

Comprehensive Program Review

DEPARTMENT OF THEATRE



March 2012

**EXECUTIVE SUMMARY
FOR THEATRE DEPARTMENT DEGREE PROGRAMS:
BA, BFA, and BS.ED**

The undergraduate degree programs offered by the Department of Theatre are accredited by both NCATE and NAST, the two leading evaluators of Education and Theatre programs, respectively. The courses offered across the degree tracks prepare theatre students for careers in theatre, for graduate studies, and for other career paths in which theatre studies are good preparation. The emphases upon collaboration, responsibility, interdisciplinary studies, personal growth and artistic expression, all contribute to future success in various careers.

Among the quality indicators which rank as **very strong** are Quality of Faculty, Quality of Teaching, Quality of Faculty Service, Quality of Curriculum, and Quality of Facilities and Equipment. The growth in the department is directly attributable to the strength in instruction and the impressive facilities in which students learn and practice. Faculty research/artistic endeavor beyond the institution is often difficult because of our reliance on their artistic work *within* department to such a demanding level. All faculty members are involved in the production work of the program, either in directing or in design and technical theatre. With additional resources (including either sabbaticals or faculty research monies), more research and creative endeavors might be expected outside the department.

Among our peer institutions, CSU Theatre is very strong. We consistently attract and graduate as many—and often more—students as our peers.

Department of Theatre retention rates are above the university average of 71.6%, based upon 5-year averages. Theatre Arts is 78.9% and Theatre Education is 83.6. Since reinstating the BA degree in Theatre Arts, we are channeling a greater number of students into that degree program while limiting the size of the BFA programs. We do not anticipate graduates in the BA program until 2012-13, but the overall growth in the department is already evidenced.

We remain the only USG institution to offer the BS.ED in Theatre Teaching, and this attracts many students from throughout the state, as well as creating ongoing connections with public educators who are products of our department.

The percentages would indicate that the Theatre Department graduate rate, by entering cohorts, is at about the same average as the university as a whole. In terms of percentages, the 5-year average rates for the programs are:

Theatre Arts	33.5%
Theatre Ed	41%
CSU	37.3%

These numbers fluctuate considerably during the five previous years, ranging from 20% to 43.8% in the Theatre Arts degree track for specific years, and from 20% to 60% in the Theatre Education track. (Again, the five-year average for Theatre Arts is 33.5% and in Theatre Education it is 41%.)

With the exception of one year (2008/9), the per capita instructional costs in the Department of Theatre have been trending downward for the past five years, from a high of \$6,711 in 2006/7. Cost per student in 2009/10 was \$4,928, which is higher than the institutional average in that same year of \$4,230 per student. (It should be noted that the institutional averages have been trending upward.)

The program remains **very strong** and is clearly viable. Factors leading to a positive conclusion include:

- ◆ Growth in numbers of majors
- ◆ A downward trend in per capita costs for instructional delivery
- ◆ 100% of professors possess a terminal degree in their fields
- ◆ Audition process for all degree tracks increase selectivity and quality
- ◆ Enrollments and graduation rates often higher than peer institutions
- ◆ State-of-the-art performance and production facilities
- ◆ Only program in the state system to offer BS.Ed in theatre education

There is always room for improvement in each area of the overall program. Suggestions include:

◆ **Facilities.** While performance and production facilities are outstanding, instruction spaces are somewhat worse for wear. Some of these concerns are nothing more than cosmetic in nature (flooring, paint, soundproofing, etc.), but others are more substantial. Equipment in the scene and costume shops needs to be regularly repaired and/or replaced. Budgeting on the university/college level will need to take into account the need to repair and replace. The Dance studio has never been outfitted with ballet Barres and mirrors.

Additional studio space is needed. At a bare minimum, one additional space in which acting classes, movement classes, and scene rehearsal is required.

◆ **Instruction and Curriculum.** The faculty has been diligent in updating and revising curriculum to meet the needs of multiple degree tracks that all share common courses. Each area has reworked degree requirements over the past several years. The re-activation of the BA degree will eventually channel students into an acceptable program of study instead of increasing the size of the BFA degree which—by its very nature—should remain small and selective. More changes will need to address overcrowding in certain courses.

A continuing question for our program (and other programs) is if we should offer a degree in Musical Theatre. While we are able to cobble together most of the components out of existing courses for interested students, we do not have the faculty or resources to offer Musical Theatre as a degree track. We can only speculate what offering such a degree would mean, but the evidence points to attracting many students who do not currently intend to attend CSU. (These students typically attend peer institutions with the degree.) Expanding our numbers would mean reassessing CORE theatre courses and our ability to cover these with current instructors. Dance faculty would be needed and, in fact, it is unlikely we could proceed without at least a minor in dance. The School of Music would have to commit instructors to required courses in voice and in theory. Creating a Musical Theatre degree cannot be a departmental initiative alone; it would require resources at the college and university levels.

List of Recommendations for Improving Program Quality

◆ Faculty Support. Resources supporting faculty scholarship and creative endeavor remain very low. As CSU, and other universities like it, continue to increase the requirements for such activities, resources need to follow.

◆ Additional Studio/Rehearsal space.

◆ State money in the budget for staff (especially the Marketing Coordinator, who is currently being paid mostly out of Foundation monies).

List of Recommendations for Improving Program Productivity

◆ Our student population numbers has already been maximized. Required classes on the lower-division level are full and faculty loads preclude adding sections. Most of our improvement needs to take place on the front end of the process. We are carefully screening applicants through audition and interview. We also believe this will increase retention and related concerns.

Conclusion:

The Degree tracks offered by the Department of Theatre at Columbus State University are all clearly viable.

DEPARTMENT OF THEATRE SELF-STUDY

Section One – Program Background and Overview

I. Brief Program Overview

The Department of Theatre at Columbus State University (CSU) maintains a curricular program and training in theatre and offers a Bachelor of Fine Arts with a major in Theatre, a Bachelor of Arts in Theatre, as well as a Bachelor of Science in Theatre Education; is a non-profit member of the University System of Georgia and as such is authorized to grant degrees; has new facilities and equipment commensurate with the needs of its educational program in theatre; has library space and resources commensurate with the needs of the educational program in theatre; and clearly describes and publishes literature pertaining to the above and to policies regarding admission and retention of students, the institution's evaluation of progress, and tuition, fees and other charges on the University System of Georgia's website, www.usg.edu, on the Columbus State University's website, www.columbusstate.edu, and/or in the *Columbus State University 2011/12 Catalog*, among other sources.

The Department of Theatre is fully accredited by the National Association of Schools of Theatre (NAST). The last on-site evaluation was accomplished in 2007 and we are anticipating the next evaluation in 2012/13. Much of the descriptions of the physical complex, equipment, and related material in this report are derived from the 2007 self-evaluation for NAST.

The Department of Theatre, whose Theatre Education program is part of the NCATE accreditation, has offered a baccalaureate degree since its creation in 1969. Throughout its forty-three years of existence, its faculty members have been and continue to be qualified by educational backgrounds and professional experience for their specific teaching assignments and production duties. The mission of the department, course schedules, degree progress sheets, brief faculty data, the annual schedule of plays and other pertinent information about the department are published in the department's printed information, in the *Columbus State University 2010-2011 Catalog*, on the CSU website, www.columbusstate.edu, and on the CSU Department of Theatre website, <http://theatre.columbusstate.edu/>.

1. Mission, Goals, and Objectives of Columbus State University

In addition to the University System of Georgia Mission Statement and the Core Mission Statement for State Universities, Columbus State University has the following select Vision and Mission as established in 2009:

Vision

Columbus State University provides world-class education and assures student success through creative inquiry and community, regional, and global partnerships.

Mission

To achieve academic excellence through teaching, research, creative inquiry and student engagement.

To achieve excellence in the student experience and prepare individuals for a life of success, leadership, and responsibility through community awareness, engagement, and service to others.

To achieve recognition as a leader in community development, regional economic development, and public-private partnerships.

*Furthermore, CSU has identified numerous Values and Goals (with Objectives), which can be found on the website (http://www.columbusstate.edu/aboutus/strategic_plan.php#mission), but which are somewhat **condensed** here to demonstrate areas that are clearly reflective of the mission and goals of the Department of Theatre:*

Values

Excellence – Commitment to best practices in teaching and learning, scholarship and creative activity, student engagement, cultural enrichment and campus environment.

Engagement– Active civil participation by students, faculty and staff in the university experience.

Creativity – The pursuit of distinction through inquiry and innovation, challenging convention and focusing on solutions.

Servant Leadership – Effective, ethical leadership through empowerment and service.

Inclusion – Fostering and promoting a campus that embraces diverse people, ideas, views, and practices.

Sustainability – Commitment to behaviors that recognize and respect our environmental context.

Strategic Goals and Objectives

Goal One: Achieve excellence in undergraduate and graduate education to meet student and community needs.

