honored: Denise Celestin (College of Fine Arts Annual Award for Creative/Scholarly Activity), Nick Johnson (Special Fine Arts Endeavors for creating *Brave New World*) and Amy Baker Schwiethale and Cheyla Clawson (Dorothy Johansen Hauck Faculty Fellow).

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	24.4	23
Year 2 →	71	23.9	23.1
Year 3 →	85	23.9	23.1

NR data minima for UG programs: ACT \leq 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 \geq 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)	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 of all three programs. Year-end jury assessments are only a part of how students and programs are evaluated. Both formal jury assessments and informal observation of student's work in classes, public performances and senior concerts are used to provide an overall picture of how our programs are doing and what needs need improvement. Changes in curricula or program since the last program review are include in the 1st paragraph of each program section. All programs have a yearly formal assessment by faculty where learning outcomes in each program are evaluated. (See jury assessment forms in appendices). All three disciplines evaluate students for their technical proficiency and their artistic communication and performance quality. Since the last program review, the program directors have worked with faculty to create an analysis rubric that tracks assessment information and uses these results to help improve our programs. In addition, we have found the assessment of students pursuing the new BA degrees is lacking in specificity and needs further updating. A faculty committee is working this summer to create better guidelines and separate forms for yearly BA Assessments and Senior Projects (Capstone Project). A faculty committee is also investigating updating an existing Arts and Technology class to better prepare our students across disciplines with the type of technology that assists in marketing themselves in a competitive professional world. The class would be team-taught w/ faculty from each of our disciplines. Peer assessment of our students and programs is included in the Student Honors section of this report. To improve our indirect assessment, we were able to analyze more detailed results from SNAAP (Survey National Arts Alumni Project) sponsored through the College of Fine Arts and looked at Exit Interviews data from the University.

DANCE PROGRAM

CURRICULAR AND PROGRAMMATIC CHANGES SINCE THE LAST PROGRAM REVIEW:

- Audition now required for acceptance into dance program (based on growing number of applicants in the Dance program and Faculty evaluations of incoming students)
- Lengthened dance technique classes to 90 minutes thrice weekly and 110 minutes twice a week (based on recommendations from NASD & faculty observations)
- Changed Senior Concert requirements to require mandatory enrollment in Level 4 Dance classes (based on evaluation of Senior Jury assessment, exit interviews & discussion with Dance Faculty)

- Adjusted Senior Concert choreography component to emphasize a more artistic approach to choreography (see above)
- Formalizing specifics of BA assessment & final projects (Summer 2016) (based on assessments, School of Performing Arts faculty discussions and Strategic Plan)

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 Faculty member who also teaches classes for dance majors. In addition, one adjunct has been moved into a Full-Time Temporary Instructor position and 4 highly skilled adjunct teachers who teach classes for majors and non-majors including online Art of Dance Classes. All bring professional experience to the program. 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 Mexico, Italy and Taiwan.

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)

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

JSIC THEATRE PROGRAM

CURRICULAR AND PROGRAMMATIC CHANGES SINCE THE LAST PROGRAM REVIEW

- Changed curricula to strengthen acting values (based on low scores in the acting section of jury assessments and faculty observation)
 - moved Advanced Acting to 2nd semester Freshman year for more continuous acting training
 - changed syllabus to emphasize character development in Music Theatre Scene Study class
- Changed current Senior Concert requirements to better prepare for Professional Auditions (based on faculty observation and student's self-analysis that is part of the written defense of their Senior Concert)
- Examined the results from our Senior Showcase for Professional Agents with Actors Connection in New York City and decided to try a new model working with Alum and NYC Casting Director, Stephen Kopel, to create a more effective method for showcasing our Seniors' work with professional agents (December 2016) (based on student & faculty assessment meetings and analysis of the Showcase results)
- Formalizing specifics of BA assessment and Senior Project (Summer 2016) (Based on jury assessments and SPA faculty discussions)

Our peer evaluation remains strong. Our production of *Smokey Joe's Café* (Fall 2015) was invited to perform at the regional Kennedy Center American College Theatre Festival in Minneapolis in Jan. 2016. The production was honored with National Awards (see Student Awards section p. 13). Our WSU musical theatre productions have grown in professional performance quality and reputation and now attract large audiences from the student population and the community. Our recent production of *Chicago* was practically "sold out" and praised by the KCACTF Respondent. MT Faculty are members of Actors' 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 (one full professor and 2 at associate level), 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. Contact with professional artists is also an important aspect of preparing our students for transition into the professional world.

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)

- Assessment Rubric
- Entrance Audition
- Semester Juries (assessing singing, acting, dance every semester)
- Sophomore Review
- Senior Concert

THEATRE PROGRAM: Performance and Design/ Technical Theatre

CURRICULAR AND PROGRAMMATIC CHANGES SINCE THE LAST PROGRAM REVIEW:

- Requirements for BFA (Performance) majors jury changed to include commercial material and acting “sides” to better prepare students for film work & auditions (based on results of Jury Assessments, best practices, Faculty & Student requests)
- Costuming Class restructured to include film work (based on best practices in the theatre world, Faculty discussions)
- Yearly Portfolio review for tech students has been re-evaluated and strengthened with higher expectations (Based on low assessment scores and faculty assessment of Portfolio presentations. New costume designer and costume shop manager have been instrumental in observing the need to raise the standards and expectations for tech & design students)
- Experience for performance & technical students has been expanded by the inclusion of a film project instead of one of the mainstage theatre productions (2016) and also for next year (based on Strategic plan and discussions with both SPA faculty and students)
- Formalizing specifics of BA assessment and senior project. (Summer 2016)

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 (who is certified in Stage Combat), 2 Unclassified Professionals (costume and scene shop managers), 1 Full-Time temporary instructor (experienced in online teaching) and 2 adjuncts. Except for the new Costume Designer, who is a tenure track assistant professor, the faculty are all tenured. Two are full professors and two 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. Two new hires, Costume Designer and Costume Shop Manager, have been instrumental in reorganizing the Costume department with higher expectations for the students studying costume design and continuing to work on more effective assessment

of all Tech/Design students. All the theatre faculty are active in professional organizations including Actors' Equity, United States Institute of Technical Theatre, American College Theatre Festival, The Society of National Fight Directors and Phi 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)

