

## **Program Review Self Study Contents Year 2009-2010**

The self-study is prepared through the leadership of the Department Chair by the faculty and staff of the Department and is both descriptive and evaluative; it provides basic information on the nature of the Department's programs and gives the faculty/staff assessment of the program's strengths and weaknesses. A program of self-study is the Department's opportunity to scrutinize itself, to publicize its accomplishments and examine its shortcomings.

With the beginning of the 2009-2010 academic program review process, we begin year number two of the second five year cycle. Established through a pilot program in 2002-2003, the academic program review process and self-study documentation have improved with each iteration. The foundation of the program review process is to provide staff and faculty with an opportunity to describe, analyze and reflect upon the role, goals, and contributions of the Department to the College and University missions. It is meant to be a flexible process that can be adapted to meet particular departmental or programmatic concerns or idiosyncrasies.

The single most important goal is that the results of the process be used by faculty and administration in making decisions that affect such topics as personnel, resource allocation, and curriculum. With the initiation of the second five year cycle, emphasis will be placed on how both the administration and faculty have used the results of the previous program review to inform decisions. Additionally, the department is asked to analyze previous program review documents and compare them to the current situation. What actions have occurred in the intervening years based upon the results of the program review? What on-going recommendations remain? What new challenges have emerged since the previous self-study document was completed? This self-analysis will provide the context for long-term improvement in academic programs at CWU.

The following outline for the contents of the self-study combines elements from academic norms, accreditation standards, and performance-based budgeting issues. The contents of the outline were compiled from a variety of sources and have been modified based upon feedback from previous program review documents.

Departments are asked to fill out each category concisely, with appropriate supporting data for each item. Evidence may be included in the appendices.

## Preamble

Of concern for the Department is the issue of Accreditation. While meeting with the State Board of Higher Education in applying for the BFA program, the Department indicated an interest for NAST (National Association of Schools of Theatre) accreditation which the Board supported. We are now at the point where we need outside input as to the positive and/or negative impacts such a move would have on the programs and activities of the Department. Questions that relate include: Are we ready? Does the department have the required resources to support accreditation? Are programs aligned?

### I. Introduction to Department/Program(s)

#### A. Department/unit mission statement

The Department of Theatre Arts is an ensemble of artists, scholars, educators, and practitioners located in the heart of the Pacific Northwest who:

- prepare students for advanced study and professional careers in theatre;
- promote creativity and excellence in a diverse educational environment;
- cultivate, educate, challenge and enrich audiences; and
- train and prepare students from diverse backgrounds to link art and life through experiential learning;

in order to nurture skilled, thoughtful, and courageous citizens who will promote a peaceful and tolerant global community.

#### B. Brief description of department and program contexts including date of last review

The Theatre Arts Department is a vibrant and varied collection of talented faculty, staff, and students. Currently we engage 10 TT faculty, two full-time lecturers, five support staff and five graduate teaching assistants. As of fall 2009 Department records indicate 122 undergraduates majors, 23 minors, and 55 graduate students.

**Undergraduate:** At the beginning of this review period the Theatre Arts Department at Central Washington University awarded a Bachelor of Arts degree with emphasis options in six areas of specialization: General Studies; Performance; Design and Technology; Youth Drama; Theatre Management; and Theatre Arts: Teaching K-12. As a result of our last review, during the 2004-05 academic year, the Department consolidated its focus. Specializations that were not as successful as others were recently discontinued, whereas strong programs and a minor with high interest were developed into specializations in a new BFA program and new minors.

Currently the Department offers the following degree programs: **BA in Theatre Arts**, **BA Theatre Arts: Teaching K-12**, and **BFA in Theatre Arts** (approved by the State in 2008), with specializations in three areas: **Performance**, **Design/Technology** and **Musical Theatre**, as well as a **Theatre Arts Minor**, **Musical Theatre Minor for Theatre Educators**, and a **Musical Theatre Minor of Music Educators**.

Student entering the BA and minor programs apply to the department and are admitted following a meeting with the Department Chair. Each BFA area conducts auditions/interviews for admission and accepts 8-10 students annually. BFA students are further assessed as they progress through their program through annual retention juries.

Additionally partnerships with other departments have seen the addition of a broad range of minors that are supported with course work offered in the Department, which provide strong options for student skill development. Examples include: the **Musical Theatre Minors for Theatre Educators and Music Educators**, building relationships with the Music Department; **Non-Profit Organizational Management** minor in collaboration with Museum Studies, Art, Music, and Communications; and an **Apparel Design Minor** in cooperation with Family and Consumer Sciences. Other program partnerships continue to be explored.

Our faculty members are knowledgeable in the classroom, constantly refining their curriculum and participating in professional jobs, advanced studies, workshops, and conferences throughout the country, and remain connected to the professional world in a way that provides opportunities for students and alumni beyond CWU. All current faculty members hold terminal degrees in their areas of specialization.

Highlights of the undergraduate program include:

- A three-year acting sequence for Performance majors which includes a quarter of period style work, and a year of advanced acting, which includes two quarters of Shakespeare training and culminates in the Acting for TV course.
- A three-year Design/ Technology sequence intended to prepare students for major design assignments in the production schedule.
- A three-year sequence for Musical Theatre with focus areas of voice, dance/movement and performance including studio and main stage experiences.
- The department enjoys a healthy and active playwriting program which culminates in a one-act festival each year in the Studio season: the *Dr. Betty Evans Original One-Act Festival*. The *Festival* also offers directorial opportunities as all are directed by current students. Two playwriting classes are offered most academic years and from those courses 3-4 original plays are produced each year. New works are encouraged to find a home initially in a brown-bag new play reading series. Works that progress and are reworked are often invited to be mounted as part of the *Dr. Betty Evans Original One-Act Festival*.
- A robust Youth Theatre Tour which visits public schools across the northwest, each years playing to over 20,000 students, parents and teachers.

**Graduate:** Beginning in fall 2009 the Department now offers an **MA in Theatre with two specializations: Theatre Studies and Theatre Production**. This change was supported after the program was identified as a potential growth area for the University, building on an already strong summer MA program with more than 60

active MA candidates. The addition of the **Theatre Studies** specialization lends a significant, and welcome, academic component to the Department that has not been experienced previously. Five graduate assistantships have been awarded to this new program to aid in recruitment and retention. The program began fall 2009.

The Theatre Arts Department is home to a unique limited-residency graduate program which awards a Master of Arts in Theatre with a specialization in **Theatre Production**. Coursework is offered in all areas of theatre in conjunction with the Summer Institute for Theatre Arts. MA candidates can complete the course work in three summers, with a culminating thesis project, generally a full-length theatrical production with accompanying research and documentation, which is produced at their home school during the academic year. The Theatre Arts faculty travel throughout the country, and recently internationally, to assess these thesis productions. More than 500 teachers, representing 28 states and 8 foreign countries, have attended the Summer Institute for Theatre Arts since it was established in 1996 (as the Drama Teachers' Summer Institute), learning new skills to take back to the classroom, making life-long friends and networking with other theatre artists and educators from across the nation and the world. A limited number of Graduate Assistantships are offered for resident students each year during the academic year (September to June).

The **Summer Institute for Theatre Arts** provides annual summer course offerings as intensive/workshop sessions for those who wish to gain the instruction and enrichment required to successfully teach and direct a theatre arts program in the secondary schools. Students are not required to enroll in the Master of Arts in Theatre in order to participate, however most Summer Institute for Theatre Arts courses can later be applied to a Master's degree.

The Department is now home to a second MA emphasis, which enrolled its first cohort in fall 2009. The MA in **Theatre Studies** is designed to build the research and analytical skills students need for an academic career in theatre. With opportunities for hands-on dramaturgical experience, teaching, and theatre research, this program offers the perfect blend of theory and practice for students who wish to work in the fields of dramaturgy or teaching in higher education, or want to pursue a PhD in theatre history, research, literature, or criticism. This resident program unites a select group of students who work as an academic community under our outstanding faculty mentors.

### **ENSEMBLES:**

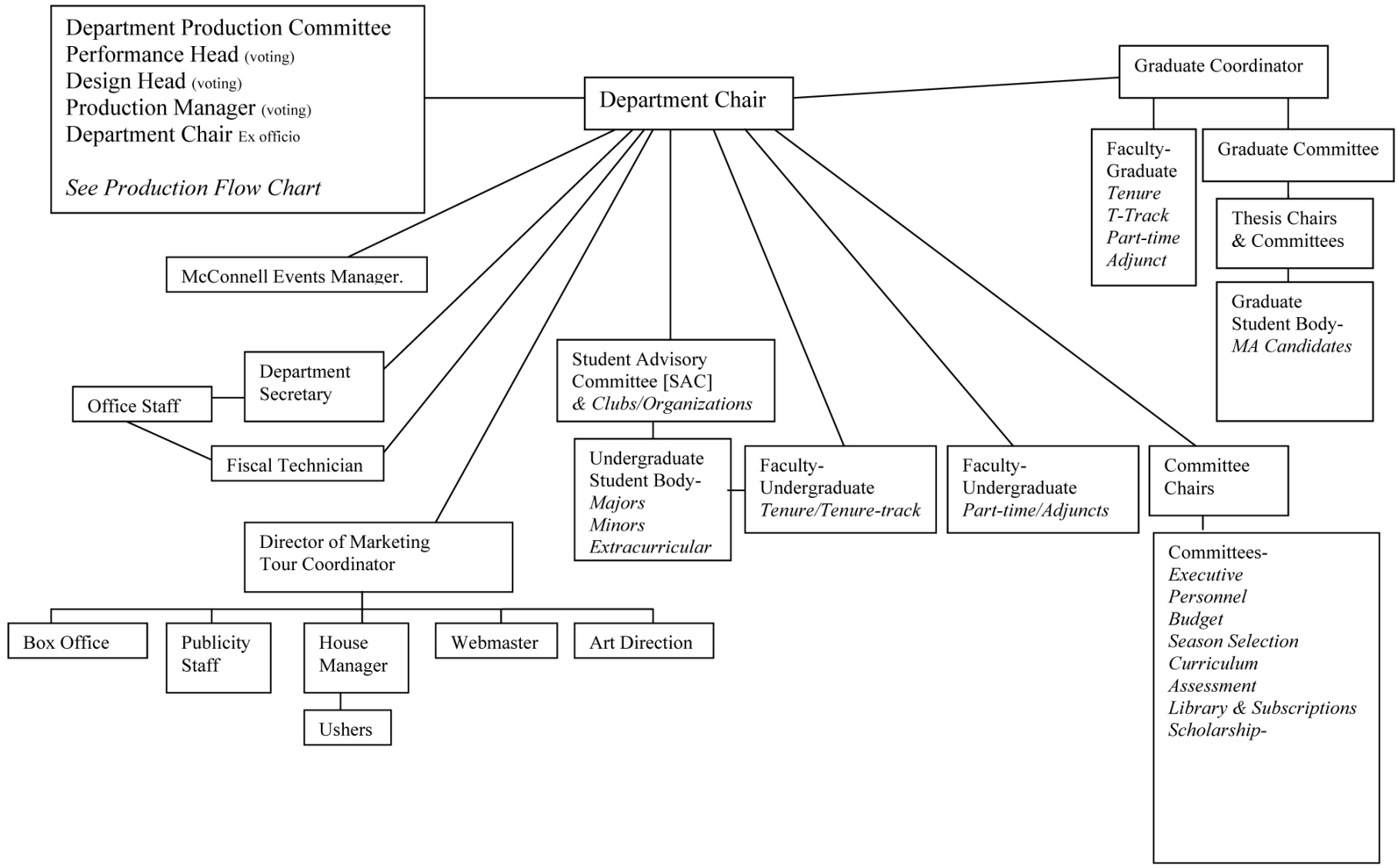
**Central Theatre Ensemble (CTE)** was founded in 2003 to distinguish the production program from the academic program and to support the Department's long-standing mission of operating the production program on a professional theatre model. CTE allows students to put into practice, on stage and back stage, the skills they have learned in the classroom. CTE produces a four-show season featuring three Main

stage productions, comprised of classics, musicals and family theatre, augmented with three to five Studio productions, comprised of more experimental, minimally supported works to give additional opportunities to students and faculty, including the annual student-written and directed one-act play festival. CTE is proud to offer many opportunities for students in each aspect of production from acting and directing to design and management. Guest artists round out the faculty and offer students new experiences and valuable professional insights and contacts.

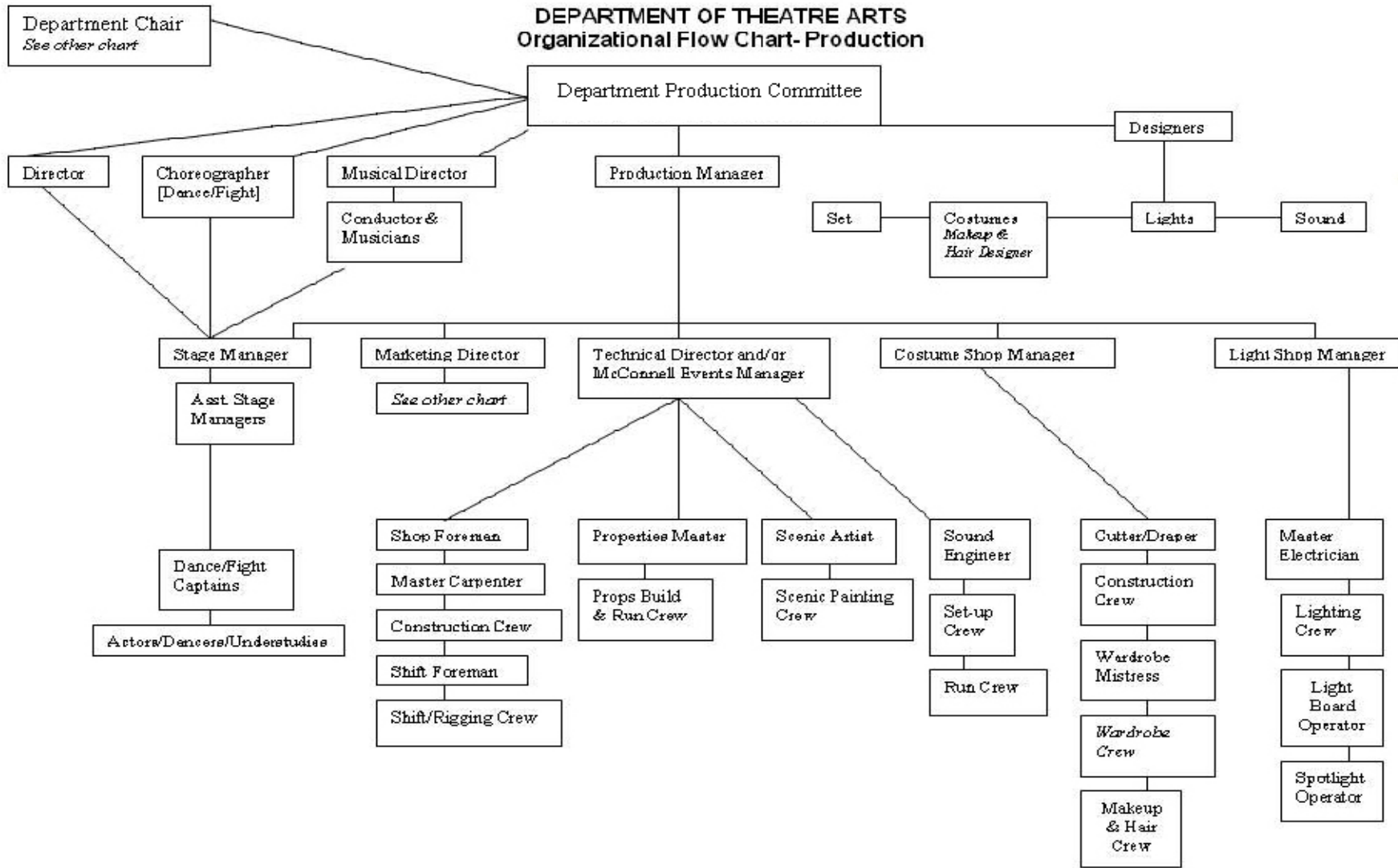
**CTE Youth Theatre Tour:** Central Washington University has a long-standing tradition of excellence in youth and family theatre. Each season, after a limited-engagement of public performances and matinees on the CWU campus, the spring Youth Theatre Tour travels to schools and regional theatres throughout the Pacific Northwest. The 6-10 member cast and crew present a youth- and family-oriented production, as well as an after-school workshop series and post-show discussions.