Objectives:

- Pursue and maintain national accreditation for all eligible undergraduate and graduate programs.
- Develop and expand student and faculty opportunities for international programs, study abroad, and the Spencer House.
- Develop, promote and reward faculty/staff performance and achievement.
- Create a College of the Arts that is recognized as a leader in its disciplines.
- Strategically develop and grow graduate programs.

Goal Two: Increase enrollment to 10,000 students by fall 2011.

Objectives:

- Improve retention, progression and graduation rates.
- Enhance quality of campus life and student academic support services.
- Recruit better academically qualified undergraduate and graduate students.
- Expand honors and servant leadership programs.
- Expand the utilization of the RiverPark campus to accommodate a greater number of students.

Goal Three: Create more partnerships with academic institutions, government agencies, and businesses consistent with the university's mission.

Objectives:

- Improve working relationships with local schools and educational systems on all levels.
- Encourage, expand, and enhance partnerships with community entities.

Goal Four: Increase external funding and recognition.

Objectives:

- Increase sponsored research, grants, and contracts.
- Increase private funding.
- Expand alumni programs and engagement.

Goal Five: Provide a best-in-class technology platform and information-based services.

Objectives:

- Inspire faculty/staff to use leading-edge technology.
- Promote the libraries to be the premier information resource for CSU community (students, faculty and staff).

2. Mission, Goals, and Objectives of the Department of Theatre

In 1969, Columbus State University, then Columbus College, began offering the Bachelor of Arts degree with a major in Drama. Originally, the drama program was housed in the Fine Arts Division at Columbus College. In 1980, the Drama Department began offering a BA degree with two tracks: the BA for those students who planned to go into higher education, professional, or community theatre, and the BA with K-12 Teacher Certification for those students planning to go into public school teaching. The growth and changes in the degrees offered have been a direct result of the department's growth and mission.

Mission Statement

- The mission of the Department of Theatre at Columbus State University is to educate students in the collaborative art of theatre by preparing them for professional employment, careers in theatre education, and graduate study. The course of study teaches the craft and artistry of acting, directing, design, technical, and educational theatre. The professional and energetic faculty encourages students to experiment, explore, and discover in a supportive yet challenging environment. CSU productions serve as a laboratory where students practice classroom theories, test analytical skills, and undertake cooperative endeavors while promoting the creative act of theatre. Theatrical seasons are selected to provide the student with the opportunity to experience plays from a range of periods and genres presented in a variety of production styles for both adult and young audiences. The CSU Department of Theatre seeks to enhance the quality of life for the university and metropolitan communities by sharing our student's growth and development through our eclectic theatrical productions.

Expected Outcomes: Theatre graduates will be able to demonstrate:

- General knowledge of all areas of the theatrical process,
- Knowledge of the theatre history and appreciation for dramatic literature of western civilization,
- Knowledge and proficiency in theatre design and technology,
- Knowledge of and proficiency in acting and directing.
- BSEd graduates will also be able to demonstrate knowledge of and proficiency in the methods of teaching theatre.

(CSU 2007-2008 Catalog, p.116)

The offerings of the Department of Theatre support its stated mission. During the 1997-1998 academic year, while preparing for semester conversion, the department, now the Department of Theatre at Columbus State University, requested that its degrees be changed to correspond with the degrees offered by the other fine and performing arts programs at CSU: that the BA be eliminated and a Bachelor of Fine Arts (BFA) be offered to reflect the performance/production-based structure offered in the department, and that the theatre education degree be changed from a track within the BA to a BSEd to coincide with other CSU teacher education programs.

Subsequent to the actions described above, in 2006 the department determined that it would be beneficial to restore the BA degree and limit enrollments in the BFA, creating both a viable and sustainable liberal arts degree (BA) and limiting enrollments in the more professionally-oriented BFA.

Section Two – Indicators of Program Quality

II A. Quality of Faculty

Very Strong. The faculty include the department chair (with a $\frac{3}{4}$ reduction in load for administrative duties), 8 tenured or tenure-track professors, 1 lecturer, and 1 part-time faculty member, for total of 10 full-time and 1 part-time ALL with terminal degrees: 3 PhD and 8 MFA.

- 1. Qualifications:** All 10 full-time faculty and the part-time faculty member within the Department of Theatre have appropriate degrees and experience for their areas of assignment.

Becky Becker, Larry Dooley, Kate Musgrove have PhDs (and Musgrove has an MFA as well).

Kim Garcia (part-time), Steven Graver, Krystal Kennel, Brenda May Ito, Lawrence McDonald, Tim McGraw, Scott Parker (lecturer), and David Turner all have MFAs.

- 2. Number and Distribution:** All full-time tenure-track faculty advise students and serve on departmental, college, and university committees.

Very few adjuncts with appropriate degrees are available to the department from the immediate area, but there are exceptions. For the past two years, since 2010, Jeff Weber (MFA) has designed sets and taught general education courses. Haley Rice (MFA) taught performance courses until 2012.

Satisfactory. Limited resources are available for faculty development. Some travel funds are available through the department, the college, and the university for professional development and scholarship, but much of the departmental travel budget helps support recruiting at various conferences around the state. Faculty have been successful in obtaining grant monies, and some of their activities are included in sections II B, C, D, and E, below.

Below Average. Diversity of the faculty is good in terms of male and female representation, but minority representation (non-existent) needs improvement.

Program Improvement Plans. The department recently added a new position in Theatre Voice and Movement, which was greatly appreciated in a time of financial distress. Furthermore, we are looking to add another position in Tech/Design to alleviate some of the burden on the faculty and improve the course offerings in the upper-division Tech/Design areas.

Very Strong. Throughout 2011/12, the faculty developed new tenure and promotion guidelines (“Standards of Excellence”) which are attached as an appendix to this report.

II B. Quality of Teaching

Very Strong. Faculty are evaluated by students in their classes and all faculty are committed to advisement. Because of the carefully sequenced course requirements in all our programs, faculty all set office hours for advisement before registration in each term. The chair is unaware of complaints of unsatisfactory advisement, and our students move through the programs successfully.

An academic handbook, compiled by the department, is made available to all incoming theatre majors. This manual contains information specific to the requirements and expectations of the Department Theatre above and beyond those stated in the university catalog. While it repeats some material such as mission statements, general admission requirements, departmental degree programs, the handbook covers the following additional topics:

- Purpose of Handbook
- CSU Theatre Faculty
- Time line – general goals to be accomplished during freshman, sophomore, junior, and senior years.
- Departmental Expectations and Procedures – comportment and participation.
- Student Assessment
- Facilities – spaces used by Department of Theatre
- Organizations – on campus and regionally, applicable to theatrical experience
- Sample Forms – includes both university and departmental forms specific to the participation and completion of required work in a degree program, as well as applications for honors

This manual can also be found on the Department of Theatre website. Updates are made to it every year online and the updated version is made every year for incoming theatre majors and is the text for the course First Year Seminar.

All faculty must establish a record of excellent teaching, demonstrated at evaluation time by a teaching portfolio. The portfolio materials should be brought into focus by a narrative that includes a self-assessment, a statement of teaching philosophy, and a statement of goals for the next evaluation period. All student evaluations must be included for each semester. In addition, faculty must show evidence that document at least four of the following criteria:

- 1) Effective syllabi and class materials.
- 2) Peer review of teaching materials;
- 3) Peer classroom visitations;
- 4) New curriculum development;
- 5) Introduction of new technology and/or techniques into the classroom;
- 6) Examples of outstanding student work as a result of class assignments;
- 7) Participation in teaching-related conferences and seminars;
- 8) Honors, awards and other recognition in the area of teaching;
- 9) Evidence of writing requirements in all courses;
- 10) Evidence of student learning and achievement such as exam results, major creative or research projects;
- 11) Consistent, positive student evaluations;
- 12) A pattern of innovative teaching;
- 13) Distribution of grades which is consistent with the quality of student achievement.

In addition, the chair of the department will observe the instructor in the classroom a minimum of once per year. This visit will be announced in advance and scheduled in coordination with the instructor. If additional visits are deemed necessary, they will be discussed with the individual faculty member.

Of the eight faculty evaluations completed by the chair in 2012, at the time of this report, the majority of theatre department faculty scored very high in the student evaluations. It is noted throughout the chair's annual evaluations that six faculty members consistently scored above 4.5 (out of 5), with many 4.9s. Two faculty members scored consistently within the 4.4 to 4.7 range, and only one of those two had students who gave them low scores in particular categories. Overall, students express admiration and appreciation for the level of teaching within the department. Most faculty receive enthusiastic comments, which include:

-Awesome and terrific

-"...extremely unbiased and open communicator" and the instructor is "very open and encourages questions."

-Perfect and the reason I came to CSU (Acting program)

What is especially worthy of note is that the student comments are positive across the curriculum and not limited to one particular area (e.g., Performance v. Historical Studies, Technical Theatre v. Voice/Movement, or even Lower-Division v. Upper-Division). There is a general level of satisfaction with the quality of teaching in the department that seems to transcend individuals and/or programs.