- Assessment Rubric
- 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	N	Result (e.g., 4.5 on scale of 1-5, where 5 highest)		Year	N	Name of Exam	Program Result	National Comparison±
		Undergraduate						
2013	27	77.8% Very Satisfied		1		NA		

2014	34	82.4%	Very Satisfied	2	NA	
2015	30	83.3%	Very Satisfied	3	NA	

- Information from Exit Surveys from WSU Academic Data Systems shows good results. Sample:

“Program provided material on requirements”

	No	Yes	Valid n/missing
Performing Arts	3.30%	96.7%	30

“Faculty well informed on program requirements”

“Overall satisfaction with program”

	Satisfied	Very Satisfied	Satisfied or higher
Performing Arts	50%	33%	83.3%

The College of Fine Arts participated in the Strategic National Arts Alumni Survey (SNAAP) in 2013. Results show that WSU alumni are at or above the National Average. Here are some sample ratings:

“Satisfaction related to major”

	Very Dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied	Satisfied or Higher
Fine Arts	0.00%	25.0%	8.3%	25.0%	41.7%	66.7%

“Would recommend WSU”

	Definitely No	No	Neutral	Yes	Definitely Yes	Yes or Higher
Fine Arts	8.30%	25.0%	8.3%	8.3%	50.00%	58.3%

“Education improved quality of life”

	Definitely No	No	Neutral	Yes	Definitely Yes	Yes or Higher

Fine Arts	8.30%	16.7%	8.3%	33.3%	33.3%	66.7%
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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

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/>

- 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: **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, collaboration and innovation required to produce a show. Performing Arts majors enrolled in these general education classes are required to use their knowledge of technic 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.**

- a. 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 Dance Program was reviewed again by the National Association of Dance in 2015.

Concerns from an earlier review included: (Completed adjustments in parenthesis)

- **Need for Dance Program to increase credit hours** (dance classes are now 3 credits)
- **Need to raise service fees to pay accompanists** (CFA Program fees have increased)
- **Need for stronger efforts with the Endowment Association for support money for programs, scholarships, etc.** (The Performing Arts Angels was formed in 2014 and now provides support for each program. The Dance program has received significant monetary support for Student Travel and for funding Guest Artists)
- **Need for full scholarships for out-of-state students to become more competitive** (The University now offers Merit Scholarship that double in value for out-of state students)

- b. 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 for 50 minutes or 2 times a week for 75 minutes with the expectation that the student will spend a minimum of 2 hours of out-of-class work for each hour in class. For 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)**

- c. 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 continue to adapt the curriculum to better serve the needs of our students. The theatre program has responded to the changing demands for today's actors by offering an "Acting for the Camera" class and creating and producing a full-length original film to give students experience in this area. *Redux* was written, rehearsed, filmed and edited by WSU theatre faculty and students in 2015 and presented to the public in 2016. Other web series projects have been undertaken and submitted to film festivals across the country. The music theatre program held video auditions for *Chicago* to accommodate the Director's schedule but also allowed students to experience the types of auditions that are now common practice in the industry. The Dance program created an innovative multi-disciplinary experience for students and audience members with the creation of *Brave New World*.

ACT scores remain average or above average compared to other students entering the university. As our programs grow in terms of professional expectations, we have become more selective about the students we accept and the reputation of our programs will continue to attract quality students from around the country.

Another strength of our program is the ability to bring in Professional Artists, giving students a chance to gain knowledge, skills and practical experience to better prepare them for a professional career. Recent guest artists include:

- Andrew Lippa, Broadway composer, Master Class
- Wayne Bryan, Producing Artistic Director of Music Theatre of Wichita, Guest Director for: *The Spitfire Grill*, *Carnival*, *She Loves Me*
- Jane Gabbert, WSU Alum and NYC actress on stage and screen
- 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 and directed *Violet (2014)* and *Chicago (2016)*
- Cassandra Nuss, LA Actress, Master Class
- Darrell Moutrie, Janice Garrett, Charlotte Boye-Christensen & NOW ID Dance, Professional Choreographers invited to set pieces for WSU dance students

Student Awards

We regularly attend both the Kennedy Center American College Theatre Festival (KCACTF) and American College Dance Association (ACDA). In the past 3 years, students have been honored at the regional level and invited to attend the National Conferences in Washington D.C. Da’Merius Ford participated in the Music Theatre Intensive Competition in April 2016 and dancers Max Mayerle and Kelsey Stoecklein, along w/ choreographer Cheyla Clawson, will participate in the National Conference in June 2016. Other awards included costume design student Elizabeth Eckrote who received honorable mention in Regional Costume Design. The production of *Smokey Joe’s Café* was honored at the National level with Distinguished Awards given to Amy Baker Schwiethale for Direction and Choreography; Keshana Cook, Madi White and Da’Merius Ford as actors; Marlo Griffith for Sound Design and Catherine Wieck for Costume Design. The production was honored as one of the top three musicals entered in the American College Theatre Festival nationwide.

The theatre program’s radio show *Stagestruck Audio Theatre’s* episode “Academia Nutz: TP” has been selected to be a part of the National Audio Theatre Festival’s HEAR Now Podcast Palooza in June and theatre’s film *Redux* and the documentary film *Out of the Thunderbolts* have been selected for participation in the Los Angeles CineFest Film Festival.

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 is the only accredited Dance program in the state.

Regional Ranking: Our performances at regional American College Theatre Festival conferences have informed our regional reputation. Since the last program review, dancers have been invited to perform at the Kennedy Center in Washington DC twice and a musical, *Smokey Joe’s Café*, was invited to perform at the regional KCACTF festival in Minneapolis and received National Recognition. (See above information).

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 →	95	54.8	45.2						1	Current



Year 2→	70	73.0	27.0		\$22,119	68%	NA	NA	NA	1	year only										
Year 3→	103	76.9	23.1							1											
Race/Ethnicity by Major***											Race/Ethnicity by Graduate***										
	NRA	H	AI/ AN	A	B	NH /PI	C	M R	UNK	NRA	H	AI/ AN	A	B	NH /PI	C	M R	UNK			
Year 1→	0	3	0	0	5	0	66	5	2	0	2	0	0	0	0	26	0	1			
Year 2→	0	4	0	0	4	0	62	6	2	0	2	0	0	1	0	16	0	0			
Year 3→	2	4	1	1	4	0	62	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), Forum Theatre, Roxy's, Signature Theatre, Wichita Children's Theatre and Dance Center, Metropolitan Ballet and many private dance studios. Although most of these venues do not offer full-time 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. often 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. (See Appendix D for partial listing of alumni working professionally).