**C. Departmental governance system organizational chart.**

**DEPARTMENT OF THEATRE ARTS**  
**Organizational Flow Chart - Academic**



Production Flow Chart



**D. Department/Program(s) Goals and Criterion for Assessment**

**Table 1**

CWU Department/Program Assessment Plan Preparation Form

Department: Theatre Arts

Program: Bachelor of Arts - Theatre

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Maintain productions funding levels based on the 1998 budget and student population	Create and maintain high quality academic programs	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Funding will be evaluated per enrolled major and compared with online conversion tool measuringworth.com	Budget reports at year end	Budget reports at year end	Annual production support is 100% or great than 1998 levels on a per student basis
2. Students demonstrate the ability to analyze and interpret dramatic literature and performance as a performer, designer, director, or educator.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	At the conclusion of each term Ellensburg Campus	90% of students will score B- or better in production experiences
3. Students demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	At the conclusion of each term Ellensburg Campus	90% of students will score B- or better in production experiences
4. Students will have the ability to effectively use the various tools within the work areas of theatre production.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Completion of TH 267 Participation in Theatre Laboratory (TH 393 or 493) is graded by supervising faculty/staff member	Safety exam in TH 267 All students are assessed each time they participate in Theatre laboratory	At the conclusion of each term Ellensburg Campus	100% of students taking TH 267 will score 94% on the safety (may be retaken to meet criteria)  90% of students score B- or better in Laboratory experiences TH 393 and TH 493 Theatre Laboratory
5. Faculty will participate in off-campus scholarship and professional development opportunities.	Enhance support for faculty research and creative activity	Develop appropriate support and rewards for faculty and staff who attain regional and national recognition for academic achievements or achievements in their areas of expertise.	Review of Workload Activity reports	Each faculty member will be reviewed	Each faculty member will be reviewed as Activity reports are reviewed	At least 50% of tenure track faculty will participate in off-campus scholarship and professional development opportunities during each academic year.



CWU Department/Program Assessment Plan Preparation Form

Department:           **Theatre Arts**          

Program:           **Bachelor of Fine Arts - Theatre**          

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
We will deliver a program which prepares young theatre practitioners for the rigors of professional work on stage and other professional venues (i.e. Disney theme parks, cruise ships or Vegas), or for graduate training and study at reputable MFA programs throughout the country.	Create and maintain high quality academic programs	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Detailed reviews of student progress in class and in performance projects. Rate of student acceptance into MFA programs after graduation Rate of student employment in professional performance work after graduation	All BFA Students	Quarterly  Every four years  Every ten years.	Students will regularly improve their production skills each year.  70% of our graduates who apply and audition will be accepted into graduate theatre programs.  80% of graduates will have worked professionally as theatre artists at least once after graduating. 60% of graduates will have worked professionally as theatre artists on multiple occasions after graduating
Maintain productions funding levels based on the 1998 budget and student population	Create and maintain high quality academic programs	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Funding will be evaluated per enrolled major and compared with online conversion tool measuringworth.com	Budget reports at year end	Budget reports at year end	Annual production support is 100% or greater than 1990 levels on a per student basis
Students demonstrate the ability to analyze and interpret dramatic literature and performance as a performer, designer, director, or educator.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	At the conclusion of each term Ellensburg Campus	90% of students will score B- or better in production experiences
Students demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	At the conclusion of each term Ellensburg Campus	90% of students will score B- or better in production experiences
Students will have the ability to effectively use the various tools within the work areas of theatre production.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Completion of TH 267 Participation in Theatre Laboratory (TH 393 or 493) is graded by supervising faculty/staff member	Safety exam in TH 267 All students are assessed each time they participate in Theatre laboratory	At the conclusion of each term Ellensburg Campus	100% of students taking TH 267 will score 94% on the safety (may be retaken to meet criteria) 90% of students score B- or better in Laboratory experiences TH 393 and TH 493 Theatre Laboratory
5. Faculty will participate in off-campus scholarship and professional development opportunities.	Enhance support for faculty research and creative activity	Develop appropriate support and rewards for faculty and staff who attain regional and national recognition for academic achievements or achievements in their areas of expertise.	Review of Workload Activity reports	Each faculty member will be reviewed	Each faculty member will be reviewed as Activity reports are reviewed	At least 50% of TT faculty will participate in off-campus scholarship and professional development opportunities during each academic year.

CWU Department/Program Assessment Plan Preparation Form  
 Department: **Theatre Arts**  
 Program: **Master of Arts – Theatre Production Specialization**

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Students will acquire skills appropriate and necessary in order to pursue further training and education.	Create and maintain high quality academic programs	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Student will be given an entrance exam and exit exam. Student will direct a culminating creative project	All students will take an entrance exam during their first year in the program and complete the exit exam as part of the oral examination. Culminating Project reviewed on site by a member of the student's graduate committee and during oral examination	All students will take an entrance exam during their first year in the program and complete the exit exam as part of the oral examination.  Culminating Project reviewed on site by a member of the student's graduate committee and during oral examination	90 % of all students will score higher on the exit examination than the entrance exam  95% of all students completing a thesis project will successfully defend final culminating creative project.
2. We will deliver a program which is widely recognized for its ability to deliver a high quality and unique limited-residency program with international distinction.	Create and maintain high quality academic programs  Build a more diverse college community	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Review of Applications and student addresses of enrichment students	All MA candidates will be reviewed at application	At Application	Continued operation of the Summer Institute for Theatre Arts with a minimum of 5% international participation.
3. We will deliver an effective program that meets the needs of secondary teachers in raising the competency level in producing theatre	Create and maintain high quality academic programs  Build a more diverse college community	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Post Graduate survey	All MA graduates	During five year program review	50% of all respondents will identify increased competence due to program participation
4. The program will provide summer teaching opportunities to faculty as well as encourage and support the flexibility for them to work professionally and attend professional development opportunities	Enhance support for faculty research and creative activity	Goal IV: Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions.... Develop appropriate support and rewards for faculty and staff who attain regional and national recognition for academic achievements	Review of Annual Activity reports	Each full-time faculty	Annual at department assessment meeting	100% of all full-time faculty will have at least one professional development or one creative activity within a three year period
5. The program will bring theatre professionals together with middle and secondary school educators providing training in direction, performance, and design of theatrical productions\	Create and maintain high quality academic programs  Build a more diverse college community	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Review of course schedules enrollment and teaching assignments	Each summer schedule, enrollment and teaching assignments	Annually at department assessment meeting	100% of all course will be taught by theatre professionals with terminal degrees in subject area 10% of courses will be deliver with guest lecturers

CWU Department/Program Assessment Plan Preparation Form

Department: **Theatre Arts**

Program: **MA Theatre Studies Specialization**

Department/ Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Enroll five MA candidates per year in the Theatre Studies specialization, operating during the academic year.	Create and maintain high quality academic programs  Improve visibility of the College  Increase CAH share of resources and match resources to growth	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus. Goal V: Achieve regional and national prominence for the university.	Number of majors	All MA Theatre Studies candidates	Mid-Fall Quarter each year	Five new MA candidates each year
2 The program will be represented by faculty, students and alum as they present scholarship in local, regional, national and international venues and publications.	Create and maintain high quality academic programs  Improve visibility of the College Increase CAH share of resources and match resources to growth	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus. Goal V: Achieve regional and national prominence for the university.	Annual review of scholarship through vita, activity reports and programs	All faculty, students and alum publication and presentation records Post graduation surveys	Review of previous year during fall evaluations process	100% of students will present at local or regional venues annually 20% of student will present at national and international venues annually. 100% faculty will present scholarship in local, regional, national and international venues 50% of alum will present local, regional, national and international venues during the first two years after graduation
3. Graduates will be prepared to enter nationally ranked Ph.D. programs, professional theatre dramaturgical positions, and/or accept teaching positions in higher education.	Create and maintain high quality academic programs Improve visibility of the College	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.	Post graduation survey	All graduates	Two years after graduation	90% of graduates will enter PhD programs, teaching careers in higher education, and/or professional theatre dramaturgical positions for which they are well qualified.
4. The program will be recognized as a unique Theatre Studies program in the region.	Create and maintain high quality academic programs  Improve visibility of the College	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus. Goal V: Achieve regional and national prominence for the university.	Number of majors Where students have completes undergraduate degrees	All students in Theatre Studies specialization	Fall quarter each year	60% of Students will be from regional, national, or international undergraduate programs
5. Students will apply theory and research to production using current dramaturgical processes.	Create and maintain high quality academic programs	Goal I: Maintain and strengthen an outstanding academic	Review of written dramaturgical packets prepared for a Central Theatre Ensemble Production and director evaluations	All MA Theatre Studies candidates	At the oral examination	At least 50% will participate in production of Central Theatre Ensemble as dramaturgs



**Goal****Criterion of Achievement**

Students demonstrate the ability to analyze and interpret dramatic literature and performance as a performer, designer, director, or educator.	90% of students will score B- or better in production experiences
--	---

**Results****Grade Distributions in Selected Theatre Arts Classes  
Academic Years 2004-05 through 2008-09**

Total	A		B		C		D		F		Withdrawals, Etc	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
<b>1082</b>	<b>918</b>	<b>84.84%</b>	<b>115</b>	<b>10.63%</b>	<b>24</b>	<b>2.22%</b>	<b>5</b>	<b>0.46%</b>	<b>2</b>	<b>0.18%</b>	<b>18</b>	<b>1.66%</b>

*See Appendix for complete quarter by quarter report*

**Interpretation of Results**

Ninety five percent of students earn a score of B- or better in production assignments. Some discussion has begun regarding grading criteria in production and the possible implications of grade inflation within production courses. Currently qualitative and quantitative measures are used in by all faculty in determining grades. We would expect to see a higher curve with majors in performance-related course.

Results indicate that student performers and designers are interpreting and analyzing dramatic material in effective ways throughout the production experience.

**Goal****Criterion of Achievement**

Students demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	90% of students will score B- or better in production experiences
---	---

**Results****Grade Distributions in Selected Theatre Arts Classes  
Academic Years 2004-05 through 2008-09**

Total	A		B		C		D		F		Withdrawals, Etc	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
<b>1082</b>	<b>918</b>	<b>84.84%</b>	<b>115</b>	<b>10.63%</b>	<b>24</b>	<b>2.22%</b>	<b>5</b>	<b>0.46%</b>	<b>2</b>	<b>0.18%</b>	<b>18</b>	<b>1.66%</b>

*See Appendix for complete quarter by quarter report*

**Interpretation of Results**

Ninety five percent of students earn a score of B- or better in production assignments. Some discussion has begun regarding grading criteria in production and the possible implications of grade inflation within production courses. Currently

qualitative and quantitative measures are used by all faculty in determining grades.. We expect to see a higher curve with majors in performance-related course.

Results indicate that students overall are working effectively in the collaborative process.

**Goal**

**Criterion of Achievement**

Students will have the ability to effectively use the various tools within the work areas of theatre production.	100% of students taking TH 267 will score 94% on the safety (may be retaken to meet criteria)  90% of students score B- or better in Laboratory experiences TH 393 and TH 493 Theatre Laboratory
--	--

**Results**

**The design staff teaching TH 267 report 100% of the students completed the safety exam meeting the benchmark. Several had to retake the exam, but all have met the standard.**

Average Scores TH 393 and TH 494 Theatre Laboratory During Review Period												
Total Enrolled	A		B		C		D		F		Withdrawals, etc	
731	531	72.64%	60	8.21%	46	6.29%	18	2.46%	29	3.97%	47	6.43%

**Interpretation of Results**

Students are all able to meet standards of safety as related to the scene areas tools and equipment.

Students are not as successful in meeting standards of success in Lab experiences. Only 80.85% of students completing lab experiences are meeting the standard. Of more concern is the 6.43% who withdraw from and the 3.97 who fail lab experiences. This result is that more than 10% of students completely forego essential lab experiences.

Student lab support is an essential piece of the production process and losing this many to F and W+ is worthy of consideration. As are the nearly 20% who are not meeting the standard.

**Goal**

**Criterion of Achievement**

Faculty will participate in off-campus scholarship and professional development opportunities.	At least 50% of TT faculty will participate in off-campus scholarship and professional development opportunities during each academic year.
--	---

**Results**

YR	Number of	Number of faculty with	Percent of faculty with
----	-----------	------------------------	-------------------------

	Faculty	off-campus opportunities	off-campus experiences
2004	9	1	12%
2005	9	2	23%
2006	9	2	23%
2007	8	5	63%
2008	10	6	60%

**Interpretation of Results**

Discussions with the faculty and administration began shortly after our last program review. An increase of faculty participating in off-campus experiences has been seen during the review period. During the last portion of the review period faculty exceeded the department goal of 50%.

Several strategies were devised to assist faculty in seeking off-campus scholarship opportunities. Many were accomplished in the summer months with careful scheduling of summer offering and the inclusion of guest lectures to cover courses as needed. Some opportunities have come during the academic year with a variety of strategies including: heavier teaching load in other quarters to compensate for a quarter off-campus; careful scheduling of production assignments to allow for off campus work; and online course offerings.

This has precipitated increase vitality in the faculty as well as created a number of opportunities for students along the way.

---

**BFA Theatre Program**

*Program began fall 2008, no data toward meeting Goals and associated Criterion of Achievement has been collected.*

## MA Theatre Production

### Goal

The program students will acquire skills appropriate and necessary in order to pursue further training and education.

### Criterion of Achievement

90 % of all students will score higher on the exit examination than the entrance exam

95% of all students completing a thesis project will successfully defend final culminating creative project.

### Results

*Data on this goal has only been gathered since 2007 the year the 2004 cohort completed creative projects.*

MA Creative Projects (Thesis) Oral Exam and Defense			
Satisfactory		Unsatisfactory	
24	96%	1	4.00%

*Inconclusive data on entrance exit exams exists (see Appendix).*

### Interpretation of Results

Data has not been gathered for sufficient time to see any trends.

### Goal

We will deliver a program which is widely recognized for its ability to deliver a high quality and unique limited-residency program with international distinction.

### Criterion of Achievement

Continued operation of the Summer Institute for Theatre Arts with a minimum of 5% international participation.

### Results

	Admitted Candidates	International	
2004	11	1	9.1%
2005	12	2	16.7%
2006	14	2	14.3%
2007	17	3	17.6%
2008	12	1	8.3%



2009	16	3	18.8%
------	----	---	-------

### Interpretation of Results

The MA in Theatre Production continues to be recognized as a high-quality highly-unique program, which caters to the needs and time frame of active teachers of theatre. It continues to gain international recognition with 19% of the current degree seekers coming from international destinations. This is a significant diversity advantage, and one which students from the U.S. increasingly appreciate. As demonstrated in the Alumni survey (see Appendix).

In addition to the degree seeking student the program has hosted several enrichment students from counties such as: Turkey, China, Canada, and the Philippines. These students attend as non-matriculated students taking a course or two over one or more summers.

### Goal

### Criterion of Achievement

We will deliver an effective program that meets the needs of secondary teachers in raising the competency level in producing theatre	50% of all respondents will identify increased competence due to program participation
--	--

### Results

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Does Not Apply	Rating Average	Response Count
a. I am very satisfied with my education from the Theatre Arts program at Central Washington University.	3.3% (1)	0.0% (0)	3.3% (1)	43.3% (13)	50.0% (15)	0.0% (0)	4.37	30

### Survey responses

1. I have highly recommended the program to others. Through returning to the higher education setting I gained a new love for knowledge and obtained a MFA in another field after I received my MA at CWU. I use the knowledge I gained through the program every day I teach.  
Wed, Jul 8, 2009 5:52 AM

2. Keep working together as best as you can faculty! The more you work together the more success comes out with us students too :)  
Tue, Jul 7, 2009 8:48 PM

3. I do not recommend CWU to any of my HS students because of the snafu that happened with my oral defense. I would not put anyone through that torture.  
Tue, Jun 30, 2009 6:57 PM

4. It was the perfect program for me at the perfect time. Thanks!  
Tue, Jun 30, 2009 3:51 PM

5. I think this survey is a little too broad. The survey questions should be tailored to what we actually do in this program rather than any other graduate program.  
Tue, Jun 30, 2009 7:02 AM

6. Miss all of you and the beauty of your campus/town.  
Sun, Jun 28, 2009 9:24 AM

7. The profesors with in reason are what made this program so succesful for me. knowing that each one of them had profesinal experiance and they were teaching because they wanted to not because they had to. Also that if they didnt know the ansewr they knew what fellow facalty or staff member did.