It is also significant that two professors in the department (Becker and Musgrove) are recent recipients of the CSU “Outstanding Teacher of Writing” awards, which are administered by the CSU QEP committee.

As a department, we continue to struggle with how to fairly and consistently evaluate faculty participation in the theatre production program. Faculty designers and directors are granted reassigned time for their production work, and we certainly view production work with students as the “lab” in which classroom instruction is put into actual practice. As such, faculty design and directing are each continuations of our teaching and are evaluated as such. However, some of the evaluation of production work also slips into (and belongs in) “Creative Endeavor and Research.” Whatever the precise formula ends up being, the strong production program of the department is certainly evidence of strong teaching as well.

Recruitment.

Very Strong. The department is committed to active recruitment and attracting artistically gifted and academically capable students. Although faculty are often designated by their areas of expertise (tech, design, academic, performance, etc.), all are engaged in recruiting for the entire program.

Since 2007, we have been hosting the annual Georgia Thespians Conference, which brings nearly 4,000 Georgia High School students (3,800+ in 2013) to the Riverpark campus for three days of workshops, performances, recruiting, and related activities. Having the students on campus to see our facilities and interact with our students and faculty has been an enormous boon to our program. It also means that we commit enormous resources to making the conference a success. Student volunteers organize and manage each of the venue spaces, which include not only departmental facilities but the Trade and Convention Center, Springer Opera House, and the RiverCenter.

Program Improvement Plans. Auditioning and tracking remain constant issues for our consideration and planning. We are somewhat limited in adding student numbers to our programs without increased performance opportunities or faculty to teach the upper-division and applied courses.

The BFA Performance track is a necessarily small and selective program. We have decided to admit many more students into the BA track, which is not what all of them hope for or audition for. We clearly lose some students who prefer the BFA degree. We are working hard to encourage them to stay with the BA program, but it is a battle, especially on the front end of the process. Once they are here, the indicators are that they are satisfied with their performance and

academic opportunities. The auditioning process is something the faculty are re-evaluating on a regular basis.

II C. Quality of Research and Scholarship

Above Average. Especially in light of limited resources and 12-hour teaching loads. Because so many of our faculty are active participants in the production program of the department, the lines between Research/Creative Endeavor and Teaching are often blurred. A word about the production program and faculty endeavor:

The department presents 7 fully-realized public productions each year. (That number increased by one in 2010/11, when it was determined that more opportunities for our students were needed.) 2 of these are youth theatre productions that travel the state throughout the fall and spring semesters and are seen by approximately 35,000 to 50,000 elementary-aged school children per year. 5 other productions are fully directed, designed and built by faculty, who supervise students in many of these roles. The amount of time necessary is calculated into teaching load, but certainly at the low-end of actual time required.

The backbone of the academy is the faculty, and its members maintain excellence by living lives of scholarly and creative inquiry. The broad area called Faculty Growth and Development encourages faculty members to renew their professional interests through research, creative endeavors, seminars, conferences, and learning opportunities of all types. Competence in this area means sustaining a record of scholarly and/or creative activity.

The Department of Theatre recognizes theatrical production as a form of publication. As is the case with more standard modes of publication, some experiences are more meritorious than others. Working in a professional situation carries more weight than participation in college productions. Participation in theatrical festivals where productions are adjudicated by colleagues from other institutions elevates the work to the level of a juried publication.

There are many ways for faculty to document professional development. The following are provided as examples:

- 1) Publication, including theatrical production;
- 2) Scholarship generated for theatrical production, including research, models, renderings, promptbooks, analyses, etc.;
- 3) Maintaining membership and attending meetings of academic societies;
- 4) Subscription to scholarly theatrical/journals
- 5) Reading lists of plays, theoretical and historical books and materials
- 6) Presentations to state, regional, national and international academic or theatrical societies
- 7) Participating in workshops which enhance skills and knowledge
- 8) Presenting workshops for colleagues
- 9) Grants, contracts and travel related to courses taught

Recent Attendance at Conferences:

- Kennedy Center American College Theatre Festival (McGraw, Regional)
- USITT -- Tech Theatre Org -- (Kennel, Parker)
- Lighting Designers International –LDI- (Kennel, Parker)

Current Membership in Professional Organizations:

- Georgia Thespians (McGraw, Board)
- Junior Thespians, Georgia (McGraw, Board)
- Columbus Symphony Orchestra (McGraw, Board)
- SouthEastern Theatre Conference –SETC- (Ito, respondent)
- Amer. Assoc. Theatre Educators –AATE- (Ito, state rep)
- Georgia Theatre Conference (Graver, Board)
- Actors Equity Union (McDonald, Turner)
- Georgia Council on the Arts Grant Review Panel (Musgrove)

Examples of Recent Artistic Endeavor/Research

- Ohio Light Opera (Kennel, Lighting Design for up to 7 shows, summers)
- Presentation: “Going Live: The Politics Behind Nigeria’s Movement from Theatre to Film” Association for Theatre in Higher Ed –ATHE- (Becker)
- Presentation: “Rebuilding Theatre Audiences Begins with Science?” Southeastern Theatre Conference, (Becker)
- Theatre Symposium Presentation at Furman U. “Nollywood—The Death of Nigerian Theatre (Becker)
- “Moving Wor(l)ds: An Interview with Tess Onwueme” West African Theatre and Performing Arts Journal, Inaugural Issue (Becker) June 2011.
- Artistic Director, Sherlock’s Mystery Dinner Theatre, Columbus (Musgrove)
- Chair for Panels: 1) Setting up Shop; 2) There’s an App for That; and 3) Analog Sketching for the TD, USITT National Conference (Parker)
- Awarded designation “Practitioner” by the Lessac Training and Research Inst. (Turner)

Departmental Artistic Endeavor

- 7 productions annually, directed and designed (lighting, sets, costumes, and sound) by faculty and/or student advisees

II D. Quality of Service

Very Strong. The Department of Theatre values the service its faculty members provide to the department, the university and the community, and wishes to make every effort to recognize each faculty member’s efforts in this area. Departmental service is a high priority. Beyond their duties in the department, faculty members should establish a record of service that is meaningful, reasonable and of their choosing in the university and community. Such service should be in concert with the mission of the university and be related to a faculty member’s expertise. As is the case with scholarship, some service activities are more meritorious than others. The most meritorious are those that involve major time commitments and show clear evidence of positive impact. Quality of service is the main criterion; the sheer number of service items a faculty member lists is not, by itself, meaningful.

There are many ways for Department of Theatre faculty to document professional services. The following are provided as examples:

- 1) Providing academic and career advising to students;
- 2) Mentoring students outside of the classroom;
- 3) Serving on department, college or university committees;
- 4) Providing administrative services and/or leadership to department;
- 5) Mentoring junior colleagues;
- 6) Providing professional services (fee or pro bono) to community organizations

In addition to service to professional organizations (examples in section IIC), all faculty are involved in service to the Department, COA, and University.

Examples of Recent CSU service:

Becker (QEP Rep, COA Post-Tenure Comm., COA Dean Search, COA Exec Comm.)
Dooley (COA Dean Search, Univ. Advancement Search, Univ. Student Eval, Faculty Senate)
Graver (COA Awards Comm., Univ. Safety and Facilities, Coordinator of Playwriting Comp.
Kennel (Univ. Academic Standards, Univ. Awards Research/Scholar., COA Awards)
Ito (MS.Ed Grad Director, Art Faculty Search, Faculty Senate, COA Faculty Grants)
McDonald (Univ. Curriculum Chair, COA Curriculum)
McGraw (Advisor Theatre Honor Frat (APO), COA Post-Tenure, Dept Faculty Search)
Musgrove (COA Dean Search, Univ. RPG Comm., Dept. Faculty Search Comm.)
Parker (Not required until this year. Lecturer Position.)
Turner (Univ. Curriculum Comm., COA Awards Comm.)

Because of the ongoing production and recruitment schedule within the department, all faculty meet each week as a department, participate in Discovery Days, help coordinate recruitment at Georgia Thespians and Georgia Theatre Conference. There are numerous *ad hoc* assignments within the department in which all faculty are expected to participate.

II E. Quality of Faculty and Student Achievements

Very Strong.

Each year, faculty and students actively pursue excellence. Very recent examples include those listed below.

Perhaps it is because of the “public” nature of what so many of our faculty and students are engaged in, but there have been numerous and significant achievements in this area.

Student accomplishments are both in academics and in performance.

- Melora Slotnick CSU Phi Kappa Phi Fellowship nominee
- Dylan Bollinger selected as the regional winner of the Kennedy Center American College Theatre Festival for Stage Management, and attended the Washington, D.C. festival

- Jessica Hill (and scene partner TK Habtemariam) selected as the regional winner of the Kennedy Center American College Theatre Festival for Acting, and attended the Washington, D.C. festival
- Libba Beaucham won first place in the Towne Street Theatre's 10 Minute Play Festival in Los Angeles, California

Faculty are active in both scholarship, grants, and artistic endeavor.