Unions in the arts include Actors' Equity (AEA) for actors, International Alliance of Theatrical Stage Employees (IATSE) and Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA). Requirements to join these unions varies and often requires working professionally before becoming a member. Included below is information about wages for performers:

(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)

Actors' Equity	\$ 1,500 (weekly ensemble/ Broadway or National Tour)
Stage Hand Union	\$79,000 (average full time wage)

SAG-AFTRA

\$ 135-655 (a day depending on project)

Provide assessment here:

A career in the arts is a challenging proposition. It is not a 9-5 office job with regular hours and salaries. Our students are passionate about their art form and are very aware of the the challenges. We are trying to prepare them in the best possible way to pursue employment after graduation.

Recent changes that address this need include:

- Improvements in curriculum that stress “The Business of Show Business”, “Entrepreneurship in the Arts” and “Acting for the Camera”
- In the process of redesigning an existing class to focus on website development and use of social media for a more entrepreneurial approach to self-promotion & marketing
- New skills: acting for the camera, webseries production, creating original material for film, learning editing techniques, etc.
- Working and auditioning for professional guest artists, directors, choreographers, casting directors
- More emphasis on internships

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 - 2013	Year 2 - 2014	Year 3 - 2015
UG Majors	29.8%	31.8%	NA
Gr Majors	0	0	0
Non-Majors	70.2%	68.2%	NA

- a. 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. The Student Government Association voted to add a Fine Arts fee in the Fall of 2014 which allows students to receive a free ticket for all performances with use of their student ID. The following General Education classes are very cost efficient especially considering the fact that many of these classes are taught by adjuncts. Since the last program review, our credit hour production in these classes has leveled off from 8,536 (2010-2014) to 8,325 (2011-2015). There are more Fine Arts General Education classes available now that are “competing” with our Art of Theatre and Art of Dance classes.

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

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
(see page 18)	Not available		

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, USD 259 1-Act Play Festival, faculty workshops
- Regional reputation growing
- Commitment to excellence
- Success of graduates (See appendix D)

Strong Patron Group, Performing Arts Angels (created Summer 2013)

Student fees from Student Government Association that creates additional funds

to assist with production expenses (hiring lighting, scenic or costume designers, painters, scenic or costumes staff as available). Unfortunately, this fee will be reduced by ½ for 2016-17.

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

Need for Marketing plan to support recruitment and production efforts

Opportunities:

Strength of Alumni

Opportunities for Student Travel

Artistic/Cultural Exchange for global perspective

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

Budget issues

• Recommendations from previous review (2013)

Recommendations completed:

- **Organize student learning objectives and demonstrate that results are being monitored to improve programs** (Program Directors w/ SPA faculty clarified learning outcomes and created Evaluation Rubric for each program {included in appendices} that clarified the feedback loop using jury scores to facilitate adjustments to improve programs. The Assessment committee, with representatives from every program, is meeting over the Summer to create more specifics for BA Assessment and Senior Projects).
- **Ascertain level of satisfaction w/ graduates and employment status**
(Analyzed results from SNAAP and Exit Interviews)

• Unique opportunities

- 1. No other state university can offer the type of BFA or BA we offer in Performing Arts**
- 2. BA will provide additional opportunities for students wishing a more flexible approach to arts education**

• 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 and Senior Concerts (both Dance and Music Theatre) is in need of an upgrade especially in lighting capabilities and new drapes for the stage area.

Wilner Stage and classrooms:

The offices and spaces on the main floor were upgraded with a new heating/air conditioning unit in 2013. No additional work has been done on the stage and backstage area which are in need of renovation. A project that was planned to renovate the backstage dressing rooms was put on hold 2 summers ago. 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. The new Costume Designer and Costume Shop Manager have made the space more efficient by reorganizing the costume shop this past year.

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. We are looking for more opportunities to use this space for class room work and/or rehearsal.

- **Measureable goals from last program review: 3 years**
 1. **Additional Tenure Track positions in all 3 programs (Dance, MT and Theatre –especially Technical Theatre)**
 - This was not possible because of budget constraints but we were able to convert 2 adjunct positions (1 in Theatre and 1 in Dance) to Full-Time Temporary instructor positions that gave the programs and instructors more stability.
 2. **Competitive Scholarships to recruit the highest caliber of students, in state, out of state and internationally**
 - University Merit Scholarships are useful especially for out-of-state students because the amount is doubled. Faculty would like to be able to stack additional program scholarship money on top of that but this is not the current policy. The patron group, Performing Arts Angels, has been successful enough in fund-raising that they are providing a scholarship in each program for next year.
 3. **Additional facilities to accommodate a student population that has nearly doubled since 2008**
 - Enrollment has leveled off since the last program review but crowding, especially in large Dance Classes, continues to be a challenge. Having additional faculty/instructors to teach more classes could be beneficial.
- **Measureable goals for upcoming program view in 2019:**
 1. **Additional Tenure Track and Staff positions in all 3 programs including a Full-Time External Affairs position**
 2. **Examine and redefine Assessment Process for BA degrees: how students are evaluated, how to define capstone project, etc.**
 3. **Capitalize on Innovative Campus/Ideas lab to provide more opportunities for our faculty & students**