If i would have decided to stay in theater i feel that i would have been prepared but a lot of that had to do with my ability to communicate with people not that they tought me that.  
Wish there was more enphsisis on technician actor relationships because when i was there it seemed like they were still very segragated groups.  
Fri, Jun 26, 2009 12:28 PM

8. A great program and one that I am so thankful to have found.  
Wed, Jun 24, 2009 2:56 AM

9. I so very much appreciated Scott's kind, respectful, thorough, generous, knowledgeable approach to the program, his classes, and the individual student. Brenda was very caring, encouraging, consistent, and communicative.  
Tue, Jun 23, 2009 1:30 PM

10. No college or program is perfect, but I learned so much from those classes. I really enjoyed it. Thinking about finding an excuse to take another in the summer again.  
Tue, Jun 23, 2009 1:12 PM

11. The years spent at CWU were some of the best and most productive years of my life. I felt respected and loved. And not that I am that respectfull or lovable...the professors and the environment just lend themselves to achieving those qualities.  
Tue, Jun 23, 2009 12:19 PM

12. I had a fantastic experience as an MA student in theatre at Central. While the MA-Theatre Production has served me well as both a freelance artist and a doctoral candidate, I am very excited to see the program grow to include an MA in Theatre Studies as well, as this will better position students for work in doctorate programs.  
Tue, Jun 23, 2009 10:26 AM

### **Interpretation of Results**

Of the total respondents, 83.3% report being satisfied with their experience at CWU. In the review of this data, coupled with the narrative collected in the same survey, it is evident that a preponderance of the students are satisfied with the program.

### **Goal**

### **Criterion of Achievement**

The program will provide summer teaching opportunities to faculty as well as encourage and support the flexibility for them to work professionally and attend professional development opportunities	100% of all full-time faculty will have at least one professional development or one creative activity within a three year period
--	---

### **Results**

YR	Number of Faculty	Number of faculty with off-campus opportunities	Percent of faculty with off-campus experiences
2004	9	1	12%
2005	9	2	23%
2006	9	2	23%
2007	8	5	63%
2008	10	6	60%

### Interpretation of Results

Faculty have increased participation in off-campus scholarship and professional development over the review period. Although it is impossible to know from the data review of Faculty vita (see appendix) results show 100% of the faculty have participated in some form of off campus activity through the review period.

### Goal

### Criterion of Achievement

The program will bring theatre professionals together with middle and secondary school educators providing training in direction, performance, and design of theatrical productions	100% of all courses will be taught by theatre professionals with terminal degrees in subject area. 10% of courses will be deliver with guest lecturers
---	---

### Results

	Total Number Summer Courses (500 level)	Number Courses with Terminal Degree Instructor	Percent of Courses with Terminal Degree Instructor	Number of courses with Guest Lecturers	Percent of courses with Guest Lecturers
2004	26	24	93%	2	8%
2005	22	22	100%	1	5%
2006	22	22	100%	0	0%
2007	22	20	91%	3	14%
2008	29	26	90%	4	14%
2009	26	23	89%	3	12%
Average percentages			94%		9%

### Interpretation of Results

Data reports indicate that as guest artists increase the percentage of terminal degrees decline.

The Department is meeting the goal of bringing guest artists to campus in order to further enhance the student experience over the long term. Generally speaking the guests have terminal degrees.

What is not evident in the data is the fact that current regular instructors in the Department as well as emeritus faculty who often return to instruct summer courses, do not all hold terminal degrees. Professional experience and expertise in specialized areas have justified these exceptions.

---

**MA – Theatre Studies**

*Program began fall 2009, no data toward meeting Goals and associated Criterion of Achievement has been collected.*

**E. Based on the results for each department/program(s) listed above describe:**

**1. Specific changes to your department as they affect program(s) (e.g., curriculum, teaching methods).**

Undergraduate Changes

---

Grading criteria for laboratory and production experiences needs to be more fully explored with measurable outcomes identified.

Technologies and technology enhancements in the production areas need to be more fully integrated into the curriculum.

Specific changes in the laboratory/production experience will need to be revisited in the near future. It is clear that student growth has reached a plateau yet Institutional funding, in this study the buy power of that funding, continues to decline. Even with the entrepreneurial nature of the Department it has become increasingly difficult to staff and adequately fund the laboratory/production experience at the current level.

Cameras need to be available for student mentoring, documenting the jury process and student assessment.

Production often suffers from a lack of prepared stage managers. The Department will work on a Stage Manager credential, certificate, or a method to integrate into the BFA sequence.

Students need more post-graduation preparation including professional career development, e –portfolio/e-showcase opportunities, and alumni connections during the junior year. This is particularly important for our BFA students since we are somewhat isolated from the job centers of NYC, LA and other regional/metropolitan career hubs.

The Department continues to investigate ways to offer courses to make the best use of faculty work load. Discussions have begun revolving around the theatre history sequence to evaluate how it might better serve the needs of the curriculum and faculty loads more harmoniously.

Graduate Changes

---

The faculty has identified three specific points to work toward:

1. Pedagogical assessment;
2. Revision of thesis project assessment in order to more clearly identify what the outcomes with associated rubrics to measure if they are indeed being met;

3. Outcome assessment, combined with content clarification, in each of the courses specific to the MA-Theatre Production track.

### Universal Changes

---

It is clear to the faculty that additional and perhaps more importantly adequate spaces (classroom, offices, and laboratory spaces) are critical to the pedagogical needs of the program. These needs are often only partially realized by the institution. Often spaces are identified by the institution but the inadequacy of the space (most often in the quality of the floor and height of the ceiling) renders them pedagogically unusable.

Pedagogical needs are also hampered by the need to assign studio classes to performance spaces. Too often classes are required to relocate to inadequate spaces so that production work can move forward in the theatres. Additional rehearsal space is critical to pedagogy.

The following spaces are in need of improvements in order to fully meet the pedagogical needs of our ongoing success:

#### HEBELER 118

- Mirrored walls with curtains to conceal these mirrors when necessary;
- Re-surfacing of the floors;
- Regularly scheduled cleaning of the floor by Facilities Management;
- Storage for classroom equipment such as mats, weapons, and prop items;
- Lighting with dimmer controls;
- Media enhancement for DVD and sound use in classes.

#### MCCONNELL 119

- Enhanced lighting for basic classroom use;
- Addressing the auxiliary fan and the excessive noise it causes;
- Addressing the sound issues between MC 117 and MC 119.

#### HERTZ 100

- An upgrade of the lighting system, which is out of date and very nearing complete failure. No auxiliary lighting board in the Department can operate this antiquated system;
- The Department requires use of back stage storage and dressing room space if we continue to use this stage for any type of performance;
- Acoustics need to be reconfigured to support and enhance theatrical performances and lectures, rather than the current acoustics designed for music use;
- The stage should be a sprung-floor for theatre movement and performance safety.

HERTZ 119 and 122

- The floors should be converted to sprung-flooring for theatre movement safety;
- Immediately available storage, either in the rooms or immediately accessible, for basic acting and movement supplies. The current situation requires spending a minimum of 25 percent of the class period hauling supplies from remote storage;
- Basic sound systems would enhance the use of these spaces for classroom use.

At this point we have yet to identify adequate, (including sound containment), rehearsal space for Musical Theatre students to rehearse individually or in very small groups that do not occupy large studio spaces needed for other classes and/or larger rehearsals.

The Department continues to investigate ways to offer courses to make the best use of faculty work load. Discussions have begun revolving around the theatre history sequence to evaluate how it might better serve the needs of the curriculum and faculty loads more harmoniously.

## **2. Specific changes related to the assessment process.**

The Department realizes it does not have an adequate documented assessment strategy, save the undergraduate NCATE assessment.

The Department is committed to correcting the situation and strengthening the documented assessment by revisiting the student outcomes rubrics and streamlining them into the jury and capstone processes.

## **3. Provide documentation of continuing program(s) need including reference to the statewide & regional needs assessment**

Because of the trend to marginalize the arts in public schools, the value of arts education as it applies to other occupations has also become less visible and thus regarded as unimportant. The career paths and feedback from our alumni support the importance of the liberal arts, and specifically theatre arts, education in gaining meaningful employment in a variety of occupations. Our graduates have gained employment in a myriad of professional careers outside of the theatre, due to their theatrical training, which require critical thinking, collaborative interaction, impeccable communication skills and the ability to be adaptable. The professions our graduates have gone on to pursue, which are among the key occupations outlined in the State and Regional Needs Assessment Report, include: lawyers; elementary and secondary school teachers; college teachers; university professors; human resources specialists; supervisors and managers of offices; and computer specialists. These occupations are anticipated as universal needs in all geographic areas covered by the report.

While the key occupations are certainly represented, it is important to note that theatre, and the jobs within the theatre, are really a microcosm of the workforce. Our graduates have gone on to management and support positions across the broad spectrum of careers. Career paths have been as varied as politicians and clergy to insurance adjusters and accountants, with most of our alumni pointing to the discipline and skills they learned as members of the theatre community as the key to their individual successes.

The larger concern, specific to our field of expertise, is that the current norm in the State is the exportation of qualified students who cannot gain the training they desire in Washington. Once gone these students seldom return to work in the local industry. This has become a problem for professional theatre organizations in the State. A June 2006 report from Seattle Repertory Theatre stated a critical lack of qualified theatre technicians in Washington State, leading the organization to recruit out-of-state applicants.

Opportunities for trained theatre artists do exist in Washington State. In recent years several professional and semi-professional companies have been established and/or expanded in Eastern Washington, including, but not limited to, Masquers Theatre in Soap Lake; Leavenworth Summer Theatre, which focuses exclusively on the area of musical theatre; the Capitol Theatre in Yakima, which has recently developed an intern program with the Department of Theatre Arts due to a lack of qualified professional technicians in the area; and the greater Tri-Cities area, which includes the Richland Light Opera, among others.

Currently the Seattle metro area represents the third largest theatre community in the United States. Officers at the Seattle Repertory Theatre have indicated a severe shortage of quality trained technicians in the State to draw from for professional theatre.

While many young designers and performers may seek employment in the industry hubs of New York and Los Angeles, there is a growing and urgent need for well-trained talent right here in our State. In providing this highly qualified pool of theatre artists, the end result will be an increase in opportunities for employment that will allow these artists to maintain residence in the State, thus increasing the quality and quantity of cultural and artistic opportunities for the citizens of Washington.

If we can keep qualified, well-trained and talented graduates in Washington State, then ultimately the entertainment industry itself will grow, creating even more job possibilities for theatre arts graduates.

**\*Attach updated departmental/ programmatic assessment plans for the future (i.e., next five year period) (see Appendix).**



## II. Description of degree programs and curricula

- A. **List each degree program (undergraduate and graduate) offered in department by location, regardless of state or self support. Include minor and undergraduate certificate program(s).**

### **Programs Offered**

#### **Bachelor of Arts Theatre Arts**

A perfect choice for the theatre artist, the General Studies emphasis allows for advanced study in a variety of areas allowing students to become the kind of well-rounded theatre artist who can go on to a focused study in graduate school or a variety of careers in the field. The General Studies degree is also a great choice for the student who has a number of interests and needs the flexibility to explore several options.

#### **Bachelor of Arts Theatre Arts: Teaching K-12**

This major satisfies the Washington State requirements for an endorsement in drama. This major is coupled with a minor leading to endorsement in arts or music and also includes the University English language requirements for teacher certification. Students pursuing this major are required to complete the professional education program requirements offered through the education department.

#### **Bachelor of Fine Arts – Performance**

The BFA Performance degree builds specific skills in production from a strong foundation of using the body as the artist's instrument through acting styles, voice and stage movement. Students choose from a range of courses, both introductory and advanced, from writing and dancing, to stage and screen. To help students prepare for future employment or graduate school, all students are strongly encouraged to pursue practical experience through TH 490: Cooperative Education (Internship) as well as the Performance Application courses, designed to put theory into practice as part of Central Theatre Ensemble's regular on-campus season.

#### **Bachelor of Fine Arts – Design/Technology**

The BFA Design/Technology degree builds specific skills in production from a strong foundation of general knowledge of technical theatre and the design aspects of theatre. Students choose from a range of courses, both introductory and advanced, from writing and drawing, to construction and sewing. To help students prepare for future employment or graduate school, all students are strongly encouraged to pursue practical experience through TH 490: Cooperative Education (Internship) as well as the Production Application courses, designed to put theory into practice as part of Central Theatre Ensemble's regular on-campus season.

#### **Bachelor of Fine Arts – Musical Theatre**

The BFA Musical Theatre degree builds specific skills in production from a strong foundation of using the body as the artist's instrument through singing, voice and stage movement in the Musical Theatre style. Students choose from a range of courses, both introductory and advanced, from writing and movement, to dancing and voice. To help students prepare for future employment or graduate school, all students are strongly

encouraged to pursue practical experience through TH 490: Cooperative Education (Internship) as well as the Performance Application courses, designed to put theory into practice as part of Central Theatre Ensemble's regular on-campus season.

#### **Musical Theatre Minor for Theatre Educators**

An interdisciplinary course of study designed to blend Theatre, Music, and Dance courses for a solid foundation in performance and music in the Musical Theatre style. This minor is often coupled with the Theatre Arts: Teaching K-12 major

#### **Musical Theatre Minor for Music Educators**

Specifically designed for to prepare future teachers in the skills needed to organize, direct, and produce musical theatre performances at the middle and high school levels. This minor must be combined with a degree program in Music.

#### **Non-Profit Organization Administration Minor**

An interdisciplinary course of study, which began in fall 2009, designed to teach students the core skills of non-profit management with a broad-based approach within the liberal arts environment and a focus in theatre. The program offers students the ability to choose a minor program tailored to personal preferences while maintaining a major focus. Students apply for this minor in the Department of Communications.

#### **Apparel Design Minor**

A minor in apparel design, which began in fall 2009, is administered jointly by the Fashion Merchandising program and Theatre Arts Department. It is designed to enable students with career interests in this field to gain experience in the competency areas expected of apparel designers. This minor allows the student to learn to apply the basic principles of design and creativity in developing apparel. Students study the application of artistic and creative design elements; selection and use of fabrics and textiles; and the techniques for transforming design concepts into garments in order to create a final saleable product for a target market. Students apply for this minor in the Department of Family and Consumer Sciences.

#### **Master of Arts – Theatre Production Specialization (self-support)**

This program is specifically designed for working secondary teachers who produce plays and would like to obtain an advanced degree through hands-on courses offered annually from mid-June to mid-July with a culminating project at their own school, using their own students and resources. Since it was established in 1996, teachers representing 27 states and 12 nations have attended this unique limited-residency graduate program.

#### **Master of Arts – Theatre Studies Specialization**

This program, launched in fall 2009, is designed to build the research and analytical skills students need for an academic career in theatre. With opportunities for hands-on dramaturgical experience, teaching, and theatre research, this program offers the perfect blend of theory and practice needed to prepare students for careers in dramaturgy and

teaching in higher education or for those who wish to pursue a PhD in theatre history, research, literature, or criticism.