- Brenda May Ito: \$12,000 Callaway grant for children's theatre productions
- David Turner and Krystal Kennel, both received workshop grants to attend the CSU Faculty Workshop in Oxford
- Larry McDonald performed in Tracy Letts' *Superior Donuts* at the City Equity Theatre in Birmingham, Alabama
- Becky Becker was invited to attend and review Shakespeare's *Pericles* at the Globe Theatre in London
- Kate Musgrove and Becky Becker selected as CSU "Outstanding Teachers of Writing Award" which includes a cash prize
- Scott Parker Scott Parker article on "Seeing the Light" appeared in DRAMATICS magazine
- David Turner received a \$3,445.00 award for his project "Stage Combat Supplies" from the CSU University Grants Committee

II F. Quality of Curriculum

Very Strong.

ALL FOUR DEGREE TRACKS ARE CURRENTLY ACCREDITED BY NAST.

Bachelor of Arts in Theatre. This is a program designed to study a broad base of theatre subjects within a liberal arts curriculum. The program provides a generalist study of the fundamentals of theatre through historical, theoretical and practical classroom work that is applied through the student's active participation in theatrical production. The combination of theoretical and practical experiences provides students with the opportunity to become proficient at evaluating and critiquing theatrical production and assists them in cultivating an informed opinion about issues of quality in the arts. This degree is not intended as professional study, but rather is crafted for students who wish to acquire a general understanding of the basics of theatre within the larger context of academic inquiry.

The BA in Theatre falls well within institutional and NAST Standards for a liberal arts degree in theatre. Students are required to complete courses to meet the General Standards and Guidelines for Liberal Arts Degrees in Theatre as outlined below. All students are required to receive a grade of "C" or better in order to receive credit toward graduation with a degree in theatre. In addition to standard modes of delivery in traditional classroom settings, the Department of Theatre sponsors and encourages a variety of off-campus educational opportunities for its students including study abroad in England, Germany, Italy (upcoming in 2012) and regular trips to New York City, Alabama Shakespeare Festival, and Atlanta area theatres.

Bachelor of Fine Arts in Theatre – Performance Track: The Bachelor in Fine Arts Program with an emphasis in Performance is designed for the serious student who seeks to undertake intensive training in the study of acting and directing. The core of the program consists of courses in acting, voice, movement, and directing. The acting/directing core is augmented by a generalist study of the fundamentals of theatre through historical, theoretical and practical classroom work that is applied through the student's active participation in theatrical production. The combination of theoretical and practical experiences provides students with the opportunity to become proficient at evaluating and critiquing theatrical production and assists them in cultivating an informed opinion about issues of quality in the arts. The goal of the program is professional preparation for a career in theater.

The BFA in Theatre falls well within institutional and NAST Standards for a professional degree in theatre. Students are required to complete courses to meet the General Standards and Guidelines and all students are required to receive a grade of "C" or better in order to receive credit toward graduation.

Bachelor of Fine Arts in Theatre – Design and Technology: The Bachelor in Fine Arts Program with an emphasis in Design and Technology is designed for the serious student who seeks to undertake intensive training in the study of both the creation and implementation of costume, scenic, lighting and sound design for the stage. The core of the program consists of courses in basic design concepts, fundamentals of technical theatre and costume construction, period styles, stage management as well as sound, lighting, scenery and costume design. The design/technology core is augmented by a generalist study of the fundamentals of theatre through historical, theoretical and practical classroom work that is applied through the student's active participation in theatrical production. The combination of theoretical and practical experiences provides students with the opportunity to become proficient at evaluating and critiquing theatrical design and production and assists them in cultivating an informed opinion about issues of quality in the arts. The goal of the program is professional preparation for a career in theatre.

The BFA in Theatre falls well within institutional and NAST Standards for a professional degree in theatre. Students are required to complete courses to meet the General Standards and Guidelines and all students are required to receive a grade of "C" or better in order to receive credit toward graduation.

Bachelor of Science in Education (Theatre Education) On completion of this program, the student is certified to teach kindergarten through twelfth grade theatre in Georgia. Students acquire a broad base of theatre study to include theoretical, historical and practical applications. By their junior year of study, students begin to specialize in the education and theatre education courses

CSU is the only public university in the state of Georgia that offers the Bachelor of Science in Education (BSEd) in theatre education. Consequently, course enrollment comes from across the state. We also acquire several transfer students each year who want the BSEd. These transfers

come from several junior colleges as well as four year institutions. Besides these undergraduates, we have post-baccalaureate, non-degree-seeking students who are working toward teacher certification, most of whom are on a three-year provisional certificate from the state.

Each degree in the Theatre program differs in its area of emphasis, from design and performance to education and historical/critical studies, but all degrees are grounded in a broader liberal arts agenda. Because of our insistence on the “comprehensive” vs. “conservatory” approach, the general learning outcomes for each degree are similar and all-encompassing.

Student Learning Outcomes for the BA, BFA, and BS.Ed degrees are reassessed and specified in the Annual Program Review and Improvement Report, and include:

- Involvement in the creation and presentation of public performances in theatre
- Understand basic production processes such as acting; directing; stage, costume and lighting design; and basic technical operations related to productions
- Become familiar with and develop competence in a number of theatre techniques
- Become familiar with the historical and cultural dimensions of theatre, including the works of leading playwrights, actors, directors, and designers both past and present
- Understand and evaluate contemporary thinking about theatre and related arts
- Make informed assessments of quality in works of theatre
- Develop visual and aural perceptions related to theatre performance as well as a structured approach to the use of language in playwriting and the resultant script

These outcomes are built into specific courses across the departmental curriculum. All students take courses in Historical and Critical studies, Basic Design and the Fundamentals of Tech Theatre, and courses related to Stage Management, Acting, Directing, and related performance studies.

In general terms, a comparison can be made between the CSU Theatre program and peer institutions. (This is not meant to be a specific and detailed comparison, but, rather, one of emphasis.) Other programs the size of ours will sometimes offer either the BA or the BFA degree. (Until recently, we offered only the BFA. Years ago, we offered only the BA and BS.Ed degrees.) Each degree has its strength and its limitations, in our opinion. The BA is comprehensive and often flexible in terms of students selecting upper-division courses and emphases. The less in-depth focus on particular “methods” of actor training, as you find in the BFA, may negatively affect the performance program. However, the openness of the BA degree to coursework across disciplines may positively affect scholarship. The BFA requires increased credit hours in the degree and can lessen cross-curricular exploration.

The CSU theatre department is more of a hybrid, offering both the BA and BFA degree. This also means that there is some necessary give-and-take in order to better serve the students and the program. Our BA does allow for advanced studies in acting and active participation in the production program. Our BFA includes more courses outside of the specified degree program (performance or technical theatre) that might be found in other such degree programs. Again, this is one reason we think of our program more in terms of the liberal arts than of a conservatory approach. We are satisfied that having both programs ultimately attracts a greater range of students and allows for greater exploration for those in the program.

We are the only public USG institution to offer the BS.ED degree and, therefore, a complete comparison is not possible. It is the case that a student in Georgia can become certified in public education and, subsequently, achieve a specific certification in Theatre Education. The difference is mainly in content and comprehensive

exposure. A BS.ED in Theatre Education ensures coursework across the theatre curriculum and specific methods courses taught in our department.

II G. Quality of Facilities and Equipment

Very Strong

The Department of Theatre has been in new facilities since January 2007. These new facilities include the Yancey Center at One Arsenal and the Theatre on the Park, renamed **Riverside Theatre Complex** in 2012.. The Yancey Center houses Theatre and Art Department offices, Theatre Classrooms, and both Student and Faculty Lounges. The Riverside Theatre Complex takes up just half of the new building which also houses the Corn Center for the Visual Arts. The Theatre on the Park houses two main performance spaces, a classroom lab/performance space, scene shop, costume shop, storage as well as a box office and catering kitchen/concession stand. Additional classrooms used by the department are two university classrooms on the third floor of One Arsenal, used primarily for lecture-style classes.

In general, the state of the Department of Theatre's facilities, equipment, and safety is greatly improved. Thus far the new facilities and equipment have allowed for more challenging shows and in-depth classes. The Department of Theatre's new facilities in the Yancey Center and Riverside Theatre Complex are substantial, clean, and have ample lighting.

There is one lecture-style, smart Theatre classroom and the two university classrooms, perfectly sized and equipped for the courses held in it, including Theatre Appreciation, Theatre History, Stage Management, Script Analysis, and Basic Design. It was an issue in the past not having ample classroom space to teach Theatre Appreciation, but that issue has been resolved with the lecture-style, smart Theatre classroom. One section of the course is taught in this classroom, while all the other sections are taught as a part of General Studies on Main Campus. Most classrooms are almost equipped with the necessary furniture and equipment. The Acting Studios have new flip forms and rehearsal cubes/furniture. The Dance Studio is to have a new dance floor installed at a future date. The Computer Lab has 20 new computers with the Adobe Suite (drawing and desktop publishing), Vectorworks (drafting), WysiWig (lighting design/drafting), MS Office software, and Internet access. There is also a working printer in the Computer Lab for students to use. They must supply their own paper and it's still being determined where the money will come from to replace the printer ink cartridges; it may become a small required lab fee.