Wichita State University

School of Performing Arts

Appendix A

DANCE

Learner Outcomes

WSU Dance

2015

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

DANCE RUBRIC

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>Competencies: Students are prepared to enter the profession as performers and choreographers, or entrepreneurs of their own dance careers</p> <p>Graduates are able to create and produce substantive choreographic works independently and</p>	<p>Entrance Audition</p> <p>Scholarship audition/placement</p> <p>Bi-annual curricular advising</p> <p>Assessment Meetings</p> <p>Senior Concert writing component</p> <p>Exit Interview</p> <p>Annual Juries</p> <p>Bi-annual performance audition</p> <p>Bi-annual individual assessment</p> <p>Senior Concert, Undergraduate Dance Concert</p>	<p>A 9 point scale is used for the numerical assessment in each of the disciplines Freshman through Junior year: Ballet, Modern, Jazz and Physical facility</p> <p>Criteria is based on the following : <u>PERFORMANCE</u> <u>QUALITIES</u> Command of space, Breath, Flow, Changes in dynamics <u>TECHNICAL PROFICIENCY</u> Knowledge and application, Attack/commitment, Strength/control <u>PHYSICAL FACILITY</u> Productive/non-productive weight, Flexibility, Muscular definition, Range of motion</p> <p>7-9 - Advanced Level 4-6 - Intermediate Level 1 - 3 - Beginning level</p> <p><u>Expectations:</u> Freshman: Beginning/Intermediate Level Student demonstrates potential understanding of the above criteria</p>	<p>2012-13</p> <p><u>freshman</u></p> <p>6.23 n=7</p> <p><u>sophomore</u></p> <p>7.08 n=15</p> <p><u>junior</u></p> <p>7.5 n=6</p> <p><u>senior</u></p> <p>8.1 n=6</p> <p>n: # of students</p> <p>Above numbers assess student competencies (target criteria)</p>	<p>2013-14</p> <p><u>freshman</u></p> <p>5.54 n=5</p> <p><u>sophomore</u></p> <p>6.2 n=9</p> <p><u>junior</u></p> <p>7.74 n=5</p> <p><u>senior</u></p> <p>7.85 n=6</p> <p>n: # of students</p> <p>Above numbers assess student competencies (target criteria)</p>	<p>2014-15</p> <p><u>freshman</u></p> <p>5.49 n=10</p> <p><u>sophomore</u></p> <p>6.375 n=4</p> <p><u>junior</u></p> <p>6.94 n=11</p> <p><u>senior</u></p> <p>n/a</p> <p>n: # of students</p> <p>Above numbers assess student competencies (target criteria)</p>	<p>Faculty implement an assessment grid to evaluate competency skills in juries more precisely.</p> <p>Created a BA in Performing Arts/Dance to broaden access to multiple career choices</p> <p>Faculty seeks to improve target criteria scores and raise competencies:</p> <p>Broadened Performance Requirements to include "teaching assist and demonstration" in technique classes</p> <p>Technique classes lengthened to 90 minutes thrice weekly (MWF) and 110 minutes twice weekly (TTH)</p>

DANCE RUBRIC

<p>collaboratively, and direct students in the performance of those works</p>		<p>Sophomore: Intermediate Level Student demonstrates an understanding of the above criteria.</p> <p>Junior: Intermediate/Advanced Student demonstrates a further understanding of and development of the above criteria.</p> <p>Senior Assessment is based on a 5 point scale, criteria is as above for Freshman through Junior year and includes <u>CHOREOGRAPHY</u> Concept, Choreographic Construction, Rehearsal Process, Aesthetic Self-Assessment</p> <p>1 = Failure 2 = Poor 3 = Needs Improvement 4 = Good 5 = Excellent</p> <p>Expectations: Senior: Advanced Level</p> <p>Student demonstrates advanced /pre-professional understanding of and development in the above criteria.</p>	<p><u>seniors</u> average: 5 n=9</p>	<p><u>seniors</u> average: 4.9 n=12</p>	<p><u>seniors</u> average: 4.7 n=11</p>	<p>Adjusted Senior Concert to include mandatory enrollment in Level 4 technique class as part of class requirements.</p> <p>Senior Concert choreography component adjusted to emphasize a more artistic approach to choreography</p> <p>Adjusted 5 point Senior Assessment grid to match new choreography guidelines and add evaluative precision</p> <p>Exit Interview is implemented and conducted by dance faculty at the conclusion of the student's senior presentation and oral defense accompanied by an assessment grid.</p>
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Dance Entrance Assessment

Name _____

Audition # _____

Email Address _____

BA/BFA (Circle One)

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

Ballet Technique

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

Understanding of Ballet Concepts
Articulation/Alignment/Use of Body
Performance Quality/Presence

Rating _____

Modern Technique

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

Understanding of Modern Concepts
Articulation/Alignment/Use of Body
Performance Quality/Presence

Rating _____

Jazz Technique

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

Understanding of Jazz Concepts
Articulation/Alignment/Use of Body
Performance Quality/Presence

Rating _____

Overall Thoughts/Notes

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
-----------------------------	---	---	---	---	---	---	---	---	---

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 ASSESSMENT

		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:

DNC 580 - SENIOR PROJECT/BFA

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

SENIOR CONCERT

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

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

Date Completed - _____

Grade Received - _____

RESEARCH PAPER

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

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

Date Completed - _____

Grade Received - _____

ORAL DEFENSE

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

Date Completed - _____

Grade Received - _____

Signed By:

DANCE FACULTY

Date:

Signed By:

STUDENT:

DNC 580 - SENIOR PROJECT/BA

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

SENIOR PROJECT

The student must provide a cohesive project that reflects the dance emphasis with the complimentary course of study. This may be comprised of a studio project, a research project, or other format. The student will provide video or written/oral progress of the process to his/her advisor or other faculty mentor for feedback and dialogue.

Date Completed - _____
Grade Received - _____

PROJECT PAPER

The student must present a formal research paper that chronicles the process of creating his/her final project. Written analysis and description of the theoretical framework, development, analysis of project and conclusions must be included in the final paper. Include citation of all source materials and description of references. For written references follow standard MLA (Modern Language Association) guidelines. For material/personal references document completely as necessary for the mature reader to appreciate the significance of the contribution.

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

Date Completed - _____
Grade Received - _____

ORAL DEFENSE

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

Date Completed - _____
Grade Received - _____

Signed By:

DANCE FACULTY Date:

Signed By:

STUDENT:

Wichita State University

School of Performing Arts

Appendix B

MUSIC THEATRE

Learner Outcomes

WSU Music Theatre

2015

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.