**Table 2  
Programs Offered in Department**

Degree Program	Delivery Location(s)	# Students in Major average head count per year					# Degrees Awarded				
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
<b>BA – General Studies</b>	Ellensburg	10.3	10.7	26.0	35.0	32.3	1	3	3	0	5
<b>BA – Performance Specialization</b> <i>Closed June 2008</i>	Ellensburg	37.3	41.7	30.3	19.3	8.3	4	7	11	9	2
<b>BA – Performance Specialization with Management Specialization</b> <i>Closed June 2008</i>	Ellensburg	1.3	1.0	0	0	0	1	1	0	0	0
<b>BA – Performance Specialization with Youth Drama Specialization</b> <i>Closed June 2008</i>	Ellensburg	0.7	0	0	0	0	2	0	0	0	0
<b>BA – Design and Technology Specialization</b> <i>Closed June 2008</i>	Ellensburg	23.0	20.0	15.0	12.3	4.7	5	6	2	4	1
<b>BA – Theatre Management Specialization</b> <i>Closed June 2008</i>	Ellensburg	2.0	1.3	2.74	3.7	2.0	2	1	0	2	2
<b>BA – Design and Technology Specialization with Management Specialization</b> <i>Closed June 2008</i>	Ellensburg	0	2.0	3.7	2.0	1.3	0	0	2	0	1
<b>BA – Youth Drama Specialization</b> <i>Closed June 2008</i>	Ellensburg	1.0	2.3	2.3	4.3	2.7	0	1	0	1	3
<b>BA – Design and Technology Specialization with Performance Specialization</b> <i>Closed June 2008</i>	Ellensburg	0	1.0	0.3	0	0	0	0	0	0	0
<b>BA – General Studies with Management Specialization</b> <i>Closed June 2008</i>	Ellensburg	0	0	0.3	0	0	0	0	0	0	0
<b>BA – General Studies with Youth Drama Specialization</b> <i>Closed June 2008</i>	Ellensburg	0.7	0	0	0	0	0	0	0	0	0
<b>BA – Secondary Education</b>	Ellensburg	1.3	1.0	0	0	0	1	1	0	0	0
<b>BA - Teaching Theatre K-12</b>	Ellensburg	5.3	12.7	15.0	23.0	16.3	0	1	2	0	3
<b>Total - BA</b>		<b>83.0</b>	<b>93.7</b>	<b>95.7</b>	<b>99.7</b>	<b>67.7</b>	<b>16</b>	<b>20</b>	<b>20</b>	<b>16</b>	<b>17</b>

<b>BFA - Performance Specialization</b> <i>Began 2008</i>	Ellensburg	-	-	-	-	7.3	-	-	-	-	3
<b>BFA – Design and Technology Specialization</b> <i>Began 2008</i>	Ellensburg	-	-	-	-	13.3	-	-	-	-	1
<b>BFA – Musical Theatre Specialization</b> <i>Began 2008</i>	Ellensburg	-	-	-	-	8.3	-	-	-	-	0
<b>Total - BFA</b>		-	-	-	-	<b>29.0</b>	-	-	-	-	<b>4</b>
<b>Total Undergraduate Majors</b>		<b>83.0</b>	<b>93.7</b>	<b>95.7</b>	<b>99.7</b>	<b>96.7</b>	<b>16</b>	<b>20</b>	<b>20</b>	<b>16</b>	<b>21</b>
<b>MA – Theatre Production Specialization</b> <b>Academic Year Enrollment</b>	Ellensburg	6.7	4.3	5.7	4.3	3.3	10	7	10	9	12
<b>MA – Theatre Production Specialization</b> <b>Summer Term Enrollment</b>	Ellensburg	*	*	*	*	*					
<b>MA – Theatre Studies Specialization</b> <i>Began 2009</i>	Ellensburg	-	-	-	-	-	-	-	-	-	-
<b>Total - MA</b>							10	7	10	9	12
<b>Minor Programs</b>	<b>Delivery Location(s)</b>	<b># Students in Minor</b>					<b>#Minors Completed</b>				
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
<b>Theatre Arts Minor</b>	Ellensburg	*	*	*	*	*	0	3	0	0	0
<b>Theatre Arts Minor General Studies Specialization</b> <i>Closed 2009</i>	Ellensburg	*	*	*	*	*	0	1	2	6	6
<b>Theatre Arts Minor Performance Specialization</b> <i>Closed 2009</i>	Ellensburg	*	*	*	*	*	0	0	1	0	0
<b>Theatre Arts Minor Youth Drama Specialization</b> <i>Closed 2009</i>	Ellensburg	*	*	*	*	*	0	2	0	2	0
<b>Musical Theatre Minor</b> <i>Open 2007 Closed 2009</i>	Ellensburg	*	*	*	*	*	-	-	-	-	0
<b>Musical Theatre Minor for Theatre Educators</b> <i>Began 2009</i>	Ellensburg	-	-	-	-	-	-	-	-	-	-
<b>Musical Theatre Minor for Music Educators</b> in cooperation with Music <i>Began 2009</i>	Ellensburg	-	-	-	-	-	-	-	-	-	-
<b>Apparel Design</b> in cooperation with Family and Consumer Sciences <i>Began 2009</i>	Ellensburg	-	-	-	-	-	-	-	-	-	-

<b>Non-Profit Organization Administration Minor</b> in cooperation with Comm., Music, Art, and Museum Studies <i>Began 2009</i>	Ellensburg	-	-	-	-	-						
<b>Total Minors</b>								<b>0</b>	<b>6</b>	<b>3</b>	<b>8</b>	<b>6</b>
<b>Certificate Programs</b>	<b>Delivery Location(s)</b>	<b># Students in Program</b>					<b># Cert. Completed</b>					
	Ellensburg	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	
<b>Non-Profit Organization Administration Certificate</b> in cooperation with Comm, Music, Art, and Museum Studies <i>Began 2009</i>		-	-	-	-	-	-	-	-	-	-	

\* Number not received from institutional research in time to be included in this report

**Total Students Served by Department**

<b>State-funded Course FTE</b>	<b>Yr 1</b>	<b>Yr 2</b>	<b>Yr 3</b>	<b>Yr 4</b>	<b>Yr 5</b>
Total	163.1	164.6	169.3	185.4	203.3
Lower Division	110.7	116.2	119.0	134.8	151.9
Upper Division	50.1	45.8	47.9	49.6	48.8
Graduate	2.3	2.6	2.5	1.0	2.7

B. Table that lists courses, location, and student number for the following:

**Table 3A  
Courses, Contributions, Locations**

<b>Contributing area</b>	<b>Delivery Location</b>	<b>Average Annual FTE</b>				
General Education Courses	Location(s)	Yr 1 2004-5	Yr 2 2005-6	Yr 3 2006-7	Yr 4 2007-8	Yr 5 2008-9
<b>Appreciation of Theatre &amp; Film (TH 101)</b>	General Education - Ellensburg	75.6	75.6	73.7	99.8	105.9
<b>Intro to Theatre (TH 107)</b>	General Education - Ellensburg	20.5	23.6	25.5	15.1	18.9
<b>Ethnic Drama(TH 382)</b>	General Education – Ellensburg as regular lecture and All Campus via Online	-	2.3	2.9	2.8	2.3
<b>Asian Drama(TH 375)</b>	General Education – All Campus via DE/ITV	-	0.5	0.5	1.2	1.6
Professional Education Courses	Location(s)	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
<b>Drama in Schools K-12(TH 420)</b>	Ellensburg	0.3	0.6	0.2	1.0	
Service Courses	Location(s)	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
<b>Theory of Play Production(TH 166)</b>	Film & Video Studies - Ellensburg	3.4	5.0	4.4	3.5	3.1
<b>Basic Acting(TH 244)</b>	Film & Video Studies - Ellensburg	1.8	2.2	2.1	2.0	1.9
<b>Acting for Film and Television (TH 475)</b>	Film & Video Studies - Ellensburg	1.2	-	1.3	1.0	0.9
<b>Directing I(TH 329)</b>	Film & Video Studies - Ellensburg	1.5	1.1	1.9	1.1	0.8
<b>Stage Sound(TH 356)</b>	Film & Video Studies - Ellensburg	-	0.9	-	-	0.7
<b>Stage Lighting(TH 368)</b>	Film & Video Studies - Ellensburg	-	0.4	0.3	0.6	0.3
<b>Intro to Playwriting(TH 330)</b>	English Creative Writing Minor - Ellensburg and Intro to Film & Video Studies - Ellensburg	1.1	2.4	1.8	0.9	0.9

<b>Theatre Management I</b>	Non-Profit Organization Administration Minor - Ellensburg	Program Opened 2009
<b>Theatre Management II</b>	Non-Profit Organization Administration Minor - Ellensburg	Program Opened 2009
<b>Theatre Rendering</b>	Apparel Design Minor - Ellensburg	Program Opened 2009
<b>Stage Management</b>	Non-Profit Organization Administration Minor - Ellensburg	Program Opened 2009
<b>Stage and Fashion Drawing</b>	Apparel Design Minor - Ellensburg	Program Opened 2009
<b>Costume Design</b>	Apparel Design Minor - Ellensburg	Program Opened 2009
<b>Costume Technology</b>	Apparel Design Minor - Ellensburg	Program Opened 2009
<b>Stage Costuming</b>	Apparel Design Minor - Ellensburg	Program Opened 2009



**C. Required measures of efficiency for each department for the last five years**

**1. Number of Instructional staff in department**

**Table 3 B (Section II, C.)  
Number of Institutional Staff in Department**

	<b># Staff each year</b>					
<b>Degree Program Instructional Staff</b>	<b>Yr 1 2004-5</b>	<b>Yr 2 2005-6</b>	<b>Yr 3 2006-7</b>	<b>Yr 4 2007-8</b>	<b>Yr 5 2008-9</b>	<b>Yr 6 2009-10</b>
Faculty FTE Tenure Track	9	9	9	8	10	10
Faculty FTE Non-Tenure Track	-	1	2	3	2	2
Instructional Civil Service Staff	2	2	2	3	3	3
Grad Assist. FTE	2	1	3	2	1	5

- D. **Describe currency of curricula in discipline. How does the curriculum compare to recognized standards promulgated by professionals in the discipline** (e.g., state, national, and professional association standards)?

**General Studies** curriculum was revised and updated in 2006 in response to the last program review and was designed to align with NAST (National Association of Schools of Theatre) accreditation standards. In addition the faculty has made a conscious choice to include literature from the western cannon into Introduction to Theatre and the Theatre History sequence. Additional dramatic literature courses required in the program are based on a more diverse literary foundation. The core of the general studies program is foundation to all programs in Theatre Arts. Data are collected annually, and changes are made to the program regularly based on student achievement and learning.

Please visit the NAST website for more information about this organization at <http://nast.arts-accredit.org/index.jsp?page=index>.

For more information about the general studies program visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=21&pooid=4622&bc=1](http://catalog.cwu.acalog.com/preview_program.php?catoid=21&pooid=4622&bc=1)

**The BFA in Performance** curriculum was revised and updated in 2007 when the Department of Theatre Arts solidified its new Bachelor of Fine Arts degree in Performance. This program received approval from the PESB/Washington State in 2008. Curriculum for this program was created with the future goal in mind of becoming a NAST accredited school. NAST has established nationally recognized standards for theatre programs which were used as guidelines in our program development. Yearly testing and review of students assists the faculty in regularly evaluating and upgrading the curriculum as we prepare for a future NAST review. Please visit the NAST website for more information about this organization at

<http://nast.arts-accredit.org/index.jsp?page=index>.

For more information about the BFA in Performance visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=21&pooid=5275&bc=1](http://catalog.cwu.acalog.com/preview_program.php?catoid=21&pooid=5275&bc=1)

**The Theatre Education** curriculum was revised and updated in 2006 and programming is currently in compliance with all regional, state and national standards, as evidenced by its "Pass" at the recent (2007, 2008) on campus accreditation and review by the PESB/Washington State and NCATE Boards. Data are collected annually, and changes are made to the program regularly based on student achievement and learning.

For a complete report on the NCATE and PESB reviews, as well as changes recently made to the program based on data, please refer to:

<http://www.cwu.edu/~ectl/sitevisit/index.html>

For more information about the Theatre Education program visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=23&pooid=5108&returnto=search](http://catalog.cwu.acalog.com/preview_program.php?catoid=23&pooid=5108&returnto=search)

**The BFA in Musical Theatre** curriculum was revised and updated in 2007 when the Department of Theatre Arts solidified its new Bachelor of Fine Arts degree in Musical Theatre. This program received approval from the PESB/Washington State in 2008. Curriculum for this program was created with the future goal in mind of becoming a NAST accredited school. NAST has established nationally recognized standards for theatre programs which were used as guidelines in our own program development. Yearly testing and review of students assists the faculty in regularly evaluating and upgrading the curriculum as we prepare for a future NAST review.

Please visit the NAST website for more information about this organization at

<http://nast.arts-accredit.org/index.jsp?page=index>.

For more information about the BFA in performance visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=21&poid=5277&bc=1](http://catalog.cwu.acalog.com/preview_program.php?catoid=21&poid=5277&bc=1)

**The BFA in Design/Technology** curriculum was revised and updated in 2007 in response to the last program review and was designed in alignment with NAST accreditation standards. Additionally VectorWorks<sup>®</sup> software for scenic and lighting areas was installed on nine student lab stations outside the department and integrated into classes as of 2007. SFX<sup>®</sup> software for sound design was installed on two student stations within the department and in the two major production venues in 2004. Updates have been purchased for the costume software Boutique<sup>®</sup> and Tailormade<sup>®</sup> during the review period.

Please visit the NAST website for more information about this organization at

<http://nast.arts-accredit.org/index.jsp?page=index>.

For more information about the Design and Technology program visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=21&poid=5276&bc=1](http://catalog.cwu.acalog.com/preview_program.php?catoid=21&poid=5276&bc=1)

**Graduate Programs** were last revised in 2009 to facilitate the two specializations currently in place. Before the revision the program contained only the Theatre Production track which is unique in its offering to secondary teachers as a limited-residency summer program. The program is a flagship in the country and has been the model for several recently developed programs. Among others, the program will serve as a model for admission standards for a new program being developed at the University of Idaho, in which teachers can continue summer residency work in pursuit of an MFA in Theatre Pedagogy.

The Theatre Studies track was specifically designed to fulfill admission requirements for the nation's best PHD programs. Several programs were surveyed in the development of this program to assure both quality and uniqueness.

For more information about the Theatre Studies specialization visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=25&poid=5348&bc=1](http://catalog.cwu.acalog.com/preview_program.php?catoid=25&poid=5348&bc=1)

For more information about the Theatre Production specialization visit:

[http://catalog.cwu.acalog.com/preview\\_program.php?catoid=25&poid=5347&bc=1](http://catalog.cwu.acalog.com/preview_program.php?catoid=25&poid=5347&bc=1)

E. **Effectiveness of instruction - Describe how the department addresses the scholarship of teaching with specific supporting documentation including each of the following:**

1. **Departmental teaching effectiveness –**

<b>Teaching Effectiveness:</b>		
<b>Department Mean -vs- University Mean</b>		
SEOI Five Year Average Out of 5.0	4.41	4.40

2. **What evidence other than Student Evaluation of Instruction (SEOI) is gathered and used in the department to evaluate the effectiveness of instruction?**

Faculty dossiers which document areas of Teaching, Scholarship/Creative endeavors, and Service are completed as prescribed in the Collective Bargaining Agreement. As part of the Teaching portion faculty provide comprehensive teaching portfolios which include:

- Peer review of teaching evaluations as a component of the teaching effectiveness review;
- Syllabi;
- Samples of assignments;
- Samples of student work, when appropriate; and
- Student Evaluation of Instruction (SEOI) results.

Production courses hold a debrief session at the culmination of each production to assess success and challenges of the production. This debriefing includes instructor effectiveness, and is in addition to the administration of the SEOI.

The Basic Acting sequence TH 244/245/246 completed an annual assessment which includes a component on instruction effectiveness.

Data collected and reported to NACTE reports on instructor effectiveness in several areas.

3. **Effectiveness of instructional methods to produce student learning based upon programmatic goals including innovative and traditional methods – examples include:**

- a. Collaborative research between student and faculty
- b. Inquiry-based, open ended learning
- c. Use production experiences
- d. Classic lectures
- e. Lecture and inquiry based guided discussions
- f. Service learning or civic engagement

g. Extensive laboratory experience

## F. DEGREE TO WHICH DISTANCE EDUCATION TECHNOLOGY IS USED FOR INSTRUCTION

1. Of the approximately 60 classes offered annually in undergraduate Theatre Arts at CWU:

Two classes (4%) are taught via ITV (TH 375 – Asian Drama and TH 382 and Ethnic Drama)

Two classes (4%) are taught online (TH 107 Introduction to Theatre and TH 382 Ethnic Drama)

For a total of 8% of classes being offered via distance education

2. Of the approximately 27 classes offered annually in the summer Master of Arts in Theatre Production program:

One class (4%) is offered online (TH 503 Survey of Theatre History and Literature)

For a total of 4% of classes being offered via distance education

3. Several courses have integrated the use of Blackboard® discussion projects as well as material dissemination into the course.