There are twelve offices relatively the same in size, one of which is currently unoccupied. All offices have a new desk with filing drawers, chairs, and a computer. The size and location of the library/conference room is excellent and communicates a professional and efficient atmosphere. The size of the main office is large and more useful than the previous space, and the workroom allows for more than one person to work at a time.

The dance studio is need of improvement. Ballet Barres and mirrors need to be installed. The acting studios are in constant need of furniture that will bear the brunt of intense usage.

1. Performance Spaces

The new performance spaces effectively and cohesively support the needs of a growing department. There are three performance spaces in the new facility, including the Mainstage Theatre, Studio Theatre, and Lab Theatre. All three are equipped with state-of-the-art equipment in lighting, video, and sound. All three spaces are available for use outside of class by way of a sign-up sheet allowing anyone in the department to sign-out time for the use of each space. There is sufficient inventory of lighting, sound, and video equipment for each space to have a production in progress at the same time. There are three Genie lifts available for light hang/focus for each space. There is a green room for the Proscenium and one for the Studio Theatre. Dressing rooms are shared for all performance spaces. There are four dressing rooms and one make-up room that is used as a dressing room for larger productions.

a. Mainstage Theatre

The Mainstage Theatre is the primary performance space and classroom for the Department of Theatre. It is a multi-purpose facility maintained through Student Activities budget and Physical Operations, and not through the department. The Mainstage Theatre and lobby space are available to rent to outside groups, but the department reserves the right of refusal if the group's activity conflicts with the mainstage season. Seating is American with 250 seats in the orchestra area, and 100 additional seats in the balcony. There are positions for six wheelchairs and four chairs are handicap accessible. All aisles are sealed concrete.

In general, the Mainstage Theatre performance space is excellent for all of the department's productions. The intimate house fills up almost every show. The conditions in the space are safe, secure, and comfortable. There are adequate safety precautions, i.e. fire curtain, smoke alarms, and emergency lighting, throughout the space in case of emergency. All of the new state-of-the-art equipment helps the shows, events, and classes on a professional and efficient level, helping to raise the department's standards of excellence. The dressing rooms are in the basement and are not wheelchair accessible except by public elevator in the lobby area, which means that any performer who is in a wheelchair or needs assistance would have to go out into the lobby to access the downstairs dressing rooms. There is one ADA dressing room behind the mainstage.

b. Studio Theatre

The Studio Theatre is a flexible-seating, multi-purpose space. It too is maintained through the Student Activities budget. Seating is always intimate, and numbers depend on the stage configuration but haven't exceeded 150 seats. Its multi-purposes have included Monday FreeStage, Student-Directed, and Mainstage performances, One Act Festival, dance and directing classroom, and rehearsal space. This space lends itself to interesting actor/audience relationships and shows produced are generally well received by both audience and performers. The level of finish required for the production elements because of the intimacy of performance space and audience pushes the envelope for the shops and encourages an environment of high expectations and good product.

The stage lighting and sound for this space is comparable to the Mainstage Theatre. The wire-tension grid and Gallery light rails allow for easier, safe light hangs and a variety of light positions. There is adequate cable hook-ups throughout the space to cut down on the amount of cable used per show. There is a light and sound board used in this space that is shared with the Lab Theatre. All lighting and sound equipment are also shared with the Lab Theatre. There is a green room solely for this performance space. The control room is accessible from the Gallery and is located on the west side of the space.

c. Lab Theatre

The Lab Theatre is a classroom/rehearsal space and performance space with flexible-seating. It is intended to be used as a Light Lab for the Light Design class and as a performance space for student productions, like Monday FreeStages. This space has also been used for other classes, such as Arts Management and Stage Directing. It has a dead-hung grid, which is easily accessed by the three Genies previously mentioned. There is adequate cable hook-up around the room. A curtain track with black curtains run the length of three of the four walls to help mask the bare cinderblock walls and cable hook-up panels. There's a storage room off of the Lab Theatre used to store lighting and sound equipment for the space. Again, lighting and sound equipment for this space are shared with the Studio Theatre.

2. Support Spaces

The support spaces for the department's performance venues include four dressing rooms, a make-up room, two green rooms, scene shop, costume shop, prop running room, flat storage, basement storage, lighting shop/storage, dimmer room, and trap room. All of the support spaces are kept locked, with all pathways through the room clear in case of emergency. Only faculty and staff have keys to get into these spaces, along with card access in the elevator to basement storage and the dimmer room.

The four dressing rooms, make-up room, and two green rooms serve as ample space for performers' use before and during performances. The make-up room also doubles as a classroom for the Stage Makeup class and a dressing room for larger productions. It can accommodate up to 24 performers. The four dressing rooms have restroom facilities and showers. Access to the performance spaces is by stairways located to the left and right down the hall of the dressing room doors.

The scene shop is the primary teaching space for scenic technology and studio space for the production and painting of scenery and properties for mainstage shows. The scene shop is an adequate size and is equipped with a spray booth, upholstery room, welding area, tool room, and adequate lumber storage. It also has installed air compressed pick points throughout the shop for easy access. Due to budget and time the dust collection system was not installed in the scene shop, which makes it more challenging to keep the shop clean, but doesn't hinder productivity. The shop has all new power tools and equipment allowing for ease of construction. Safety glasses, dust masks, and ear protection are always on hand and mandatory for the students to use while in the shop. Adjacent to the scene shop is a wood working shop which is shared with the Art Department. It is equipped with its own power tools, such as a planer, lathe, scroll saw, and

table saw. There are locked cages for tools, one for Art and one for Theatre in this Wood working shop. There is a security alarm hooked up to the doors connecting the scene shop to the wood working shop to prohibit access to either room after hours.

The costume shop is the primary teaching space for costume technology and studio space for the production of costumes, wigs, personal properties, and their maintenance for mainstage shows. This space includes a Dye Room, Costume Maintenance Room, Costume Storage, and Tech Office. The Costume Shop has 12 Sewing machines, 2 sergers, an industrial hemmer, 2 Gravity-feed irons, washer and dryer, dye pot, 6 body forms, 13 head forms, and 2 cutting/work tables. The shop is a good-sized room that has been organized to run very efficiently. Proper ventilation for the dye room has been an issue since the completion of the facility and was rectified after the NAST evaluation of 2007; the faculty specified in the program plan that it was necessary for such an enclosed space, but it seems to have been cut from the design along the way and is now apparently more difficult and costly to install. The costume shop strives to use non-toxic materials whenever possible, and resorts to appropriate respirators and other safety measures as needed. There is an eye-wash station in both the Costume Shop and Scene Shop. There is also a more aesthetic concern that dye particles will escape the Dye Room and land on projects or laundry in progress.

Storage seems to always be an issue for any theatre, but in the new space storage is not as big of an issue as it was in the old facility. Basement storage includes costume storage, which is not as ample as hoped, light storage, and furniture/prop storage. Security for costume and furniture/props storage is not as secure as also anticipated. There had been plans to put locked gates around the storage allocated for those three areas, but due to lack of budget and time, it was never completed. There have been measures taken that makes the basement storage area accessible by elevator only with an electronic passcard, or by key through doors in the basement hallway. However, people other than theatre faculty have passcards and keys to this area, and stored items have already gone missing.

3. Classroom and Office Spaces

There are now adequate classroom and office spaces for the department to successfully provide more classes and access to faculty for the students. The offices and classrooms are directly across Dillingham Street from the performance spaces. There are eight dedicated rooms for classes, which do not include any of the performance spaces, scene shop, and costume shop that are used for classes as well. In all faculty/staff offices there is a computer which is networked to the main printers in the administrative assistant's office. There is a workroom for the department which has a copier and fax machine effective for departmental use. There is a Theatre Conference Room for all meetings. There are two storage closets for supplies and a file room for extra document storage.

4. Departmental Equipment, Training, and Maintenance

Departmental equipment is all fairly new, including the sound, lighting, and video equipment for the classrooms and productions. Purchase of all said equipment came from the budget set up by Columbus State University. The most recent addition from this budget was a hi-definition digital

projector, which will be used for productions. Several times during recent history the department has received year-end windfall funds to purchase new or replacement equipment. For instance, at the close of 2006-2007, the department received approximately \$6,800 for equipment. Since everything now in the department is new.

Signage related to the public performance spaces has been an issue for years, and it appears likely that such plans will be realized in 2012 since the renaming of the facility to the Riverside Theatre Complex

The department acquired a trailer to tour the Children's Theatre scenery and props every school year. Now a dedicated fifteen passenger van with removable seats is necessary for the Children's Theatre tours, student and faculty recruitment trips, tours and outside-area productions, and for hauling scenic materials. Currently we have to use a multi-purpose van owned by the university that has to be checked out on a daily basis and carries with it a daily charge. This coming school year the Children's Theatre will tour two shows, which makes the need for the dedicated van even more crucial.