Music Theatre Rubric

Learner Outcomes	Assessment Tool	Target/Criteria	Results			Analysis
			2012-13	2013-14	2014-15	
Synthesis of singing, acting, Dancing. Strength in 2 of the 3 areas and potential in the third are required	Entrance Audition/Initial Assessment of new students and transfers	A 5-point scale is used to assess potential in acting, singing & dancing; (5=Excellent, 4=Advanced, 3=intermediate, 2=Beginner, 1=Deficient) Number auditioning: Number accepted: Score: 2.5 required for acceptance	25 15	25 18	26 16	Faculty review for acceptance into program and scholarship consideration. 3.0 GPA also required for scholarship consideration
Demonstrate technical skills in singing, dancing, acting Demonstrate Basic Music Skills	Semester Juries (every semester-scores are averaged from all 3 areas) Assessment Meetings	Expectations: Freshman: Beginning/Intermediate Level/student demonstrates potential in all criteria (2.5 minimum-probation in areas below 2.5) Provide individual feedback for each student following juries (verbal, written & visual—video)	Fresh 2.5 (12)	Fresh. 2.5 (16)	Fresh. 3.0 (12)	Acting scores indicated need for more acting training early in the program. Acting II moved to 2 nd semester of Freshman year. Scores below 2.5 in dance required additional dance classes.
Demonstrate ability to sing in difference MT styles. Demonstrate continued growth in technical skills in singing, acting and dancing.	Sophomore Jury Sophomore Review	Sophomore: Intermediate Level/student shows growth in all 3 areas and is in good standing. Sophomore Review Requirements: Growth in all 3 performance areas, good academic progress, commitment to professional standards (3.0 minimum). Advised into appropriate degree: BFA, BA, non-major.	Soph 2.8 (11)	Soph. 3.0 (10)	Soph. 3.3 (16)	Acting scores again showed needed improvement. Reworked requirements for MT Scene Study to include more character analysis. Dance scores below 2.5 required additional dance classes

		Music Theatre Rubric				
Demonstrate continued growth in technical work in voice, dance & acting	Junior Jury	Juniors: Intermediate/Advanced Level/ Student demonstrates further growth and development in all areas (3.5 minimum) 2 nd semester request permission for Senior standing.	Junior 3.3 (7)	Junior 3.5 {10}	Junior 3.8 (10)	
Demonstrate audition techniques & skills	Senior Jury	Seniors: Advanced Level/ Student demonstrates advanced/pre-professional understanding of and development in all criteria	Senior 4.0 (5)	Senior 4.5 (9)	Senior 4.0 (5)	
Demonstrate artistic growth	Senior Concert	Performance Requirements: Character study (3 numbers from same character in show, 2 duets, 2 solos and 1 ensemble number. Students chose material, select cast, run rehearsals, publicize event. Written Requirements: Rehearsal Journal, Character Analysis, Self-Analysis	Senior Concert Scores: (4.0= A-)	Senior Concert Scores: (4.5=A)	Senior Concert Scores: (4.0 A-)	While all students have passed their senior concert (average score = 4.0), the student's written reports have consistently revealed problems with the rehearsal process. The faculty are reevaluating the process and making changes for next year.
Demonstrate communication skills	Exit Interview	Students review their college career, provide feedback about the process and discuss future plans w/ faculty				

Music Theatre Audition Form (Please Print)

revised 2/5/09

CONTACT INFORMATION *please print legibly*

Name _____
Address _____
City/State _____
Home Phone _____
Cell Phone _____
E-mail _____

Voice Type _____ GPA _____

Grade/School _____ ACT _____

Height _____ Weight _____ Age _____

Sex _____ Hair color _____ Eye Color _____

Performing Experience (or attach resume)

Role _____ Production _____ Where _____

Dance Training (how long) Tap _____ Ballet _____

Jazz _____ Modern _____ Dance Team _____

Voice Training (how long; teacher) _____

Play instrument Y/N _____ (which; how long) _____

Read Music? Y/N _____

Technical Experience:

Set _____ Costume _____ Lights _____ Props _____

(Over...)

WSU Musical Theatre Jury revised 5/11/15

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	_____

SOPHOMORE REQUIREMENTS TO CONTINUE AS MT MAJOR:

Name_____ Student ID_____ GPA_____

- _____1. passed Music Theory and Aural Skills I & II
- _____2. passed 4 MT Juries in good standing
(not on probation in 2 out of 3 areas)
- _____3. has successfully completed at least 2 entry level dance classes
- _____4. has successfully completed Acting I and Advanced Acting
- _____5. has demonstrated the commitment and discipline to continue

COMMENTS:

(student signature)

(date)

(faculty signatures)

**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:



WICHITA STATE
UNIVERSITY
GRADUATE SCHOOL

MEMO

Date: June 17, 2016
To: Rick Muma, Associate Vice President for Academic Affairs
CC: Rodney Miller, Dean of the College of Fine Arts
From: Dennis Livesay, Dean of the Graduate School and Associate Vice President
of Research and Technology Transfer *DL*
Re: School of Music 3-Year Program Review

This review is part of the 3-year review process of the School of Music at Wichita State University. As Dean of the Graduate School, my review and recommendations will be primarily limited to the Master of Music and Master of Music Education programs. I am very impressed by the quality of the assessment document, which is thorough, well-organized, and clearly written. The document tells a convincing story of high quality programs and excellent graduates. The external reputation of the School of Music is high, and alumni satisfaction results consistently beat national averages. Clearly, the School of Music is continuing to build upon its rich legacy, while also finding new ways to expand itself and integrate more fully into the Innovation University.

I offer the following as helpful suggestions:

- The document discusses graduate program growth in multiple places, including a wish to create doctoral programs. The School of Music faculty should consult with the Graduate School as early as possible because we will be able to assist with the planning and bureaucratic steps. Growth of master's programs and graduate certificates were also mentioned. I encourage you to be innovative in this process. For example, could you design a structure where certificates can be used as building blocks towards the master's degree? This modular approach is very attractive to students because it lowers barriers to entry. Additionally, it lead to a more customizable curriculum when a constellation of certificates is created where any two can stack together to satisfy the master's degree requirements.
- I applaud the School of Music's focus on updating the curriculum, assessment practices, and recruiting processes, which included a number of updates specifically targeting graduate programs. It is easy to use tough budget times as an excuse to not do anything new. This investment of time and resources will allow you to better capitalize on new opportunities when the budget improves.