In addition to the courses noted above, faculty use online and integrated teaching in the following courses using Blackboard® for handouts; additional resources; announcements; syllabi; grade books; musical resources, such as as MP3 files; discussion boards; tests/exams; PowerPoint presentations; and/or additional lecture notes:

TH 107 Introduction to Theatre  
TH 166 Theory of play Production  
TH 215 Music Fundamentals  
TH 216 Music Fundamentals  
TH 217 Music Fundamentals  
TH 243 Singing for Actors I  
TH316 Fundamentals of High School Musical  
Theatre Production  
TH 343 Singing for Actors II  
TH 344 Intermediate Acting I

TH 375 Asian Drama  
TH 345 Intermediate Acting II  
TH 443 Singing for Actors III  
TH 363 Theatre History I  
TH 363 Theatre History II  
TH 363 Theatre History III  
TH 503 Survey of Theatre History and  
Literature  
TH 525 Theatre History: Ancients to  
Renaissances

4. The musical theory sequence TH 215/216/217 also incorporates an online learning lab called *Musica Practia*®, which drills the students in introductory to advanced skills for both music theory and ear training. Student progress is monitored online by the instructor and can be customized to better suit individual student needs

## G. ASSESSMENT OF PROGRAMS AND STUDENT LEARNING

### 1. Students learner outcomes for each undergraduate degree program:

#### a. Program: **Bachelor of Arts – Theatre Arts**

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Maintain productions funding levels based on the 1998 budget and student population.	Create and maintain high quality academic programs.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Funding will be evaluated per enrolled major and compared with online conversion tool measuringworth.com	Budget reports at year end	Budget reports at year end	Annual production support is 100% or great than 1990 levels on a per student basis.
2. Students demonstrate the ability to analyze and interpret dramatic literature and performance as a performer, designer, director, or educator.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production.	At the conclusion of each term Ellensburg Campus	90% of students will score B- or better in production experiences.
3. Students demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production.	At the conclusion of each term Ellensburg Campus	90% of students will score B- or better in production experiences.
4. Students will have the ability to effectively use the various tools within the work areas of theatre production.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Completion of TH 267. Participation in Theatre Laboratory (TH 393 or 493) is graded by supervising faculty/staff member	Safety exam in TH 267. All students are assessed each time they participate in Theatre Laboratory.	At the conclusion of each term Ellensburg Campus	100% of students taking TH 267 will score 94% on the safety exam (may be retaken to meet criteria) 90% of students score B- or better in Laboratory experiences TH 393 and TH 493 Theatre Laboratory
5. Student will be able to analyze and identify a variety of genre of dramatic literature and the themes each presented to the society in which it was developed.	Students will have the ability to analyze and interpret dramatic literature and performance as a performer, designer, director, or educator.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Comprehensive entrance exam upon admission to the program and an exit exam prior to graduation	All students complete the intake exam upon admission to the program and complete the exit exam during their senior year in TH 495 Senior Research Project	90% of students will successfully score higher on the entrance/exit exam section of History and Literature. 90% of students will reach the bench mark of 65%, when taking the exam during the Senior Research course (typically their senior year) than on entrance when accepted in the program.
6. Students will demonstrate knowledge of how theatre has influenced the past, present and future of society.	Students will have the ability to function effectively as members of a collaborative team in the preparation and realization of a public performance.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Comprehensive entrance exam upon admission to the program and an exit exam prior to graduation and through a comprehensive thesis paper on a topic of their choice.	All students complete both assessments in TH 495 Senior Research Project	To be successful students will score higher on the exit exam than the admission exam administered when accepted in the program in at least 4 of the 5 areas covered and will achieve a C- or better on the Senior Research Paper. Fall or Winter of Senior Year Ellensburg Campus

b. Theatre Arts – Teaching Theatre K-12

**Program: BA – Teaching Theatre K-12**

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. We will deliver a program which meets or exceeds all CWU, state and national standards for K-12 Theatre Arts teaching programs.	Create and maintain high quality academic programs.	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Periodic State and National (NCATE) reviews,  WEST E or Praxis Exam in Theatre Arts, which students take to become certified teachers in Washington upon graduation	The program as a whole (by State and national certifying boards)  All students majoring in Teaching Theatre K-12 take the Praxis / West E exam to become teachers.	Every few years.  Just before graduation	90% of our graduates will pass the Praxis/West E exam the first time they take it.
2. Students will demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	All students are assessed by professors when they complete TH 301, TH 401, also TH 207, TH 312, TH 202, TH 332, TH 492 and/or TH 313 Ellensburg Campus and at some offsite locations, such as schools, libraries	90% of students will score B- or better in production experiences
3. Students will apply elements, processes, and tools of these theatre skills and practices: acting, directing, playwriting, and design.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Students take a variety of required courses in each field and complete culminating projects which demonstrate mastery of specific skills – they complete acting projects (scenes, monologues); they complete a director’s notebook and direct a scene from a play; they write an original script; they completely design all aspects (lights, set, sound, costumes) of a production after analyzing a script	All students are assessed by professors when they complete TH 340, TH 429, TH 244, TH 245, TH 246, TH 313	Generally during freshman, sophomore and junior years	90% of students will demonstrate competence (a B- or better on culminating experience) in all areas of theatre arts 80% of students will demonstrate exceptional achievement (A- or better) in at least one area of theatre arts
4. Students will be able to safely and effectively use the tools and equipment basic to theatre production and design technology and understand and implement safe auditorium and facilities management practices.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students pass safety qualifying examinations and demonstrate effective equipment use by successfully completing practicum experiences in the program.	All students are assessed by professors when they complete TH 267 Scene Technology , TH 367 Stage Scenery, TH 268 Lighting Tech, TH 261 Costume Tech And TH 393 and TH 493 Theatre Laboratory	Administered each quarter the course is offered. Students should enroll in 200 level courses before the end of the Sophomore year. TH 367 is taken in the junior or senior year Ellensburg Campus	All students completing TH 267 and TH 367 must score 94% on the safety exams (may be retaken to meet criteria) All students in TH 268 must score 90% or better on lighting safety quizzes. All students must demonstrate competency in basic production skills: costume tech, lighting tech and scene tech 85% of all student will meet or exceed standards in Theatre labs (TH 393 and/or TH 494)



5. Students will possess the knowledge and skills needed to respond critically to theatre using standard Western theatrical assessment criteria, and also understand and analyze theatre in at least two other cultural and/or historical contexts.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students write regular critiques of live performances. Students write an analytical paper about a non-Western or non-traditional theatre practice and write a paper about a period in theatre history.	TH 244, TH 245, TH 246, TH 313 for critique papers. Analytical papers are written in TH 363, 364, 365 and TH 377, TH 375, TH 382 and TH 383. The critiques and papers are administered and assessed by each professor teaching these classes.	One to three times per year in freshman, sophomore and junior years	85% of students will be earn a B- or higher on papers which require critical thinking and correct use of criteria, terms, vocabulary and concepts from at least two different theatre traditions and norms.
6. Students will practice basic production preparation skills, including planning and budgeting projects, purchasing materials, and building from designs.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students plan, design, budget, purchase and build a significant project involving carpentry and welding skills.	Project is designed, built and assessed in TH 367	TH 367, taken in the students' junior or senior years	90% of students successfully design, plan, and budget a major project. 80% of students also successfully build this project in the planned amount of time, earning a grade of B- or higher.
7. Students will understand theatre as a learning process of child development and identify, recognize and implement standards of production, design and performance which meet the needs and abilities of different age groups.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students pass a test on age needs and requirements for theatre in their freshman or sophomore year and go on to implement this knowledge in analysis papers, original scripts, and public performances over the next two years	Test is in TH 207  Analytical, integrative performance and writing projects occur in TH 312, TH 313, TH 420	Test is in TH 207 – freshman or sophomore year  Analytical, integrative performance and writing projects occur in TH 312, TH 313, TH 420 – sophomore and junior years	90% of students will score B- or better in integrative experiences. 80% of students or better will pass the age groups test in TH 207
8. Students will understand the role of theatre arts in education, including the philosophical, historical and social foundation for theatre education, and will be able to articulate a rationale for theatre in the schools.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students prepare oral reports and take an examination on the history of theatre education in America, including recognizing key innovators, major movements and philosophies. Students write a paper articulating a rationale for theatre in education and articulating a personal philosophy of the role of theatre arts in education and child development.	Students in TH 207 and TH 420 by supervising professor.	The reports and examination are assessed in TH 207, freshman or sophomore year.  The philosophical paper is written and delivered in TH 420, in their junior or senior year.	80% of students will get a B- or higher on the TH 207 test and oral report.  80% of students will get a B- or higher on their final paper in TH 420
9. Students will practice integrating theatre arts with different school subjects, such as literature, history, mathematics and science, using different theatre techniques suitable for the classroom.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students integrate other subjects in a variety of performance projects all of which demonstrate understanding of a different theatre education technique, such as oral interpretation, choral speaking, reader's theatre, improvisation, creative movement, dance, and storytelling. Students also create and publish an integrative study guide for a current children's play at CWU for distribution to teachers and students who view the play.	Students in TH 312 by supervising professor	TH 312 in sophomore or junior year	90% of students successfully demonstrate understanding and practice of integrating different subjects with at least three different classroom theatre techniques. 90% of students design a clear, age appropriate lesson plan or essay for the study guide which integrates topics from an existing play with current grade school curriculum.

<p>10. Students will have practice in developing and implementing age appropriate theatre experiences to meet learning goals for diverse populations.</p>	<p>Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.</p>	<p>Goal 1 &amp; 2 – “maintain and strengthen an outstanding academic and student life” And Goal 4: Build mutually beneficial partnerships with public sector, industry, professional groups, institutions and the communities surrounding our campus</p>	<p>Students create performances and design and implement lesson plans for local community groups and schools. Students plan a complete theatre arts curriculum for a contemporary school, taking into account facilities, cultural norms, student backgrounds and funding availability.</p>	<p>Students in TH 420 create curricula and lesson plans and have a practicum experience at a local school. Opportunities for students to prepare shows and perform for diverse groups are in TH 207 and TH 313</p>	<p>4<sup>th</sup> of 5<sup>th</sup> year of study.</p>	<p>100% of students prepare a complete curriculum suited for a specific, diverse population in a modern school. 90% of students create lessons and projects which demonstrate they value diversity in the classroom. 100% of students either present a practicum lesson or performance, or watch and evaluate a fellow student engaged in a practicum experience or performance for a population with a substantially different background, culture, ability or socio-economic status from their own.</p>
---	--	--	---	--	--	---

**c. Theatre Arts – BFA Performance**

<b>Department/Program Goals</b>	<b>Related College Goals</b>	<b>Related University Goals</b>	<b>Method(s) of Assessment (What is the assessment?)</b>	<b>Who/What Assessed (population, item)</b>	<b>When Assessed (term, dates)</b>	<b>Criterion of Achievement (Expectation of how good things should be?)</b>
1. We will deliver a program which prepares young actors for the rigors of professional work in stage, film and television, or for graduate training and study at reputable MFA programs throughout the country.	Create and maintain high quality academic programs	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Detailed reviews of student progress in class and in performance projects. Rate of student acceptance into MFA programs after graduation Rate of student employment in professional stage, television and film work after graduation	BFA Performing students.	Quarterly  Every four years  Every ten years.	Students will regularly improve their acting skills each year.  80% of our graduates who apply and audition will be accepted into graduate theatre programs.  90% of graduates will have worked professionally as actors at least once after graduating. 50% of graduates will have worked professionally as actors on multiple occasions after graduating.
2. Students will demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	TH 301, TH 401, TH 202, TH 332, TH 492	90% of students will score B+ or better in production experiences.
3. Students’ physical work/body on stage and in exercises will be responsive to impulses, move with variety, nuance, strength, flexibility, grace, with excellent posture; they will be interesting to watch, and have full commitment to physical impulses	Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Juried acting exercises and stage work in productions.	All students are assessed by professors in required and elective actor/movement classes with tests and culminating exercises. These courses include TH 244, TH 245, TH 246, TH 333, TH 335, TH 433, TH 435 and dance, fencing and acrobatics classes.	Each quarter and each year. Students are required to take further movement training, depending on their progress and achievement.	100% of students will demonstrate competence (a B- or better on culminating experience) in stage movement.  80% of students will demonstrate exceptional achievement (A- or better) in stage movement.
4. Student voices on stage and in exercises will be resonant, clearly articulated and properly executed, pleasant to listen to, truthful and appropriate to the character, action and style required of stage or film work--Close to or at the level needed for professional work. Students will have working knowledge of IPA and familiarity with learning and using dialects in acting work.	Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Juried acting exercises and stage work in productions.	All students are assessed by professors with tests and culminating exercises in required and elective actor/voice classes, which include TH 248, TH 342, and TH 243.	Administered each quarter courses are offered annually for all BFA-Performance majors. Ellensburg Campus	100% of students will demonstrate competence (a B- or better on culminating experience) in stage voice and dialects.  80% of students will demonstrate exceptional achievement (A- or better) in stage voice and dialects.

5. Students performances and performance exercises will consistently exhibit focus and concentration; their imaginations will be developed and honed, resulting in honest and believable acting with a strong sense of objective, point of view, action and subtext while listening and responding to partners, either imagined or real.	Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Juried acting exercises and stage work in productions.	All students are assessed by professors with tests and culminating exercises in all required and elective acting classes.	Administered each quarter courses are offered annually for all BFA- Performance majors. Ellensburg Campus	100% of students will demonstrate and understand the concepts of responding truthfully in the imaginary circumstances by the time they graduate, either in classes or on stage. (However, we do not expect students to demonstrate this 100% of the time, as it implies mastery in what should be a lifelong pursuit).
6. Students will thoroughly understand and consistently exhibit high standards of professional conduct in stage and film work: respect for collaborators, teachers and supervisors; meticulous preparation of materials for audition, rehearsals and performances; responsible and professional behavior in all facets of auditioning, rehearsing, networking or performing.	Create and maintain high quality academic programs. Develop students' intellectual and practical skills.	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university. Goal VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect and cooperation	Juried acting exercises and stage work in productions. Reports and assessments from outside professionals supervising student internships	Student conduct is assessed and addressed by directors, advisors and faculty.	On a case-by-case basis every quarter, as needed and annually in juries.	By graduation 100% of students will have an understanding of professional conduct. 100% of students will exhibit professional conduct in rehearsals and classes at least 90% of the time.
7. Students will demonstrate proficiency in actor script analysis process, and will be able to articulate, demonstrate and practice beats, actions, throughlines, points of view, given circumstances and polar attitudes	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students have hands on practice in script analysis in TH 246, TH 329 and most scene study and acting styles classes.	Written script analyses, administered by professors and directors.	Freshman through senior years.	90% of students will score B- or better in script analysis exercises.
8. Students will be familiar with the history and literature of theatre in the West, from ancient Greece to the present, and be able to identify playwrights, styles and theatre innovations from most of the major movements in Western theatre. Students will have a working familiarity with at least one non-Western or non-traditional theatrical form. Students will be	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students prepare oral reports and take an examination on major Western acting traditions and schools. Students write papers and take examinations in an introductory theatre course which covers major Western theatre movements: Ancient Greek, Medieval, Elizabethan, Restoration, Romantic, Comedy of Manners. Students write papers and take	TH 244  TH 107	The reports and exam are assessed in TH 244, freshman or sophomore year.  Papers and exams are administered in TH 107, during freshman year.	80% of students will get a B- or higher on the TH 244 oral report and exam.  80% of students will get a C+ or higher on their papers and exams in TH 107

well versed in the acting concepts and vocabulary of Stanislavski, and have an understanding of the major acting schools since Stanislavski, including Strasberg, Adler, Meisner, Chekhov, Spolin and Suzuki.			examinations in a year-long Theatre History course, which covers ancient Greek to modern plays. Students study plays and trends and write a paper in at least one non-Western or non-traditional dramatic literature course.	TH 363, TH 364, TH 365		
9. Students will be able to analyze, prepare and effectively perform Shakespearean plays and verse, either in class or in production, demonstrating language analysis by correctly scanning, and identifying feminine endings, elision, rhyming, stress, caesura, breathing points, and phrasing, and understanding that Shakespeare's language can give clues to identifying character motivation, needs and action.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students analyze and prepare Shakespeare scenes, monologues and plays.	TH 444, and when appropriate, TH 401, 301	Junior or senior year, generally	100% of students will understand the concepts of scanning, and identifying feminine endings, elision, rhyming, stress, caesura, breathing points, and phrasing. 80% of students will be able to demonstrate successful use of Shakespearean language in performance.
10. Students will be able to analyze, prepare and effectively perform realistic Western plays, and have experience analyzing, preparing and performing scenes or plays from at least two other stylistic traditions, which may include: Restoration, Musical Theatre, Commedia, Children's Theatre, Greek, Kabuki, Noh, Farce, or others.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students analyze and prepare scenes, monologues and plays	TH 444, and when appropriate, TH 401, 301	Junior or senior year, generally.	100% of students will have achieved a B- or better in two style classes or production experiences. 75% of students will have achieved a B- or better in three style classes or production experiences. 50% of students will have achieved a B- or better in four style classes or production experiences.
12. Under supervision, students will demonstrate accepted industry techniques for acting for film and television.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students prepare and videotape scenes and monologues from television shows and commercials	TH 475	Usually in junior or senior years.	100% of students will receive a grade of B- or higher on monologue and scene assignments
13. Students will possess the knowledge and skills needed to respond critically to theatre using standard Western theatrical assessment criteria.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students write regular critiques of live performances in all acting classes and many literature classes. Students regularly practice verbal critique using terms and vocabulary from acting classes.	TH 244, TH 245, TH 246, TH 344, 345 for critique papers. Analytical papers are written in TH 363, 364, 365 and TH 377, TH 375, TH 382 and TH 383.	Written critiques one to three times per year in freshman, sophomore and junior years. Oral critique is practiced in all acting classes in all years, including styles and film classes.	75% of students will earn a B- or higher on papers which require critical thinking and correct use of criteria, terms, vocabulary and concepts.