Most training as it relates to facilities and equipment is performed by the faculty member related to that field. Every theatre major must pass Fundamentals of Technical Theatre, which covers scenery, lights, costumes, and sound. Specialized training has been provided as needed by trained professionals to cover specific software programs, lighting equipment, and technology. Trained professionals came in to train the faculty on the Strand light boards, the Mackie sound board, and on WysiWig, a lighting CAD program. Further training is provided as needs arise during Theatre Practice lab hours.

Use of hazardous chemicals in the scene shop has been strongly curtailed. Whenever possible, nontoxic materials are used over toxic materials. All toxic, flammable materials are secured in Flammables cabinets located in the paint area. Respirators are on hand when any of these toxic materials are used. There is also a spray booth with adequate ventilation for the specific purpose of keeping the toxic fumes from penetrating the rest of the scene shop. The dust collection system was an important health and safety component that was unable to be installed in the scene shop. If money was allocated to install the dust collection system, the quality of air in the scene shop would be better, making the work environment for the students healthier and safer.

Actual safety of the students has been addressed since the Department of Theatre and Art have moved downtown. All access to the buildings is card access only for students and faculty after hours. Campus Security makes rounds in the Yancey Center and the Riverside Theatre Complex, also after hours. This has proven to be generally effective. Students who are in the buildings working may stay until 12:00 AM at which time officers return for their final inspection of the buildings making sure everything is locked up.

Plant Operations has the responsibility for maintaining the Riverside Theatre Complex and the Yancey Center. They conduct repairs and offer assistance when problems arise. Many of the employees are talented, and their skills appreciated. In order to get something repaired, the department must put in a EQUEST, stating what the maintenance/repair is and how much of an

emergency it is. The actual maintenance of the theatre performance spaces is done in department, unless it requires more professional attention.

Section Three – Indicators of Program Productivity

III A. Enrollment in Program for Past 5 Years

Enrollments in the degree programs have increased over the past five years. (Please see charts.)

It needs to be noted that with the introduction of the BA program, the department has intentionally shifted enrollments in the BFA- Performance degree to the BA, resulting in a loss for the former and a subsequent gain for the latter.

In section IIF of this report there is a more detailed discussion of the degree programs within the department. For now, it is enough to state that faculty of the department saw the need to reinstate the BA degree in theatre, which had been eliminated with the introduction of the BFA.

Reinstating the BA degree has resulted in some growing pains. It is a delicate balance to have both BA and BFA students participating in the same program and in the same classes. The BFA degree, here and elsewhere, is kept to a very limited number of students. (We accept only 16 students per year in the performance track.) BA students who self-identify as “performance” students are often concerned that they will not get the intensive and rigorous performance opportunities offered to the BFA students within that curriculum. In some ways, this concern is true. However, we have intentionally added performance classes to the BA track in order to alleviate that concern. These measures are proving successful, and we are once again seeing growth in the BA program and anticipate more graduates in the near future.

Overall growth from 2006 to 2010 is approx. 9% (Although the chart does not show the dramatic growth that took place just before 2006 when the COA moved to new facilities at the RiverPark campus.)

	2006/7	2007/8	2008/9	2009/10	2010/11	<i>5-Year average</i>
BA	3	10	27	65	84	38
BFA	94	101	85	60	47	77
BS.ED	50	40	47	37	31	41
Combined	147	151	159	166	165	158

III B. Degree Awarded over Past 5 years

	2006/07	2007/08	2008/9	2009/10	2010/11	<i>5-year average</i>
BA	0	0	0	0	0	0
BFA	6	9	19	18	14	13
BS ED	3	4	6	2	2	3
Combined	9	13	25	20	16	17

III C. Comparison with CSU & University System of Georgia Programs

The data provided by CSU Institutional Research indicates that of 7 peer institutions, the CSU Theatre Department graduates the 2nd highest number of students on average, and, in some years, graduates the most. The USG institution that most closely resembles ours in terms of graduation numbers for theatre students in Kennesaw State University, an institution enrolling nearly 25,000 students—which is three times the size of CSU.

5-year averages among peer institutions (with CSU in **bold**): 19, **16**, 12, 6, 5, 3, 3

Baccalaureate Degrees Awarded in Theatre Programs at USG State Universities						
USG Institution	2005-06	2006-07	2007-08	2008-09	2010-11	5-Year Avg
Albany State University	NA	NA	NA	NA	NA	
Armstrong Atlantic State University	9	11	16	10	12	12
Augusta State University	NA	NA	NA	NA	NA	
Clayton College & State University	NA	NA	1	3	5	3
Columbus State University	15	9	13	25	20	16
Fort Valley State university	NA	NA	NA	NA	NA	
Georgia College & State University	5	5	3	11	8	6
Georgia Southwestern State University	2	2	4	3	2	3
Kennesaw State University	14	20	18	22	20	19
North Georgia College & State University	NA	NA	NA	NA	NA	
Savannah State University	NA	NA	NA	NA	NA	
Southern Polytechnic State University	NA	NA	NA	NA	NA	

State University of West Georgia	5	2	4	8	7	5
Total	50	49	59	82	74	63

The number of CSU graduates would suggest that while the graduation rate of the CSU program seems modest, when calculated by entering freshman cohorts (section III F, below), the program is clearly graduating a larger number than the cohort calculation would suggest. In fact, if one looks at the cohort graduation numbers, one sees that the actual number of CSU graduates per year is approximately double.

	2006/7	2007/8	2008/9	2009/10	2010/11
CSU Theatre Grads (Total)	9	13	25	20	16
CSU Grads by Cohorts	6	10	7	7	10

The graduation rate of the department is clearly trending upward and the comparison to peer institutions shows the strength of the CSU program.

III D. Retention Rates

Theatre Department Retention Rates consistently score above university averages.

Theatre Arts	78.9%	(5-year average)
Theatre Ed	83.6	(5-year average)
CSU	71.6%	(5-year average)

III E. Student Learning Indicators (using variety of data sources)

As part of the 2007 NAST Self-Study, the charts below were developed in order to clarify the Expected Outcomes of the departmental degree programs and Student Learning Indicators.

EXPECTED OUTCOMES OF THE DEPARTMENT OF THEATRE	
General knowledge of all areas of the theatrical process.	<ul style="list-style-type: none"> Required courses related to major and program requirements ensure that all majors, regardless of degree program, must be exposed to, and earn a minimum grade of "C" in, a full range of study designed to provide the student basic knowledge of and experience in historical, theoretical, technical, and performance-based disciplines.
Knowledge of the theatre history and appreciation for dramatic literature of western civilization, through:	<ul style="list-style-type: none"> Exposure to live theatre productions, such as the university plays, local presentations, and department-sponsored theatre trips and study abroad programs. Reading and discussion of the works of major playwrights throughout theatre history, with specific focus on developing

	<p>critical thinking concerning dramatic form, artistic movements, and theatrical conventions</p> <ul style="list-style-type: none"> • Participating first-hand in productions of period works in a variety of methods that allow for communication with today’s audiences. All theatre majors are required to work on the university plays. • Understanding cultural and value systems of past periods and societies. • Developing the ability to discern and interpret the original meaning of the playwright’s text in terms of characters, theme, and dramatic action.
<p>Knowledge of and proficiency in theatre design and technology, which includes the student being well-grounded in the craft skills required of theatrical design and technology, including:</p>	<ul style="list-style-type: none"> • Understanding and using correct theatre terminology to communicate with colleagues/peers within the play production process. • Stitching on a sewing machine and transferring, cutting, and sewing fabrics into garments from patterns. • Reading scale drawings and creating basic mechanical drawings. • The proper and safe use of construction tools commonly found in the scene shop. • The ability to operate lighting equipment, including properly changing a lamp, focusing an instrument, and operating a light board. • The ability to operate a counterweight fly system safely. • The knowledge and ability to recognize and manipulate the elements and principles of design.
<p>Knowledge of and proficiency in acting and directing, through:</p>	<ul style="list-style-type: none"> • The exposure to and experience in various acting techniques in performing realistic characters. • Training in basic dance and stage movement as it relates to stage combat and character development. • Practical application of acting theories and techniques through rehearsal and performance. • Vocal training which emphasizes the use of exercises and techniques to improve diction, articulation, pronunciation and projection for stage work. • Exploration of the use of voice as a source for finding an emotional connection to the text and character. • Exploration of body alignment, the balance between tension and relaxation, breathing techniques, and the art of centering. • Understanding of and practice in the principles of stage direction as they pertain to realistic presentations. • Understanding of and practice in the methods the director uses in working with others. • The ability to apply learned skills in the audition process.
<p>BSEd graduates also will be able to demonstrate knowledge of and proficiency in the method of teaching theatre, through:</p>	<ul style="list-style-type: none"> • Exploration in techniques of improvised and informal drama as a practical application for teaching all ages. • The ability to adapt curricular material in several disciplines and integrate creative dramatic activities and lessons. • Understanding the importance of developing and encouraging creativity and spontaneity in children for their individual growth.