- The quality of the assessment tools is very high, yet I did notice a couple places where adjustments should be made. GPA is not an appropriate tool for assessment. Instead, think of other tools that could provide the same intended holistic view, i.e. a series of rubrics that are collectively provide a global assessment.
- The document candidly discussed the difficulty in managing all of the School's assessment practices, and the needed for better faculty participation. I encourage the School of Music to appoint an "assessment Czar," meaning someone to oversee and coordinate all assessment activities. I fully realize that expanding job duties or hiring a new person in this budget climate is difficult, but assessment workloads will only continue to increase over time, and having a central authority will ultimately make everyone's life easier by streamlining the process.
- The data and discussion of employer demand and salaries is sparse, including a lack of differentiation between graduate and undergraduate students. While difficult and labor intensive, the School of Music should invest more effort into collecting and analyzing this data in the next round. On the flip side, the section of the document on the School of Music alumni accomplishments is truly impressive. At risk of repeating myself, I again applaud your thoroughness and the quality of your graduates. Great job!

Wichita State University

School of Performing Arts

Appendix C

THEATRE

(Performance and Design & Technology)

Learner Outcomes

WSU Theatre

2015

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.

Learner Outcomes	Assessment Tool	Target/Criteria	2012-13	2013-14	2014-15	Analysis
<p>Overall:</p> <p>Comprehend and demonstrate in areas of theatrical expertise through creative application in acting, management, directing, or design and technology.</p>	<p>Coursework & application during a theatrical production. Senior jury, annual juries, and portfolio review.</p>	<p>A 5-point scale is used for the numerical assessment. 5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient Criteria: Vocal & physical expression, preparation, energy/focus, dress, listening/reactions, emotionalism, professionalism.</p>	<p>Performance Students Freshmen (1) 4.3 Sophomore(5) 4.44 Junior (12) 4.3 Senior (2) 4.4</p>	<p>Performance Students Freshmen (0) n/a Sophomore(5) 4.1 Junior (3) 4.33 Senior (6) 4.46</p>	<p>Performance Students Freshmen n/a Sophomore(5) 2.92 Junior (5) 3.64 Senior n/a</p>	<p>Performance students performed well in the annual juries; however, they are only dealing with theatrical material. This needs to be changed to include commercial material and acting sides. The students need more emphasis in business, self-promotion, and knowing type. This will be emphasized in Advanced Acting and in a Business directed studies.</p>
<p>Demonstrate basic knowledge of theatre history and dramatic literature.</p>	<p>Coursework.</p>	<p>C or better in each course.</p>	<p>Designer-Tech Students Freshman (1) 2.0 Sophomore(6) 2.76 Junior (4) 2.52 Senior (4) 2.46</p>	<p>Designer-Tech Students Freshman (2) 3.06 Sophomore(3) 2.63 Junior (7) 2.85 Senior n/a</p>	<p>Designer-Tech Students Freshman (4) 2.25 Sophomore(3) 2.61 Junior (5) 2.47 Senior (1) 2.53</p>	<p>Technical students continue to have a variety of work in and out of the classroom. They have access to two different stages and a variety of shows.</p>
<p>Demonstrate the ability to analyze and interpret dramatic literature from either the actor's, designer's or technician's perspective.</p>	<p>Coursework & application during a theatrical production. Annual juries or annual designer/technician review.</p>	<p>C or better in each course.</p>	<p>Designer-Tech Students Freshman (1) 2.0 Sophomore(6) 2.76 Junior (4) 2.52 Senior (4) 2.46</p>	<p>Designer-Tech Students Freshman (2) 3.06 Sophomore(3) 2.63 Junior (7) 2.85 Senior n/a</p>	<p>Designer-Tech Students Freshman (4) 2.25 Sophomore(3) 2.61 Junior (5) 2.47 Senior (1) 2.53</p>	<p>Technical students continue to have a variety of work in and out of the classroom. They have access to two different stages and a variety of shows.</p>

<p>Performance Track:</p> <p>Utilize the body and voice effectively as the actor's tools of the trade.</p> <p>Be able to cut, rehearse, and perform a suitable audition material.</p> <p>Demonstrate self-promotion through a website and social media.</p> <p>Designer/Technical Theatre Track:</p> <p>Follow the steps in the process of theatre design or in the role of technician.</p> <p>Properly use the tools and materials of theatrical productions.</p>	<p>Senior jury.</p> <p>Senior jury.</p> <p>Senior jury; class.</p> <p>Website/social media.</p> <p>Senior portfolio review.</p> <p>All BFA Technical Theatre/Design Majors are reviewed annually by the Design Faculty and Staff.</p>	<p>A 5-point scale is used for the numerical assessment.</p> <p>5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient</p> <p>Criteria: Vocal & physical expression, preparation, energy/focus, work with partner, listening/reactions, emotionalism, professionalism.</p> <p>A 5-point scale is used for the numerical assessment.</p> <p>5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient</p> <p>Criteria: visual layout, oral presentation, overall impact of presentation, answering questions, readability, execution.</p>	<p>Senior Jury(2) 4.075</p>	<p>Senior Jury(8) 4.55</p>	<p>Senior Jury(5) 3.72</p>	<p>The senior juries were both lower than quality in the 2012-13 year than expectations. They lacked preparation that others have demonstrated in previous years. 2013-14 and 2014-15 the quality was much improved.</p> <p>Self-promotion needs to be stressed more: networking, social media, and branding. This will be covered earlier in Advanced Acting. Each upper division acting course will cover this more.</p> <p>The BA was re-worked during the 2013-14 academic year to be more flexible for students. Each BA student will present a capstone project in the senior year.</p> <p>Film work and voice recording needs to be emphasized in current coursework to better prepare students.</p> <p>The designer/technical students need to produce better quality work and reflect that in their</p>
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Consistently adhere to theatre safety guidelines.

portfolios. They also need business training. David Neville will offer a directed studies course dealing with business for these students.