				The critiques and papers are administered and assessed by each professor teaching these classes		
14. Students will be prepared for professional theatre auditions.	Develop students' intellectual and practical skills.	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Students select and prepare audition material for professional stage auditions; practice cold reading techniques; practice interviewing skills in role plays; prepare professional resumes, cover letters, reminder cards, thank you correspondence and headshots; and create a professional and appropriate audition/interview outfit	TH 445	Junior or senior year.	90 % of students will completely prepare professional looking resumes, headshots, cover letters, response cards and thank you notes. 80% of students will prepare three professional quality audition (grade A- or higher) pieces (monologues) for use in professional auditions 50% of students will have auditioned for professional work or graduate programs at least once before graduating.
15. Students will be able to safely and effectively use the tools and equipment basic to theatre production and design technology.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students pass safety qualifying examinations and demonstrate effective equipment use by successfully completing practicum experiences in the program.	TH 267 Scene Technology , TH 268 Lighting Tech, TH 261 Costume Tech and TH 393 and TH 493 Theatre Laboratory	Administered each quarter the course is offered. Student should enroll in 200 level courses before the end of the Sophomore year. Ellensburg Campus	All students completing TH 267 must score 94% on the safety exams (may be retaken to meet criteria) All students in TH 268 must score 90% or better on lighting safety quizzes. All students must demonstrate competency in basic production skills: costume tech, lighting tech and scene tech 85% of all student will meet or exceed standards in Theatre labs (TH 393 and/or TH 494)
16. Students will demonstrate a basic understanding of film and television production including camera operation, basic camera direction, lighting, videotape and sound recording	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students operate video equipment under the direct supervision of an MTIS employee and a college instructor	TH 475	Junior or senior years, usually	!00% of all students will have an opportunity to operate film and TV equipment in a classroom setting.

d. BFA Design and Technology

Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates)***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
Students will have the ability to function effectively as members of a collaborative team in the preparation and realization of a public performance.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 "maintain and strengthen an outstanding academic and student life"	Comprehensive entrance exam upon admission to the program and an exit exam prior to graduation and through a comprehensive thesis paper on a topic of their choice.	All students complete both assessments in TH 495 Senior Research Project	Fall or Winter of Senior Year	To be successful students will score higher on the exit exam than the admission exam administered when accepted in the program in at least 4 of the fine areas covered and have a C- or better on the Senior Research Paper.
To assist outstanding students in securing graduate school and professional opportunities.	Ensure that students develop disciplinary specific competencies for success in their field.	Goal 1 "maintain and strengthen an outstanding academic and student life"	Evaluation of complete portfolio by design faculty.	Career/portfolio	Exit Juries	Student will have a complete, well labled, neat, and organized portfolio with resume. Both portfolio and resume will be constructed to highlight the student's design emphasis and job interest.
Show an ability to manage the job search process.	Ensure that students develop disciplinary specific competencies for success in their field	Goal 1 "maintain and strengthen an outstanding academic and student life"	Interview with design Faculty during exit juries	Career/ portfolio, audition	Exit Juries	Student gets a job.
To create a laboratory for students and faculty in which to test and experiment with practical and theoretical artistic skills and precepts.	Ensure that students develop disciplinary specific competencies for success in their field	Goal 1 "maintain and strengthen an outstanding academic and student life"	Meeting deadlines in design/production process  Evaluation of complete portfolio by design faculty.	Theory, production application  Intro to Theatre, history, technology, prod. App. Theory, Technology, design, production app	Production Application Classes	Student must be able to meet deadlines in a design/production schedule.  Student will be able to successfully identify different period styles and construction techniques.
To encourage students to have a total theatre experience by requiring participation in all aspects of production.	Ensure that students develop disciplinary specific competencies for success in their field	Goal 1 "maintain and strengthen an outstanding academic and student life"		Theory, technology, production application	Design and Production Application Classes	

<p>To integrate the curriculum and production whenever possible.</p>	<p>Ensure that students develop disciplinary specific competencies for success in their field</p>	<p>Goal 1 "maintain and strengthen an outstanding academic and student life"</p>	<p>Safety quiz administered in tech and production classes</p> <p>Student creates technical graphics and renderings.</p> <p>Passing TH 166 and employing techniques in Production classes</p> <p>Student passes TH 261, TH 267, TH 268, TH 301, TH 401.</p> <p>Evaluation of complete portfolio by design faculty.</p> <p>Student passes TH 461, TH 467, TH 468 and production classes.</p>	<p>Introduction to history, technology, production application</p> <p>Theory, technology, design, production application</p>	<p>TH 201, 202, 301, 303, 393, 401, 403, 440, 493</p> <p>Exit Juries</p>	<p>Student must receive a 70% or higher.</p> <p>Student must be able to construct legible, logical technical graphics, renderings and drawings within his/her field.</p> <p>Student can create a legible, logical technical drawing for production which employs appropriate graphic standards for the design field.</p> <p>Student safely and competently works with tools to advance the production build schedule without wasting resources or creating an unsafe situation.</p> <p>Student is a contributing member of any theatrical run crew he/she is assigned to.</p> <p>Student will have worked a variety of jobs successfully.</p> <p>Student will have representative work of more than one staging configuration in their portfolio.</p> <p>Student will have evidence of design/technical work from 1-3 shows.</p> <p>Student's portfolio contains evidence of working drawings, sketches, elevations, models, and design paperwork.</p> <p>Student's portfolio contains full designs for more than one realized design in their field.</p> <p>Student will be able to connect visual elements of their proposed design to emotional, historical, and artistic ideas that relate to the theatrical piece in written format.</p>
--	---	--	---	--	--	---



To establish and maintain open communication among all department members including students, staff, and faculty.	Ensure that students develop disciplinary specific competencies for success in their field	Goal 1 "maintain and strengthen an outstanding academic and student life"	Student Passes TH 201, TH 301, TH 401	Theory , production Lab, production application	Production Application Classes	Student will have worked successfully as an assistant to a designer, master carpenter, master electrician, cutter/first hand or Technical Director
To cooperate with other departments creating and encouraging joint ventures and projects.	Ensure that students develop disciplinary specific competencies for success in their field	Goal 1 "maintain and strengthen an outstanding academic and student life"	Evaluation of complete portfolio by design faculty.	Design, production application, Sr. research projects	Exit Juries	
To encourage students to have a total theatre experience by requiring participation in all aspects of production.	Ensure that students develop disciplinary specific competencies for success in their field.  Develop students' intellectual and practical skills for life-long learning.	Goal 1 "maintain and strengthen an outstanding academic and student life"	Student passes TH 461, TH 467, TH 468 and production classes.	General Ed., electives	Design and Production Application Classes	Student will be able to connect visual elements of their proposed design to emotional, historical, and artistic ideas that relate to the theatrical piece in written format.

## e. BFA Musical Theatre

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. We will deliver a program which prepares young musical theatre performers for the rigors of professional work on stage and other professional venues (i.e. theme parks, cruise ships, resorts,, etc.), or for graduate training and study at reputable MFA programs throughout the country.	Create and maintain high quality academic programs.	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Detailed reviews of student progress in class and in performance projects. Rate of student acceptance into MFA programs after graduation. Rate of student employment in professional performance work after graduation.	BFA Musical Theatre Performance students.	Quarterly  Every four years  Every ten years.	Students will regularly improve their acting skills each year.  70% of our graduates who apply and audition will be accepted into graduate theatre programs.  80% of graduates will have worked professionally as performers at least once after graduating. 60% of graduates will have worked professionally as performers on multiple occasions after graduating.
2. Students will demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of several public performances	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All students are assessed each time they participate in production	TH 202, TH 302, TH 402, TH 443, TH 492	90% of students will score B+ or better in production experiences Performances will be seen and evaluated by the faculty quarterly and students are juried annually.
3. Students’ physical work/body on stage and in exercises will be responsive to impulses, move with variety, nuance, strength, flexibility, grace, with excellent posture; they will be interesting to watch, and have full commitment to physical impulses	Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Juried acting exercises and stage work in productions.	All students are assessed by professors in required and elective actor/movement classes with tests and culminating exercises. These courses include TH 244, TH 245, TH 246, TH 333, TH 335, TH 343 and all dance, stage combat, fencing and acrobatics etc. classes.	Each quarter and each year. Students are required to take further movement training, depending on their progress and achievement.	100% of students will demonstrate competence (a B- or better on culminating experience) in stage movement 80% of students will demonstrate exceptional achievement (A- or better) in stage movement Performances are evaluated by the faculty quarterly and students are juried annually.
4. Student spoken voices on stage and in exercises will be resonant, clearly articulated and properly executed, pleasant to listen to, truthful and appropriate to the	Develop students’ intellectual and practical skills	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Juried acting exercises and stage work in productions.	All students are assessed by professors with tests and culminating	Administered each quarter, courses are required quarterly and/or	100% of students will demonstrate competence (a B- or better on culminating experience) in all vocal work. 80% of students will demonstrate exceptional achievement (A- or better) in

character, action and style required of musical theatre work--Close to or at the level needed for professional work. Students will have working knowledge of IPA and familiarity with learning and using dialects in acting work. The students will develop skills required for protective musical theatre singing techniques. These include the demonstration of proper posture with solid forward placement, deep breathing and functional lower abdominal support.				exercises in required and elective actor/voice/vocal performance classes, which include TH 143, TH 243, TH 248, TH 342, TH 343 TH 443 TH 202, TH 302, TH 402.	annually for all BFA Musical Theatre Performance majors. Ellensburg Campus	stage voice and dialects Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.
5. Students performances and performance exercises will consistently exhibit focus and concentration; their imaginations will be developed and honed, resulting in honest and believable acting with a strong sense of objective, point of view, action and subtext while listening and responding to partners, either imagined or real.	Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Juried acting exercises and stage work in productions.	All students are assessed by professors with tests and culminating exercises in all required and elective acting classes.	Administered each quarter courses are offered and annually for all BFA Musical Theatre Performance majors. Ellensburg Campus	100% of students will demonstrate and understand the concepts of responding truthfully in the imaginary circumstances by the time they graduate, either in classes or on stage. (However, we do not expect students to demonstrate this 100% of the time, as it implies mastery in what should be a lifelong pursuit). Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.
6. Students will thoroughly understand and consistently exhibit high standards of professional conduct in all musical theatre production. Students will exhibit respect for collaborators, teachers and supervisors. They will also demonstrate meticulous preparation of materials for audition, rehearsals and performances, while exhibiting personal responsibility and professional behavior in all facets of auditioning, rehearsing, networking and performing.	Create and maintain high quality academic programs Develop students' intellectual and practical skills	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university. Goal VI: Build inclusive and diverse campus communities that promote intellectual in quiry and encourage civility, mutual respect and cooperation	Juried acting exercises and stage work in productions, reports and assessments from outside professionals supervising student internships	Student conduct is assessed and addressed by directors, advisors and faculty.	On a case-by-case basis every quarter, as needed and annually in juries	By graduation 100% of students will have an understanding of professional conduct. 100% of students will exhibit professional conduct in rehearsals and classes at least 90% of the time. Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.
7. Students will demonstrate proficiency in actor script analysis process, and will be able to articulate, demonstrate and practice beats, actions, through lines, points of view, given circumstances and polar attitudes	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students have hands on practice in script analysis in TH 246, TH 329 and most scene study and acting styles classes.	Written script analyses, administered by professors and directors.	Freshman through senior years	90% of students will score B- or better in script analysis exercises.
8. Students will be familiar with the history and literature of theatre in the West, from ancient Greece to	Facilitate integrative learning, disciplinary and interdisciplinary.	Goal 1 & 2 – “maintain and strengthen an outstanding academic	Students prepare oral reports and take an examination on major	TH 244	The reports and exam are assessed in TH	80% of students will get a B- or higher on the TH 244 oral report and exam.

<p>the present, and be able to identify playwrights, styles and theatre innovations from most of the major movements in Western theatre. Students will have a working familiarity with at least one non-Western or non-traditional theatrical form. Students will be well versed in the acting concepts and vocabulary of Stanislavski, and have an understanding of the major acting schools since Stanislavski, including Strasberg, Adler, Meisner, Chekhov, Spolin and Suzuki.</p>	<p>Develop students' intellectual and practical skills.</p>	<p>and student life"</p>	<p>Western acting traditions and schools. Students write papers and take examinations in an introductory theatre course which covers major Western theatre movements: Ancient Greek, Medieval, Elizabethan, Restoration, Romantic, Comedy of Manners. Students write papers and take examinations in a year-long Theatre History course, which covers ancient Greek to modern plays. Students study several plays and write a paper in at least one non-Western or non-traditional dramatic literature course</p>	<p>TH 107</p> <p>TH 363, TH 364, TH 365</p>	<p>244, freshman or sophomore year.</p> <p>Papers and exams are administered in TH 107, during freshman year.</p> <p>Papers, exams and performances are administered and juried every quarter through the series of classes</p>	<p>80% of students will get a C+ or higher on their papers and exams in TH 107</p>
<p>9. Musical Theatre students will also demonstrate knowledge of Musical Theatre History from its inception through contemporary works. They will be able to identify the contributions of composers, lyricists, directors, producers, designers, choreographers and performers. They will also analyze cultural and sociological influences of musical theatre throughout defined historical periods. The students also demonstrate a working knowledge of performance styles attached to each defined time period.</p>	<p>Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.</p>	<p>Goal 1 &amp; 2 – "maintain and strengthen an outstanding academic and student life"</p>	<p>Students study several musical theatre scripts, view and critique performances, and give a verbal presentation to the class. Students demonstrate historical stylistic performance trends by performing works from the defined period in the proscribed style of the time.</p>	<p>TH 425, TH 416, TH 417</p>		<p>80% of the students will get a B- or higher in the oral reports, papers and exams 80% of the students will get a B- or better in their demonstration of performance styles. Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.</p>
<p>10. Students will be able to analyze, prepare and effectively perform musical material. They will demonstrate a practical knowledge of music terminology, notation, major and minor scales, key signatures, and simple meter. They will be able to demonstrate basic aural skills including melodic and rhythmic dictation and show a basic knowledge of major and minor chords and progressions.</p>	<p>Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills</p>	<p>Goal 1 &amp; 2 – "maintain and strengthen an outstanding academic and student life"</p>		<p>TH 215, TH 216, TH 217</p>	<p>Sequence taken as a Freshman until passed with a B- or better</p>	<p>100% of students will have achieved a B- or better in musical skills described. Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually</p>
<p>11. Students will be able to demonstrate knowledge of dance</p>	<p>Facilitate integrative</p>	<p>Goal 1 &amp; 2 – "maintain and strengthen an</p>		<p>TH 202, TH 248, TH 302, TH 312,</p>	<p>Each quarter taken and</p>	<p>100% of students will have achieved a B- or better in two style classes or production</p>

terminology based upon the fundamentals of ballet. They will demonstrate a working knowledge of the required movements associated with professional musical theater dance auditions, dance combinations and musical theater dance style of different eras.	learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	outstanding academic and student life"		TH 352, TH 402	juried comprehensively annually.	experiences. 70% of students will have achieved a B- or better in three classes or production experiences. 50% of students will have achieved a B- or better in four style classes or production experiences. Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually
12. Students will be develop competency in musical theatre presentational acting styles	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	Goal 1 & 2 – "maintain and strengthen an outstanding academic and student life"	Students prepare and videotape musical pieces	TH 202, TH 302, TH 343, TH 402, TH 443	Usually in sophomore, junior, and senior years	100% of students will receive a grade of B- or higher on assignments Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.
13. Students will possess the knowledge and skills needed to respond critically to theatre using standard Western theatrical and musical theatre assessment criteria.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	Goal 1 & 2 – "maintain and strengthen an outstanding academic and student life"	Students write regular critiques of live performances in all acting classes and many literature classes. Students regularly practice verbal critique using terms and vocabulary from acting classes.	TH 244, TH 245, TH 246, TH 344, TH 345, TH 415, TH 416, TH 417 for critique papers. Analytical papers are written in TH 363, 364, 365 and TH 415, TH 416, and TH 417  The critiques and papers are administered and assessed by each professor teaching these classes	Written critique required at least three times per year in freshman, sophomore and junior years. Oral critique is practiced in all musical theatre acting classes in all years.	75% of students will earn a B- or higher on papers which require critical thinking and correct use of criteria, terms, vocabulary and concepts, and MLA formatting.
14. Students will be prepared for professional theatre auditions.	Students will develop intellectual and practical skills	Goal I & II – "maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Students select and prepare audition material for professional stage auditions, practice interviewing skills in role plays, prepare professional resumes, cover letters, contact files, continual goal assessments, reminder cards, thank you correspondence and headshots and create a professional and appropriate	TH 202, TH 302, TH 402, TH 446		90 % of students will completely prepare professional looking resumes, headshots, cover letters, response cards and thank you notes. 80% of students will prepare three professional quality musical theatre pieces for professional auditions 50% of students will have auditioned for professional work or graduate programs at least once before graduating. Performances/practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.

			audition/interview outfit			
15. Students will be able to safely and effectively use the tools and equipment basic to theatre production and design technology.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	Goal 1 & 2 – "maintain and strengthen an outstanding academic and student life"	Students pass safety qualifying examinations and demonstrate effective equipment use by successfully completing practicum experiences in the program.	TH 267 Scene Technology , TH 268 Lighting Tech, TH 261 Costume Tech And TH 393 and TH 493 Theatre Laboratory	Administered each quarter the course is offered Student should enroll in 200 level courses before the end of the Sophomore year. Ellensburg Campus	All students completing TH 267 must score 94% on the safety exams (may retaken to meet criteria) All students in TH 268 must score 90% or better on lighting safety quizzes. All students must demonstrate competency in basic production skills: costume tech, lighting tech and scene tech 85% of all student will meet or exceed standards in Theatre labs (TH 393 and/or TH 494)
16. Students will demonstrate a standard of piano proficiency	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills	Goal 1 & 2 – "maintain and strengthen an outstanding academic and student life"	Students learn sight-reading and keyboarding skills under the direct supervision of the department musical director	MUS 154A for three consecutive quarters	Students take sequence until passed with a B- or better	100% of all students will earn a B- or better in piano proficiency skills, or they will continue to take it until passed at this level. Students will be able to play chord charts and melody/lead lines to inform their practical work. They are required to demonstrate their ability to play scales and chord progressions up to four sharps and flats. They are assessed through daily playing assignments and exams.