	<ul style="list-style-type: none"> • Understanding the attitudes, knowledge and skills needed to be an effective teacher. • Demonstrating the ability to select instructional methods, activities, and materials and to organize these into effective units and lessons. • Demonstrating skill in teaching, coaching, and classroom management. • Demonstrating the ability to analyze ideas and to think critically with respect to the teaching/learning process. • Demonstrating the ability to analyze his/her teaching behavior, and its importance in the development process.
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1. Competencies Common to All Professional Baccalaureate Degrees in Theatre

As the next chart shows, our students have the opportunity to receive a solid foundation in the theory as well as the practice of theatre. Throughout their academic tenure, they develop their abilities to think critically, make and defend judgements, and apply this knowledge to their academic study, as well as their creative endeavors.

Specific courses designed to give the students progressive developmental skills have been sequenced. For instance, students must take Basic Design and Fundamentals of Technical Theatre before they are allowed to take Scene Design, Stage Lighting, Scene Painting, or Costume Construction. The acting sequence is structured from the basics, which all majors get in the first course, through more advanced methods in Acting 2, 3 and 4. Likewise, students must have successfully completed Acting 1, Basic Design, and Script Analysis before taking Directing 1, a required course for all three degree programs.

Although only students following the BFA- Performance track are required to audition for all mainstage productions, the audition and casting process is open to all theatre majors. Moreover, all majors must enroll in Theatre Practice/ Advanced Theatre Practice and work in a variety of technical positions six semesters of their normal eight semesters of residence. This affords the students an opportunity to gain a thorough understanding of the process of theatre and to experience and develop proficiency in a number of different aspects of the theatre craft.

Students are exposed to productions through attendance at campus productions, area and regional productions, and through academic courses such as Theatre Convocation, Children’s Theatre Production, Musical Theatre Performance, Theatre History, Directing, and Senior Seminar

The following chart is a breakdown of the CSU Theatre courses intended to meet the NAST Standards components:

NAST STANDARDS:COMPONENTS	CSU COURSES MEETING STANDARDS
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- Performance Experiences:**
- Skill in at least one major area must be progressively developed to highest level appropriate to the particular area of concentration
 - Opportunities available for all students to become familiar with every major aspect, technique, and direction in the area of concentration
 - Technical proficiency standards established for each level of study, and the achievement of a specified level of proficiency in technique required for retention at each level and for graduation
 - Student Performance experience throughout the degree program, and an understanding of other basic processes involved in mounting a production

THEA 1221- Theatre Dance 1
 THEA 1222-Theatre Dance 2
 THEA 1223-Tap Dance
 THEA 1245-Acting 1
 THEA 1305-Class Voice
 THEA 1355-Basic Design for the Theatre
 THEA 1365-Fundamentals of Tech. Theatre
 THEA 1435-Theatre Practice
 THEA 2105-Theatre Outreach
 THEA 2226-Stage Management
 THEA 2227-Drafting and Drawing for Theatre
 THEA 2230-Intermediate Acting
 THEA 2275-Costume Construction
 THEA 2285-Computer Tech. in the Theatre
 THEA 2325-Stage Movement
 THEA 2346-Voice Training for the Stage
 THEA 2355-Stage Makeup
 THEA 2365-Intermediate Stagecraft
 THEA 3105-Children's Theatre
 THEA 3107-Creative Dramatics in the Classrm.
 THEA 3225-Musical Theatre Performance
 THEA 3226-Arts Management
 THEA 3277-Patterning and Draping
 THEA 3230-Intermediate Acting 2
 THEA 3245-Acting 2
 THEA 3255-Stage Properties
 THEA 3262-Costume Design
 THEA 3266 Sound Design and Technology
 THEA 3267-Scene Design
 THEA 3268-Scene Painting
 THEA 3269-Lighting Design
 THEA 3276-Costume Crafts
 THEA 3277-Patterning and Draping
 THEA 3305-Children's Theatre Production
 THEA 3345-Seminar in Auditions
 THEA 3435-Advanced Theatre Practice
 THEA 4205-Senior Project in Theatre
 THEA 4225-Adv. Musical Theatre Perf.
 THEA 4230-Intermediate Acting 3
 THEA 4445-Theatre Performance
 THEA 4465-Theatre Production
 THEA 4698-Internship
 THEA 5205-Advanced Creative Dramatics
 THEA 5245-Advanced Acting
 THEA 5281-Stage Directing 1
 THEA 5282-Stage Directing 2
 THEA 5283-Stage Directing 3
 THEA 5285-Comp. Aided Design and Drafting

Repertory:

Opportunities to comprehend the quality of productions through comparative exposure and to be familiar with theatre literature of various historical periods, cultural sources, and modes of presentation through:

- Performance
- Academic Study

THEA 1000-Theatre Convocation
 THEA 1100-Theatre Appreciation
 THEA 1435-Theatre Practice
 THEA 3105-Children's Theatre
 THEA 3175-Theatre History /Lit 1
 THEA 3176-Theatre History/Lit 2
 THEA 3177-Theatre History/Lit. 3
 THEA 3178-Theatre History/Lit. 4

<ul style="list-style-type: none"> Attendance at productions to become familiar with theatre 	THEA 3225-Musical Theatre Performance THEA 3305-Children’s Theatre Production THEA 3435-Advanced Theatre Practice THEA 4205-Senior Project in Theatre THEA 4445-Theatre Performance THEA 4465-Theatre Production THEA 4698-Internship
<p style="text-align: center;">Theoretical Studies:</p> <p>Comprehensive courses in theatre studies for students to:</p> <ul style="list-style-type: none"> Learn to analyze plays perceptively and to evaluate them critically; Develop an understanding of the common elements and vocabulary of theatre and of the interaction of these elements; Employ this knowledge in analysis, including analysis of their production; Place works of theatre in historical and stylistic contexts and have an understanding of the cultural milieus in which they were created; Form and defend value judgments about theatre. 	THEA 1100-Theatre Appreciation THEA 1175-Script Analysis THEA 1305-Class Voice THEA 1355-Basic Design for the Theatre THEA 2346-Voice Training for the Stage THEA 3105-Children’s Theatre THEA 3165-Survey of Design for the Theatre THEA 3175-Theatre History /Lit 1 THEA 3176-Theatre History/Lit 2 THEA 3177-Theatre History/Lit. 3 THEA 3178-Theatre History/Lit. 4 THEA 3246-Playwriting THEA 3250-Period Styles in Design THEA 3262-Costume Design THEA 3266-Sound Design and Technology THEA 3267-Scene Design THEA 3269-Lighting Design THEA 4325-Period Movement for the Stage THEA 4795-Senior Seminar in Theatre THEA 4899-Independent Study THEA 5106-Methods of Teaching Theatre THEA 5281-Stage Directing 1 THEA 5282-Stage Directing 2 THEA 5283-Stage Directing 3 THEA 5575-Selected Topics in Theatre
<p style="text-align: center;">General Academic Studies:</p> <p>Requirements in general academic studies.</p>	60 semester hours of core requirements, including 18 hours of theater courses, plus 3 semesters hours of Wellness

All majors must earn “C” or above in theatre courses or retake them. Many of the classes are performance or project oriented, and a specified proficiency must be met before the student can successfully complete the course. In addition to course evaluations, each individual student meets with at least two faculty members for an Annual Evaluation during the Spring Semester. During the meeting the student presents a resume (upper classmen are expected to present a portfolio of work as well) and outlines the theatre responsibilities and experiences the student had during that academic year. We have found the Annual Evaluation to be one of the best methods to help the student develop an academic and career direction and impetus for further study, in conjunction with regular semester advisement sessions.