Theatre Rubric

Learner Outcomes	Assessment Tool	Target/Criteria	Results	Analysis
<p>Overall:</p> <p>Comprehend and demonstrate in areas of theatrical expertise through creative application in acting, management, directing, or design and technology.</p>	<p>Coursework & application during a theatrical production. Senior jury, annual juries, and portfolio review.</p>	<p>A 5-point scale is used for the numerical assessment. 5= Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient Criteria: Vocal & physical expression, preparation, energy/focus, dress, listening/reactions, emotionalism, professionalism.</p>	<p>2015-16</p> <p>Performance Students (4) Freshmen (0) n/a Sophomore (4) 3.15 Junior (0) Senior (0)</p>	<p>All students in all programs: Theatre, Dance, and Music Theatre need more business training. We will take FA 301, an already existing course, and use it to teach all SPA students the business of Performing Arts. This will be a required Gen. Ed.</p> <p>The performance majors had difficulty with diction and projection in the Wilner Auditorium. This is a continuing issue that needs to be dealt with in the Voice and Diction courses we offer.</p>
<p>Demonstrate basic knowledge of theatre history and dramatic literature.</p>	<p>Coursework.</p>	<p>C or better in each course.</p>	<p>Designer-Tech Students (16) Freshman (1) 3.37 Sophomore (5) 2.69 Junior (7) 3.0 Senior (3) 3.21</p>	<p>Theatre History courses—THEA 623 & 624—will emphasize script analysis skills to further complement what the students are learning in THEA 228 Script Analysis.</p>
<p>Demonstrate the ability to analyze and interpret dramatic literature from either the actor's, designer's, or technician's perspective.</p>	<p>Coursework & application during a theatrical production. Annual juries or annual designer/technician review.</p>	<p>C or better in each course.</p>		<p>Each BA student will present a capstone project in the senior year. In addition, BA students will also be assessed just as the BFA students are. What will be assessed will be determined over the summer with representatives from Theatre, Dance, and Music Theatre.</p> <p>A film will be produced in the 2016-17 academic year as part of student preparation.</p> <p>Lighting classes incorporate a unit on film lighting to further students' education.</p>

Theatre Rubric

<p>Performance Track:</p> <p>Utilize the body and voice effectively as the actor's tools of the trade.</p> <p>Be able to cut, rehearse, and perform a suitable audition material.</p> <p>Demonstrate self-promotion through a website and social media.</p> <p>Designer/Technical Theatre Track:</p> <p>Follow the steps in the process of theatre design or in the role of technician.</p> <p>Properly use the tools and materials of theatrical productions.</p> <p>Consistently adhere to theatre safety guidelines.</p>	<p>Senior jury.</p> <p>Senior jury.</p> <p>Senior jury; class.</p> <p>Website/social media.</p> <p>Senior portfolio review.</p> <p>All BFA Technical Theatre/Design Majors are reviewed annually by the Design Faculty and Staff.</p>	<p>A 5-point scale is used for the numerical assessment.</p> <p>5=Excellent 4=Advanced 3=Intermediate 2=Beginner 1=Deficient</p> <p>Criteria: Vocal & physical expression, preparation, energy/focus, work with partner, listening/reactions, emotionalism, professionalism.</p> <p>C or better is expected for the portfolio review.</p> <p>Criteria: visual layout, oral presentation, overall impact of presentation, answering questions, readability, execution.</p>	<p>Senior Jury (3) 4.5</p> <p>Sr Portfolio (1) Grade: A</p>	<p>The senior jury has become more about putting together a show, which is problematic with setting rehearsals, getting reliable scene partners, and having technical support. Although they please the audience, the assessment should be analyzed.</p> <p>Possible solution: hiring an alum to come in and evaluate the seniors work (possibly all performance majors) and assess their progress based on the alum's experience in the entertainment industry. This could also be used for the technical/design theatre students.</p> <p>The portfolio reviews are interesting as they showcase what the student has done during their time as part of the program. The problem is in the presentations, which are riddled with apologies for being nervous, or not feeling prepared, etc. A course needs to be identified that will prepare these students for public presentations, which will assist in preparing them for interviews.</p>
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Jury Assessment

Name

Date 5/4/2016

Major BFA Performing Arts Theatre Performance

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

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

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

Senior Jury Assessment

Name

Date

Major BFA Performing Arts Theatre Performing

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

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

Please attach your senior jury program and resume.

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

Criteria	Scoring
Vocal expression	
Diction: Enunciation/Articulation	
Projection (volume appropriate to performance space)	
Physical expression	
Preparation	
Energy/Focus	
Work with partner	
Listening/Reaction	
Emotional expression	
Professionalism	

Notes

Score
Grade

DESIGN-TECHNOLOGY-MANAGEMENT YEAR END EVALUATION RUBRIC

Date: _____

Student Name: _____

Class: _____

AY: _____

GPA: _____

ID: _____

Assessed Quality	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
	Not able to see quantifiable work	Does not meet expectations. Requires improvement.	Slightly below expectations. Needs improvement	Meets expectations	Exceeds expectations
<u>Academics/Scholarship</u>					
Organizes and completes work on time and with detail	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Defines artistic, managerial & technical knowledge and skills	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Communicates ideas verbally & visually	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Demonstrates progress in artistic, managerial and technical knowledge and skills	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<u>Production Work</u>					
Organizes and completes work on time and with detail	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Communicates ideas verbally & visually	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Practices effective time management, organization & leadership skills	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Utilizes effective collaborative & leadership skills	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Accepts constructive criticism	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>

Applies artistic, managerial and technical knowledge and skills	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
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Wichita State University

School of Performing Arts

Program Review

Appendix D

Alumni Accomplishments

WSU SPA Alumni Working Professionally:

New York City/Chicago

- Julius Thomas (BFA MT 2004) *Motown, Porgy and Bess, Scottsboro Boy* (Broadway)
WSU Alumni Young Alumnus Award (2014)
- Daxton Bloomquist (BFA MT 2010) *Book of Mormon* (Broadway and National Tour)
- Taurean Everett (BFA Dance 2005) *Mama Mia* (Broadway) *Priscilla, Queen of the Dessert, Tarzan* (National Tours)
- Javier Perez Gomez (BFA MT) *Sideshow* (Broadway)
- Alex Stoll (BFA Dance 2005) *American Psycho, If/Then, Evita, West Side Story, Spiderman* (Broadway)
- Cody Proctor (BFA Theatre 2005) Actor, Chicago Shakespeare Theatre, Goodman Theatre, PBS *Civil War Series* (Chicago)

International and National Tours:

- Jen Bechter (BFA MT 2004) *Cinderella, Beauty and the Beast, Elf*
- Melanie Cadwell (BFA MT 2009) *International Disney Tour*, Performer
- Jacob January (BFA MT 2012) *Elf* National tour
- Joe Consiglio (BFA 2014) Cruise Line Ensemble
- Emily Pirtle (BFA 2015) *Holland American Cruise Lines* Headliner, Ensemble Member MTW, Music Director/Pianist for WSU *Violet and Spitfire Grill*