2. Results for each student learner outcome in undergraduate programs:

a. Theatre Arts Generalist Degree

Department/Program Goals	Criterion of Achievement (Expectation of how good things should be?)	Results Since 2004	NOTES about data CHANGES in program based on results
1. Maintain productions funding levels based on the 1998 budget and student population	Annual production support is 100% or great than 1990 levels on a per student basis		
2. Students demonstrate the ability to analyze and interpret dramatic literature and performance as a performer, designer, director, or educator.	90% of students will score B- or better in production experiences	93% of students score B- or better in production experiences	
3. Students demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	90% of students will score B- or better in production experiences	93% of students score B- or better in production experiences	
4. Students will have the ability to effectively use the various tools within the work areas of theatre production.	100% of students taking TH 267 will score 94% on the safety exam (may be retaken to meet criteria) 90% of students score B- or better in Laboratory experiences TH 393 and TH 493 Theatre Laboratory	100% of TH 267 students score 94% or better on safety test.  80% of students score B- or higher on labs (393, 493)	
5. Student will be able to analyze and identify a variety of genre of dramatic literature and the themes each presented to the society in which it was developed.	90% of students will successfully score higher on the entrance/exit exam section of History and Literature  90% of students will reach the bench mark of 65%, when taking the exam during the Senior Research course (typically their senior year) than on entrance when accepted in the program.	Need data from Nadine	
6. Students will demonstrate knowledge of how theatre has influenced the past, present and future of society	To be successful students will score higher on the exit exam than the admission exam administered when accepted into the program in at least 4 of the 5 areas covered and achieve a C- or better grade on the Senior Research Paper. Fall or winter of senior year Ellensburg Campus	Need data from Nadine	

b. Theatre Arts – Teaching Theatre K-12—all data also available on CTL webpage

Department: **Theatre Arts**  
 Program: **BA – Teaching Theatre K-12**

Department/Program Goals	Criterion of Achievement (Expectation of how good things should be?)	Results Since 2005 (based on seniors who actually graduated with a Theatre Ed degree)	NOTES ABOUT DATA/CHANGES IN PROGRAM BASED ON RESULTS
1. We will deliver a program which meets or exceeds all CWU, state and national standards for K-12 Theatre Arts teaching programs.	90% of our graduates will pass the Praxis/West E exam the first time they take it.	100% of our graduates have passed the Praxis/West E on their first try.	
2. Students will demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	90% of students will score B- or better in production experiences	100% of students have passed with a B- or better in production experiences	
3. Students will apply elements processes and tools of these theatre skills and practices: acting, directing, playwriting, design	90% of students will demonstrate competence (a B- or better on culminating experience) in all areas of theatre arts 80% of students will demonstrate exceptional achievement (A- or better) in at least one area of theatre arts	90% of students demonstrate competence.  80% of students demonstrate exceptional achievement in one area of theatre arts	
4. Students will be able to safely and effectively use the tools and equipment basic to theatre production and design technology and understand and implement safe auditorium and facilities management practices.	All students completing TH 267 and TH 367 must score 94% on the safety exams (may be retaken to meet criteria) All students in TH 268 must score 80% or better on lighting safety quizzes. All students must demonstrate competency in basic production skills: costume tech, lighting tech and scene tech 85% of all student will meet or exceed	All students completing TH 267 and TH 367 score 94% on the safety exams  All students in TH 268 score 80% or better on lighting safety quizzes. All students (100%) demonstrate competency in basic production skills: costume tech, lighting	



	standards in Theatre labs (TH 393 and/or TH 494)	tech and scene tech 90% of all student meet or exceed standards in Theatre labs (TH 393 and/or TH 494)		
5. Students will possess the knowledge and skills needed to respond critically to theatre using standard Western theatrical assessment criteria, and also understand and analyze theatre in at least two other cultural and/or historical contexts.	85% of students will be earn a B- or higher on papers which require critical thinking and correct use of criteria, terms, vocabulary and concepts from at least two different theatre traditions and norms	85% of students earned a B- or higher on papers which require critical thinking and correct use of criteria, terms, vocabulary and concepts from at least two different theatre traditions and norms		
6. Students will practice basic production preparation skills, including planning and budgeting projects, purchasing materials, and building from designs.	90% of students successfully design, plan, and budget a major project.  80% of students also successfully build this project in the planned amount of time, earning a grade of B- or higher.	90% of students successfully designed, planned, and budgeted a major project.  80% of students also successfully built this project in the planned amount of time, earning a grade of B- or higher.		
7. Students will understand theatre as a learning process of child development and identify, recognize and implement standards of production, design and performance which meet the needs and abilities of different age groups.	90% of students will score B- or better in integrative experiences. 80% of students or better will pass the age groups test in TH 207	90% of students scored A- or better in integrative experiences.  90% of students or better passed the age groups test in TH 207		
8. Students will understand the role of theatre arts in education, including the philosophical, historical and social foundation for theatre education, and will be able to articulate a rationale for theatre in the schools.	80% of students will get a B- or higher on the TH 207 test and oral report.  80% of students will get a B- or higher on their final paper in TH 420	80% of students get a B+ or higher on the TH 207 test and oral report.  NO DATA AVAILABLE AT THIS TIME		**This final paper used to be an assignment in TH 207 but so many students—most of them freshman—did not score well enough on this assignment that it has been switched to their third year of study, in hopes that their critical thinking and research skills will have improved sufficiently to master it. At this time no data exists for this assignment except “70% of students scored a B- or higher on their final paper in TH 207.”
9. Students will practice integrating theatre arts with different school subjects, such	90% of students successfully demonstrate understanding and practice of integrating different subjects with at least three different	90% of students successfully demonstrated understanding and practice of integrating different subjects with at least three different		

<p>as literature, history, mathematics and science, using different theatre techniques suitable for the classroom.</p>	<p>classroom theatre techniques. 90% of students design a clear, age appropriate lesson plan or essay for the study guide which integrates topics from an existing play with current grade school curriculum.</p>	<p>classroom theatre techniques. 90% of students designed a clear, age appropriate lesson plan or essay for the study guide which integrates topics from an existing play with current grade school curriculum.</p>	
<p>10. Students will have practice in developing and implementing age appropriate theatre experiences to meet learning goals for diverse populations.</p>	<p>100% of students prepare a complete curriculum suited for a specific, diverse population in a modern school. 90% of students create lessons and projects which demonstrate they value diversity in the classroom. 100% of students either present a practicum lesson or performance, or watch and evaluate a fellow student engaged in a practicum experience or performance for a population with a substantially different background, culture, ability or socio-economic status from their own.</p>	<p>100% of students prepared a complete curriculum suited for a specific, diverse population in a modern school.  90% of students created lessons and projects which demonstrate they value diversity in the classroom. 60% of students either presented a practicum lesson or performance, or watched and evaluated a fellow student engaged in a practicum experience or performance for a population with a substantially different background, culture, ability or socio-economic status from their own.</p>	<p>** Although I tried to find actual students from diverse backgrounds for my students to teach for their practicum lessons, Ellensburg's demographics make this difficult. In order to find appropriately diverse experiences, I had to take my students far afield. However, not every student could take time to go away and teach, and so, at least from 2005-2007, less students than I would have liked had the practicum experiences I would have wished for them.</p> <p>However, since 2008, I have been able to take most of my Theatre Ed students to Toppenish to work for the Power of Hope with middle school students who are primarily of Mexican or Indian descent. I am also planning a similar project in nearby Mattawa, which has a student body that is 75% Hispanic. At present, 80% of my Theatre Ed students who are planning to graduate in 2010 have worked in Toppenish. I am very confident that by 2010, 100% of my students will have worked in Toppenish or Mattawa or both.</p>

Data results for programs c. (BFA Performance) d. (BFA design) and e. (BFA Musical Theatre) do not exist this time, as they have only been in place since September, 2008.

## Master's in Theatre - Production Specialization

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?) *	Who Assessed (Students from what courses – population)**	When Assessed (term, dates) ***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Students will demonstrate successful theatre practice, both in theoretical discussion and as they produce their culminating project.	Bring theatre professionals together with middle and secondary school educators providing training in direction, performance, and design of theatrical productions.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Culminating creative project	Committee members will evaluate a theatre production	Oral examination at conclusion of program	90 % of all students will successfully defend final culminating creative project
2. Students will be able to articulate the various theatre genres and apply each genre to specific works	Bring theatre professionals together with middle and secondary school educators providing training in direction, performance, and design of theatrical productions.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Course work Oral Examination	Faculty will evaluate through written and oral assignments, projects, exercises, and culminating project oral defense.	As scheduled throughout program and at program completion	90 % of all students will successfully complete course work 75% of all completing student will orally describe the various genre of theatrical presentation.
3. Students will critically analyze their own work and the work of their peers as it relates to individual students' local situations.	Bring theatre professionals together with middle and secondary school educators providing training in direction, performance, and design of theatrical productions.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Course work and regular share sessions	Through open discussion and evaluation, students will evaluate their own work and the work of their peers. The work will also be evaluated by the instructors.	Each summer	90 % of all students will successfully complete course work.
4. Students will be critical thinkers with the ability to incorporate theatre practice into immediate productions and continue lifelong learning.	We will deliver an effective program that meets the needs of secondary teachers in raising the competency level in producing theatre.	Create and maintain high quality academic programs	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Student will direct a culminating creative project  Alumni survey	Culminating Project reviewed on site by a member of the student's graduate committee and during oral examination  Alumni survey to all graduates	Culminating Project reviewed on site by a member of the student's graduate committee and during oral examination. Alumni survey to all graduates at regular intervals.	95 % of all students will successfully defend final culminating creative project 50% of all post-graduate surveys will demonstrate continued learning.
5. Students will leave the program with a comprehensive knowledge foundation about current theatrical process.	We will deliver an effective program that meets the needs of secondary teachers in raising the competency level in producing theatre	Create and maintain high quality academic programs	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Student will be given an entrance exam and exit exam. Student will direct a culminating creative project	All students will take an entrance exam during their first year in the program and complete the exit exam as part of the oral examination. Culminating project reviewed on site by a member of the student's graduate committee and during oral examination.	All students will take an entrance exam during their first year in the program and complete the exit exam as part of the oral examination.	90 % of all students will score higher on the exit examination than the entrance exam.

## Master's in Theatre – Theatre Studies Specialization

Department/ Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Enroll five MA candidates per year in the Theatre Studies specialization, operating during the academic year.	Create and maintain high quality academic programs  Improve visibility of the College.  Increase CAH share of resources and match resources to growth	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.  Goal V: Achieve regional and national prominence for the university.	Number of majors	All MA Theatre Studies candidates	Mid-fall quarter each year	Five new MA candidates each year
2. The program will be represented by faculty, students and alumni as they present scholarship in local, regional, national and international venues and publications.	Create and maintain high quality academic programs  Improve visibility of the College.  Increase CAH share of resources and match resources to growth	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.  Goal V: Achieve regional and national prominence for the university.	Annual review of scholarship through vita, activity reports and programs	All faculty, students and alumni publication and presentation records.  Post graduation surveys	Review of previous year during fall evaluations process	100% of students will present at local and regional venues annually. 20% of student will present at national and international venues annually. 100% faculty will present scholarship in local, regional, national and international venues. 50% of alum will present local, regional, national and international venues during the first two years after graduation.
3. Graduates will be prepared to enter nationally ranked Ph.D. programs, professional theatre dramaturgical positions, and/or accept teaching positions in higher education.	Create and maintain high quality academic programs  Improve visibility of the College.	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.	Post graduation survey	All graduates	Two years after graduation	90% of graduates will enter PhD programs, teaching careers in higher education, and/or professional theatre dramaturgical positions for which they are well qualified.
4. The program will be recognized as a unique Theatre Studies program in the region.	Create and maintain high quality academic programs.  Improve visibility of the College.	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.  Goal V: Achieve regional and national prominence for the university.	Number of majors  Where students have completed undergraduate degrees	All students in Theatre Studies specialization	Fall quarter each year	60% of Students will be from regional, national, or international undergraduate programs.
5. Students will apply theory and research to production using current dramaturgical processes.	Create and maintain high quality academic programs.	Goal I: Maintain and strengthen an outstanding academic	Review of written dramaturgical packets prepared for a Central Theatre Ensemble production and directory evaluations.	All MA Theatre Studies candidates	At the oral examination	At least 50% will participate in Central Theatre Ensemble production as dramaturgs.

Goal	Criterion of Achievement
Students will demonstrate successful theatre practice in theoretical discussion and in practice as they produce their culminating project.	90 % of all students will successfully defend final culminating creative project

**Results**

MA Creative Projects (Thesis) Oral Exam and Defense			
Satisfactory		Unsatisfactory	
24	96%	1	4.00%

**Interpretation of Results**

Although successfully meeting the criterion only 2 ½ years of data has been collected. Not enough data is available to make a proper interpretation.

Goal	Criterion of Achievement
Students will be able to articulate the various theatre genres and apply each genre to specific works	90 % of all students will successfully complete course work  75% of all completing student will orally describe the various genre of theatrical presentation.

**Results**

MA Creative Projects (Thesis) Oral Exam and Defense			
Satisfactory		Unsatisfactory	
24	96%	1	4.00%

No data collected regarding genre of theatrical presentation.

**Interpretation of Results**

Although successfully meeting the first criterion only 2 ½ years of data has been collected. Not enough data is available to make a proper interpretation.

Goal	Criterion of Achievement
Students will critically analyze their own work and the work of their peers as it relates to individual student's local situations.	90 % of all students will successfully complete course work.

**Results**

	Not at all prepared	Not prepared	Somewhat prepared	Prepared	Very prepared	Rating Average	Response Count
f. Critical Response (the ability to assess your own artistic work and the work of others)	3.3% (1)	3.3% (1)	16.7% (5)	53.3% (16)	23.3% (7)	3.90	30

**100% of MA Candidates successfully completed course work leading to the Creative Project (Thesis)**

### Interpretation of Results

Not enough data is available to make a proper interpretation.

Goal	Criterion of Achievement
4. Students will be critical thinkers with the ability to incorporate theatre practice into immediate productions and continue lifelong learning.	95 % of all students will successfully defend final culminating creative project.  50% of all post-graduate surveys will demonstrate continued learning.

### Results

MA Creative Projects (Thesis) Oral Exam and Defense			
Satisfactory		Unsatisfactory	
24	96%	1	4.00%

**No data collected in post-graduation survey demonstrating continued or life long learning**

### Interpretation of Results

Not enough data is available to make a proper interpretation.

Goal	Criterion of Achievement
5. Students will leave the program with a comprehensive knowledge foundation about current theatrical process.	90 % of all students will score higher on the exit examination than on the entrance exam.

### Results

Intake / exit examination results

<b>Overall Score:</b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	56.9	0	61.6	0	0
	Exit	0	0	0	0	0

### **Interpretation of Results**

This measure has not been in place for sufficient time to gather the information necessary to make any conclusions

---

**Data results for Masters in Theatre Studies** do not exist this time, as there is no data for this program which began in fall 2009.



- 
3. **Based upon the results for the outcomes listed above describe:**
- a. **Specific changes to your program as they affect student learning (e.g., curriculum, teaching methods).**

#### Undergraduate Changes

---

The acting sequence, which is currently operating under the new revision, is working toward a full integration of the new pedagogy into the intermediate and upper level performance classes. This will allow the students to continue to build on the foundational experience in a more holistic and unified way.

Voice instruction requires a more integrated approach which will continue to build through foundational experience of the program as well as into the intermediate and high levels as well.

TH 495 Senior Research needs to be reviewed as a capstone experience, specifically for as a culminating experience for the BFA Design/Technology student.