The BA, BFA and BSEd programs are designed to give the students the means to comprehend the processes of theatre in order to master technically one or more areas of concentration in theatre. Even the BA student is expected to take a hands-on approach to their theatre education, although the intent there is to gain a better understanding of the processes rather than become professionally proficient in them. Students’ academic work is culminated in the successful

completion of senior projects in their areas of concentration. The following chart demonstrates that CSU Theatre courses meet the NAST Standard of Common Curricular Objectives:

NAST STANDARDS: COMMON CURRICULAR OBJECTIVES	CSU THEATRE COURSES MEETING STANDARDS
<p>Comprehension of:</p> <ul style="list-style-type: none"> The processes involved in the creation of theatre, beginning with the script through the interpretive creative processes of performance and production. 	<p>THEA 1175-Script Analysis THEA 1245-Acting 1 THEA 1355-Basic Design for the Theatre THEA 1365- Fundamentals of Technical Theatre THEA 1435-Theatre Practice THEA 2226-Stage Management THEA 2230-Intermediate Acting 1 THEA 2285-Computer Tech. in the Theatre THEA 3105-Children’s Theatre THEA 3107-Creative Dramatics in the Classroom THEA 3165-Survey of Design for the Theatre THEA 3225-Musical Theatre Performance THEA 3230-Intermediate Acting 2 THEA 3245-Acting 2 THEA 3246-Playwriting THEA 4205-Senior Project THEA 4230-Intermediate Acting 3 THEA 5205-Advanced Creative Dramatics THEA 5245-Advanced Acting THEA 5281-Directing 1</p>
<p>Achieved Technical Mastery of:</p> <ul style="list-style-type: none"> At least one of the traditional or innovative techniques appropriate to their work. 	<p>THEA 2275-Costume Construction THEA 2325-Stage Movement THEA 2346-Voice Training for the Stage THEA 2355-Stage Makeup THEA 2365-Intermediate Stagecraft THEA 3255-Stage Properties THEA 3262-Costume Design THEA 3266-Sound Design and Technology THEA 3267-Scene Design THEA 3268-Scene Painting THEA 3269-Lighting Design THEA 3276-Costume Crafts THEA 3277-Patterning and Draping THEA 3305-Children’s Theatre Production THEA 3345-Seminar in Auditions THEA 4205-Senior Project in Theatre THEA 4225-Adv. Musical Theatre Performance THEA 4325-Period Movement for the Stage THEA 4445-Theatre Performance THEA 4465-Theatre Production THEA 4698-Internship THEA 4899-Independent Study THEA 5106-Methods of Teaching Theatre THEA 5205-Advanced Creative Dramatics THEA 5575-Selected Topics in Theatre</p>
<p>Development of a :</p> <ul style="list-style-type: none"> Sense of what constitutes a serious work of theatre; Coherent set of ideas and goals embodied in their work 	<p>All theatre courses strive to assist the student to develop a sense of theatre and to set goals. THEA 4205-Senior Project in Theatre THEA4795-Senior Seminar in Theatre</p>

<p>Demonstration of Competency by:</p> <ul style="list-style-type: none"> Developing a presentation for evaluation 	<p>THEA 3105-Children's Theatre THEA 3246-Playwriting THEA 3305-Children's Theatre Production THEA 4205-Senior Project in Theatre THEA 4698-Internship THEA 5282-Directing and Collaboration</p>
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III F. Graduation Rate of Program

Please refer to section III C, above, for some analysis of these numbers.

The 5-year graduation rates of the CSU Theatre Department, when calculated by taking the number of students who entered the program as freshman within a 6-year period (Cohorts), shows an interesting up-and-down pattern:

	2006	2007	2008	2009	2010
Theatre Arts	2	7	6	4	5
Theatre Ed	4	3	1	3	5
Total	6	10	7	7	10

In terms of percentages, the 5-year average rates for the programs are:

Theatre Arts	33.5%
Theatre Ed	41%
CSU	37.3%

The percentages would indicate that the Theatre Department graduate rate, by entering cohorts, is at about the same average as the university as a whole.

These numbers fluctuate considerably during the five previous years, ranging from 20% to 43.8% in the Theatre Arts degree track for specific years, and from 20% to 60% in the Theatre Education track. (Again, the five-year average for Theatre Arts is 33.5% and in Theatre Education it is 41%.)

III G. Cost Effectiveness of Instructional Delivery

Very Strong—when compared with peer institution Theatre Programs

With the exception of one year (2008/9), the per capita instructional costs in the Department of Theatre have been trending downward for the past five years, from a high of \$6,711 in 2006/7. Cost per student in 2009/10 was \$4,928, which is higher than the institutional average in that same year of \$4,230 per student. (It should be noted that the institutional averages have been trending upward.)

In many ways, comparing cost effectiveness among programs can become an apples-to-oranges enterprise. Clearly, arts programs are more expensive than most other academic programs. In an attempt to achieve a clearer picture of “cost effectiveness” among theatre programs, the following data will be based on two reports: 1) Institutional Research from CSU and included earlier as part of the appendices; and, 2) Data Summaries reported on “Higher Education Arts Data Services” site, which is accessed through the National Association of Schools of Theatre (NAST) website. (The NAST data reports are password protected and in pdf format. Copies of this report will be forwarded to Dr. Tina Butcher.)

Please note: The NAST Data Charts discriminate between “Public Institutions with more than 100 theatre majors” and “Public Baccalaureate Institutions.” Often these numbers are the similar, but this report will utilize the “Baccalaureate” data since institutions with more than 100 majors often include graduate programs. (At the time of this report, our recently initiated MS.Ed program has not been factored into our institutional data.)

COSTS RELATED TO INSTRUCTIONAL DELIVERY

Instructional Salaries per semester credit hour

CSU (2010)	NAST Chart #36 (95 institutions reporting)
<u>\$194</u>	Average: <u>\$163</u> (\$194 puts us in the 75 percentile)

Total Expenditures per semester credit hour

CSU (2010)	NAST Chart #37 (95 institutions reporting)
<u>\$287</u>	Average: <u>\$383</u> (\$287 puts us in between the 25-50 percentile, closer to the 38%)

Total Expenditures per semester Theatre Student

CSU (2010)	NAST Chart #38 (96 institutions reporting)
<u>\$5,392</u>	Average: <u>\$14,455</u> (\$5,392 puts us below the 5 percentile)

While our credit hour generation compared to Instruction Salaries seems, at first glance, to be on the higher end of the percentiles, the subsequent charts offer clarification. Our faculty members participate in the production program and, therefore, generate fewer student credit hours. Classroom teaching clearly generates higher credit hours than, say, directing or designing a show—which generate none.

Because we do not hire professional artists or staff to support the production program and, subsequently, reduce faculty production responsibilities, we are—ultimately—far less costly than many other programs in terms of Total Expenditures, both in credit hour generation and costs per theatre student. In short, we tie almost all of our costs to Instructional Salaries and have reduced costs in nearly every other way.

Section Four – Program Viability

IV A. Summary of the Program's Viability

The program remains **very strong** and is clearly viable. Factors leading to a positive conclusion include:

- ◆ Growth in numbers of majors
- ◆ A downward trend in per capita costs for instructional delivery
- ◆ 100% of professors possess a terminal degree in their fields
- ◆ Audition process for all degree tracks increase selectivity and quality
- ◆ Enrollments and graduation rates often higher than peer institutions
- ◆ State-of-the-art performance and production facilities
- ◆ Only program in the state system to offer BS.Ed in theatre education

IV B. Summary of Program Improvement Plan

There is always room for improvement in each area of the overall program. Suggestions include:

◆ **Facilities.** While performance and production facilities are outstanding, instruction spaces are somewhat worse for wear. Some of these concerns are nothing more than cosmetic in nature (flooring, paint, soundproofing, etc.), but others are more substantial. Equipment in the scene and costume shops needs to be regularly repaired and/or replaced. Budgeting on the university/college level will need to take into account the need to repair and replace. The Dance studio has never been outfitted with ballet Barres and mirrors.

Additional studio space is needed. At a bare minimum, one additional space in which acting classes, movement classes, and scene rehearsal is required.

◆ **Instruction and Curriculum.** The faculty have been diligent in updating and revising curriculum to meet the needs of multiple degree tracks that all share common courses. Each area has reworked degree requirements over the past several years. The re-activation of the BA degree will eventually channel students into an acceptable program of study instead of increasing the size of the BFA degree which—by its very nature—should remain small and selective. More changes will need to address overcrowding in certain courses.

A continuing question for our program (and other programs) is if we should offer a degree in Musical Theatre. While we are able to cobble together most of the components out of existing courses for interested students, we do not have the faculty or resources to offer Musical Theatre as a degree track. We can only speculate what offering such a degree would mean, but the evidence points to attracting many students who do not currently intend to attend CSU. (These students typically attend peer institutions with the degree.) Expanding our numbers would mean reassessing CORE theatre courses and our ability to cover these with current instructors. Dance faculty would be needed and, in fact, it is unlikely we could proceed without at least a minor in dance. The School of Music would have to commit instructors to required courses in voice and in theory. Creating a Musical Theatre degree cannot be a departmental initiative alone; it would require resources at the college and university levels.

List of Recommendations for Improving Program Quality

◆ Faculty Support. Resources supporting faculty scholarship and creative endeavor remain very low. As CSU, and other universities like it, continue to increase the requirements for such activities, resources need to follow.

◆ Additional Studio/Rehearsal space.

◆ State money in the budget for staff (especially the Marketing Coordinator, who is currently being paid mostly out of Foundation monies).

List of Recommendations for Improving Program Productivity

◆ Our student population numbers has already been maximized. Required classes on the lower-division level are full and faculty loads preclude adding sections. Most of our improvement needs to take place on the front end of the process. We are carefully screening applicants through audition and interview. We also believe this will increase retention and related concerns.

Conclusion about the Program's Viability at CSU

Very Strong. In all areas above, the program is consistently Very Strong or Above Average.

Program Improvement Plan

This section should include plans for resource allocation and should be completed by the Dean in consultation with the VPAA at the conclusion of the self-study conducted by the Department.