Regional Employment

Singer/Actors:

- Megan Gill (BFA MT 2014) Prairie Repertory Playhouse, Chicago
- Casey Ross (BFA MT 2007) Singer Actor in LA, Television commercials
- Mark Toland (BFA MT 2009) Magician, Illusionist, Chicago
- Emily Vargo (BFA MT 2015) "Blue Fairy" *Pinocchio*, MTWichita, Crown Uptown Dinner Theatre Wichita

Dancers:

- Kalina Bartlett (BFA Dance 2014), Madco Dance Company, St. Louis
- Rachel Boyajian (BFA Dance 2007) MFA, University of California-Cal Arts/ Los Angeles
- Lacey Frees (BFA Dance 2005) Owner, The Dance Studio, Paola & Louisburg, KS
- Shauna Martinez (BFA Dance 2007) *Diavolo Dance Theatre*
- Chris Montiel (Dance 2010) Freelance Choreographer, Chicago, Il.
- AJ Pflumm (BFA Dance 2012) Artistic Director of *Captiveflow Dance*, NYC
- Payton Rivet (BFA Dance 2007) Choreographer/Teacher Data's Dance Dynamics, New Orleans. LA

- Maurice Sims (MT & Dance) *The Aluminum Show* NYC & on tour, Choreographer Crown Uptown Dinner Theatre
- Maria Tate (BFA Dance) Aerialist *Portico Dans Theatre*, Tulsa, OK
- Madelin Weisfield (BFA Dance) Disney World, Florida

Actors:

- John Keckeisen (BFA Theatre Performance 2012) Music Theatre of Wichita, Forum Theatre Wichita, *Next to Normal* Syracuse, NY
- Cassandra Nuss (BFA Theatre 2012) Los Angeles, actor, model, singer
- Lauren Rust (BFA Theatre Performance 2011) LA Actress, *Body of Proof*-television
- Bailey Burcham (2014 Theatre) and Rachel Burcham (2014 MT) LA actors, performers Music Theatre Wichita (“Billis” South Pacific 2014), *Outspoken-Shakespeare in Shackles*, LA Rachel wrote original play *Campfire* produced at Studio C Artists in LA
- Greg Yoder (BFA Theatre Performance 2009) Voice work in LA animated movie
- Zack Powell (BFA Theatre Performance 2009) MFA Illinois State University, Utah Shakespeare Company, Folger Theatre, Washington D.C.

Technical Theatre students:

- Amanda Bowman (BFA Design/Tech 2012) Stage Manager, Music Theatre Wichita, Cincinnati Playhouse in the Park, Palace Theatre in the Dells
- Amber Creasser (BFA Design/Tech 2014) Costume Designer Music Theatre Wichita
- Brandon Holmes (BFA Design/Technical Theatre (2009) Production Stage Manager Light Opera of Oklahoma, Music Theatre of Wichita
- AJ Kellison (BFA Tech/Design) Technical Director, Music Theatre Wichita Nick Smith
- Maddie Nevins (BFA Tech/Design 2015) Assistant Lighting Designer, Music Theatre, Wichita, Production Manager, Music Theatre for Young People
- Abby Stroot (BFA Design/ Technical Theatre 2012) Costume Assistant for *Cirque du Soleil*

Recent Graduates:

- Alex Castaneda (BFA MT 2016) Singer/Actor *Hershey Park*, Hershey, Penn.
- Elizabeth Eckrote (BA English 2016) Costume Shop at Summer Repertory Theatre, Santa Rose, CA
- Anthony Gasbarre (BFA MT 2016) *Chicago* at New Theatre, Kansas City
- Jennie Hughes (BFA MT 2016) Open Jar Institute New York City, performer *Party of One*, Roxy’s, Choreographer: Forum Theatre, high schools in Wichita.
- Haleigh Kierl (BFA Dance 2016) Norwegian Cruise Line entertainer
- Liz Jarmer (BFA MT 2016) MTWichita 2016 Ensemble
- Max Wilson (BFA MT 2016) Roxy’s *Fly by Night*

SNAAP Report for Wichita State University

Mission: The Strategic National Arts Alumni Project (SNAAP) investigates the educational experiences and career paths of arts graduates nationally. SNAAP provides the findings to educators, policy makers, and philanthropic organizations to improve arts training, inform cultural policy, and support artists.

Who is Surveyed: All living arts graduates of institutions that participate in SNAAP are invited to complete SNAAP's online questionnaire.

Question	Quality	WSU %	SNAAP %
Overall, how would you rate your experience at this institution while pursuing your degree?			
UG	Good	41	40
	Excellent	51	51
GR	Good	50	38
	Excellent	44	53
If you could start over again, would you attend this institution?			
UG	Good	34	34
	Excellent	38	41
GR	Good	37	34
	Excellent	38	41
Satisfaction with instructors in classrooms, labs, and studios?			
UG	Good	31	38
	Excellent	56	52
GR	Good	36	36
	Excellent	55	53
Satisfaction with Academic Advising?			
UG	Good	42	37
	Excellent	32	25
GR	Good	33	35
	Excellent	38	33
How well did this institution prepare you for your further education?			
UG	Fairly well	25	25
	Very well	39	31
GR	Fairly well	25	16
	Very well	42	28
How much this institution helped you acquire or develop research skills?			
UG	Some	43	44
	Very much	31	30
GR	Some	37	37

	Very much	47	40
How much this Institution helped you acquire or develop technological skills?			
UG	Some	35	41
	Very much	19	28
GR	Some	28	39
	Very much	19	25
How much this Institution helped you acquire or develop artistic technique?			
UG	Some	24	33
	Very much	66	59
GR	Some	29	32
	Very much	66	53
How much this Institution helped you acquire or develop leadership skills?			
UG	Some	50	39
	Very much	22	26
GR	Some	37	39
	Very much	39	30
How much this Institution helped you acquire or develop teaching skills?			
UG	Some	29	32
	Very much	38	21
GR	Some	38	35
	Very much	52	38
Did you do the following while at this Institution? UG			
		81	69
		60	47
		4	17
		24	35
		46	61
Did you do the following while at this Institution? GR			
		91	80
		73	54
		8	12
		13	25
		42	55