#### Graduate Changes

---

The faculty has identified three specific points to work toward:

1. Pedagogical assessment;
2. Revision of the thesis project assessment in order to clarify what the outcomes need to be and if they are indeed being met;
3. Outcome assessment combined with content clarification in each of the courses specific to the MA Theatre Production track.

- b. **List specific changes related to assessment process if any.**  
**\*Attach an updated programmatic student outcome assessment plan for the future (i.e., next five year period)**

The Department realizes it does not have an adequate documented assessment strategy, with the exception of the undergraduate NCATE assessment.

The Department is committed to correcting this situation and strengthening the documented assessment by revisiting the student outcomes rubrics and streamlining them into the jury and capstone processes. To that end the following new student outcomes assessment plans have been developed for all degree programs with new rubrics of measurements and processes.

**Program: Bachelor of Fine Arts – Theatre Arts - Performance**

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
<p>1. Professional Preparation and Skills We will deliver a program which prepares young actors for the rigors of professional work in stage, film and television, or for graduate training and study at reputable MFA programs throughout the country.</p>	<p>Create and maintain high quality academic programs</p>	<p>Goal I &amp; II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university. Goal 4, “build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.”</p>	<p>Detailed reviews of student progress in class and in performance projects. Rate of student acceptance into MFA programs after graduation Rate of student employment in professional stage, television and film work after graduation</p>	<p>BFA Performing students.</p>	<p>Quarterly  Every four years  Every ten years.</p>	<p>Students will regularly improve their acting skills each year. 80% of our graduates who apply and audition will be accepted into graduate theatre programs. 90% of graduates will have worked professionally as actors at least once after graduating. 50% of graduates will have worked professionally as actors on multiple occasions after graduating. 90 % of students will completely prepare professional looking resumes, headshots, cover letters, response cards and thank you notes. 80% of students will prepare three professional quality audition (grade A- or higher) pieces (monologues) for use in professional auditions 50% of students will have auditioned for professional work or graduate programs at least once before graduating. By graduation 100% of students will have an understanding of professional conduct. 100% of students will exhibit professional conduct in rehearsals and classes at least 90% of the time.</p>
<p>3. Disposition and Collaborative skills Students will thoroughly understand and consistently exhibit high standards of professional conduct in stage and film work: respect for collaborators, teachers and supervisors; meticulous preparation of materials for audition, rehearsals and performances; responsible and professional behavior in all facets of auditioning, rehearsing, networking or performing as well as demonstrating the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public</p>	<p>Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical</p>	<p>Goal 1 &amp; 2 – “maintain and strengthen an outstanding academic and student life” Goal 6 “Build inclusive and diverse campus communities that promote intellectual inquiry</p>	<p>Participation in productions, internships and classes are graded by supervising faculty/staff member</p>	<p>BFA Performance students.</p>	<p>TH 301, TH 401, TH 202, TH 332, TH 492 and annual conduct and performance review.</p>	<p>100% of our students will exhibit responsible conduct on and off stage, and be trained in respectful, professional behavior with all faculty and peers which they will take with them in all facets of coursework, rehearsal and performance.  90% of students will score B+ or better in production experiences.</p>

performance.	skills	and encourage civility, mutual respect, and cooperation.				
<p>3. Technique and Practical Skills:  Students’ physical work/body on stage and in exercises will be responsive to impulses, move with variety, nuance, strength, flexibility, grace, with excellent posture; they will be interesting to watch, and have full commitment to physical impulses  Student voices on stage and in exercises will be resonant, clearly articulated and properly executed, pleasant to listen to, truthful and appropriate to the character, action and style required of stage or film work--Close to or at the level needed for professional work. Students will have working knowledge of IPA and familiarity with learning and using dialects in acting work.  Students performances and performance exercises will consistently exhibit focus and concentration; their imaginations will be developed and honed, resulting in honest and believable acting with a strong sense of objective, point of view, action and subtext while listening and responding to partners, either imagined or real.  Students will demonstrate proficiency in actor script analysis process, and will be able to articulate, demonstrate and practice beats, actions, through lines, points of view, given circumstances  Under supervision, students will demonstrate accepted industry techniques for acting for film and television.</p>	Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Juried acting exercises and stage work in productions.	BFA Performance Students	Annual conduct and performance reviews.	<p>100% of students will demonstrate progress each year in the areas of stage movement, voice, concentration, imagination, listening and communication.</p> <p>70% of students will demonstrate exceptional achievement (A- or better) in the areas of stage movement, voice, concentration, imagination, listening and communication</p>
<p>4. Applied Historical and Cultural Analysis  Students will be familiar with the history and literature of theatre in the West, from ancient Greece to the present, and be able to identify playwrights, styles and theatre innovations from most of the major movements in Western theatre, including Shakespeare. Students will have a working familiarity with at least one non- Western or non-traditional theatrical form. Students will be well versed in the acting concepts and vocabulary of Stanislavski, and have an understanding of the major acting schools since Stanislavski, including Strasberg, Adler, Meisner, Chekhov, Spolin and Suzuki.</p>	Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Reports, tests and oral presentations.	BFA Performance Students	<p>Oral reports on acting schools and methods are administered and graded in the freshman year.</p> <p>Knowledge of Western and other world theatre traditions are assessed in the junior and</p>	90% of students will achieve a passing grade (C- or better) in Theatre History and Literature classes

					<p>senior years, when students take theatre history and literature courses.</p> <p>Academic coursework is evaluated annually as part of the annual conduct and performance review.</p>	
--	--	--	--	--	--	--

**Program: Bachelor of Fine Arts – Theatre Arts – Design/Technical**

<b>Department/Program Goals</b>	<b>Related College Goals</b>	<b>Related University Goals</b>	<b>Method(s) of Assessment (What is the assessment?)</b>	<b>Who/What Assessed (population, item)</b>	<b>When Assessed (term, dates)</b>	<b>Criterion of Achievement (Expectation of how good things should be?)</b>
Students will demonstrate knowledge of basic skills and safety involved in technical theatre.	Ensure that students develop disciplinary specific competencies for success in their field.	Goal 1 “maintain and strengthen an outstanding academic and student life”	Juries Level 1	Design/Tech BFA	Year 1	
Students will demonstrate knowledge of intermediate techniques and processes involved in technical theatre.	Ensure that students develop disciplinary specific competencies for success in their field.	Goal 1 “maintain and strengthen an outstanding academic and student life”	Juries Level 2	Design/Tech BFA	Year 2	
Students will demonstrate evidence of a realized project (something that has been on stage as part of a theatrical production in the Central Theatre Ensemble season) appropriate to their area of specialization.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 “maintain and strengthen an outstanding academic and student life”	Juries Level 3	Design/Tech BFA	Year 3/4	
Students will successfully complete a senior capstone project in their area of specialization.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 “maintain and strengthen an outstanding academic and student life”	Juries Level 4	Design/Tech BFA	Year 3/4	

**Program: Bachelor of Fine Arts – Theatre Arts – Musical Theatre**

<b>Department/Program Goals</b>	<b>Related College Goals</b>	<b>Related University Goals</b>	<b>Method(s) of Assessment (What is the assessment?)</b>	<b>Who/What Assessed (population, item)</b>	<b>When Assessed (term, dates)</b>	<b>Criterion of Achievement (Expectation of how good things should be?)</b>
<p>Students will be responsive and have full commitment to impulses, move with variety, nuance, strength, flexibility and grace.</p> <p>Students will be able to demonstrate knowledge of dance terminology based upon the fundamentals of ballet. They will demonstrate a working knowledge of the required movements associated with professional musical theatre dance auditions, dance combinations, and musical theatre dance style of different eras.</p>	<p>Create and maintain high quality academic programs.</p> <p>Facilitate disciplinary and inter disciplinary integrative learning for creative inquiry.</p> <p>Develop students’ intellectual and practical skills for lifelong learning</p>	<p>Goal I and II – maintain and strengthen an outstanding academic and student life</p> <p>Goal V: Achieve regional and national prominence for the university</p> <p>Goal VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation</p>	<p>Juried acting, singing, and dance exercises. Stage work evaluated in productions.</p>	<p>All students are assessed by professors and peers in required acting/movement/dance and singing classes with tests and cumulative performance exercises. These courses include: TH 244, 245, 246, 333, 334, 335 and all dance, stage combat, fencing and all other accepted movement courses of their choice.</p>	<p>Each quarter in the classes themselves. In Production assignments. Each year by the jury process.</p>	<p>100% of the students will demonstrate competence (a B- or better on coursework) in stage movement, dance, singing and acting.</p> <p>70% of students will demonstrate exceptional achievement (A- or better) in stage movement, dance singing and acting.</p> <p>Performances are evaluated by the faculty quarterly and all students are juried annually.</p>
<p>The singing voice: The students will develop skills and techniques required for the protection of the musical theatre singing style. The students will demonstrate proper vocal technique, proper posture, solid forward placement, deep breathing and functional lower abdominal support.</p> <p>The spoken voice: The student’s spoken voices on stage and in exercises will be resonant, clearly articulated and properly executed, pleasant to listen to, truthful and appropriate to character, action and style required for musical theatre work</p>	<p>Develop student’s intellectual and practical skills for lifelong learning</p>	<p>Goal I and II – maintain and strengthen an outstanding academic and student life</p> <p>Goal V: Achieve regional and national prominence for the university</p> <p>Goal VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation</p>	<p>Juried acting/vocal/singing exercises and work in production.</p>	<p>All students are assessed by professors and peers in required acting/movement/dance and singing classes with tests and cumulative performance exercises. These courses include: TH 143, 202, 243, 248, 302, 342, 343, 402, 443, and all other vocal courses of their choice.</p>	<p>Each quarter in the classes themselves. In the Production assignments. Each year by the jury process.</p>	<p>100% of the students will demonstrate competence (a B- or better on coursework) in stage movement, dance, singing and acting.</p> <p>70% of students will demonstrate exceptional achievement (A- or better) in stage movement, dance singing and acting.</p> <p>Performances are evaluated by the faculty quarterly and all students are juried annually.</p>
<p>The student’s performance exercises and the student’s stage performances</p>	<p>Develop student’s intellectual and</p>	<p>Goal I and II – maintain and strengthen an</p>	<p>Juried acting exercises and stage</p>	<p>All students are assessed by professors</p>	<p>Each quarter in the classes</p>	<p>100% of the students will demonstrate competence (a</p>

<p>will consistently exhibit focus and concentration; their imaginations will be developed and honed, resulting in honest and believable acting with a strong sense of objective, point of view, action and subtext while listening and responding to partners, either real or imagined. The students will demonstrate competency in musical theatre acting styles.</p>	<p>practical skills for lifelong learning</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society.</p>	<p>outstanding academic and student life</p> <p>Goal V: Achieve regional and national prominence for the university</p> <p>Goal VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation</p>	<p>work in productions, reports and assessments from outside professionals supervising internships and outside directors if cast in professional, semi-professional or community venues.</p>	<p>and peers in required acting/movement/dance and singing classes with tests and cumulative performance exercises. These courses include: TH 143, 202, 243, 244, 245, 246, 248, 300, 302, 335, 342, 343, 344, 345, 400, 402, 413, 443, 444, 445, 446, and all other acting courses and opportunities of their choice.</p>	<p>themselves. In the Production assignments. Each year by the jury process.</p>	<p>B- or better on coursework) in stage movement, dance, singing and acting.</p> <p>70% of students will demonstrate exceptional achievement (A- or better) in stage movement, dance singing and acting.</p> <p>Performances are evaluated by the faculty quarterly and all students are juried annually.</p>
<p>The students will be familiar with the history and literature of the Western Canon from the ancient classics to the present. They will be able to identify the playwrights, performance styles, and technical theatre innovations and innovators for the major eras of western theatre. Students will develop a working knowledge in the acting concepts, script analysis and vocabulary of Stanislavsky and develop skills of the major acting schools including Adler, Strasberg, Meisner, Chekhov, Spolin, Rasa Boxes, and Bogart. The students will also demonstrate knowledge of Musical Theatre history from its inception through contemporary works. The students will analyze the cultural and sociological influences of musical theatre throughout the defined historical periods. They will be able to identify the contributions of lyricists, composers, directors, designers, choreographers and performers foundational to the establishment of musical theatre as an American artform.</p>	<p>Facilitate integrative learning, disciplinary and interdisciplinary.</p> <p>Develop student's intellectual and practical skills for lifelong learning</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society.</p>	<p>Goal I and II – maintain and strengthen an outstanding academic and student life</p> <p>Goal V: Achieve regional and national prominence for the university</p> <p>Goal VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation</p>	<p>Students prepare oral, written, and performed projects and presentations exploring the Western acting traditions and styles encompassing all recognized and accepted theatrical eras.</p> <p>Students study several musical theatre librettos, view and critique performances, and give oral presentations to the class. The students also perform musical material from each musical era being explored.</p> <p>Students demonstrate historically stylistic performance trends by performing works from the defined period in</p>	<p>The courses exploring these aspects include:</p> <p>TH 107, 244, 343, 363, 364, 365, 375, 377, 382, 383, 415, 416, 417, 443</p>	<p>Papers, exams and performances are administered and juried every quarter through the series of these classes</p>	<p>80% of the students will get a B- or higher in the oral reports, presentations, written papers and exams.</p> <p>80% of the students will earn a B- or better in the demonstration of performance and/or musical styles.</p> <p>Performance and practical application of knowledge base will be viewed and evaluated by the faculty quarterly and students are juried annually.</p>

			the proscribed style of the time.			
Students will be able to analyze prepare, and effectively perform musical material. They will demonstrate a practical knowledge of music terminology, notation, major and minor scales, key signatures, time signatures and simple and compound meters. They will be able to demonstrate basic aural skills of melodic and rhythmic dictation and show a basic knowledge of chord structure and progressions. Students will be able to read a piece of music and accompany themselves on the piano using simple chords in the left hand while playing the melody or lead line in their right hand.	Facilitate integrative learning, disciplinary and interdisciplinary.  Develop student's intellectual and practical skills	Goal I and II – maintain and strengthen an outstanding academic and student life  Goal V: Achieve regional and national prominence for the university  Goal VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation	Students will practice and perform all required material online as well as in the classroom setting.	TH 215, 216, 217 MUS 154 A (repeated 3 times sequentially)	Sequence taken as a freshman until passed with a B- or better	100% of students will have achieved a B- or better in musical the musical skills described.  Performances and practical application of knowledge base will be viewed and evaluated by the faculty quarterly and juried annually.



**Program: Bachelor of Arts – Teaching Theatre K 12**

<b>Department/Program Goals</b>	<b>Related College Goals</b>	<b>Related University Goals</b>	<b>Method(s) of Assessment (What is the assessment?)</b>	<b>Who/What Assessed (population, item)</b>	<b>When Assessed (term, dates)</b>	<b>Criterion of Achievement (Expectation of how good things should be?)</b>
1 We will deliver a program which meets or exceeds all CWU, state and national standards for K-12 Theatre Arts teaching programs.	Create and maintain high quality academic programs.	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Periodic State and National (NCATE) reviews,  WEST E or Praxis Exam in Theatre Arts, which students take to become certified teachers in Washington upon graduation	The program as a whole (by State and national certifying boards)  All students majoring in Teaching Theatre K-12 take the Praxis / West E exam to become teachers.	Every few years.  Just before graduation	90% of our graduates will pass the Praxis/West E exam the first time they take it.
2. Students will demonstrate the ability to function effectively as members of a collaborative team in the preparation and realization (implementation) of a public performance	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Participation in production is graded by supervising faculty/staff member	All K-12 Theatre Ed students	Annual review of LiveText portfolio	90% of students will score B- or better in production experiences
3. Students will apply elements, processes, and tools of these theatre skills and practices: acting, directing, playwriting, and design.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Students take a variety of required courses in each field and complete culminating projects which demonstrate mastery of specific skills – they complete acting projects (scenes, monologues); they complete a director’s notebook and direct a scene from a play; they write an original script; they completely design all aspects (lights, set, sound, costumes) of a production after analyzing a script	All K-12 Theatre Ed students	Annual review of LiveText portfolio	90% of students will demonstrate competence (a B- or better on culminating experience) in all areas of theatre arts  80% of students will demonstrate exceptional achievement (A- or better) in at least one area of theatre arts
4. Students will practice integrating theatre arts with different school subjects, such as literature, history, mathematics and science, using different theatre techniques suitable for the classroom.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students’ intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life”	Students integrate other subjects in a variety of performance projects all of which demonstrate understanding of a different theatre education technique, such as oral interpretation, choral speaking, reader’s theatre, improvisation, creative movement, dance, and storytelling. Students also create and publish an integrative study guide for a current children’s play at CWU for	All K-12 Theatre Ed students	Annual review of LiveText portfolio	90% of students successfully demonstrate understanding and practice of integrating different subjects with at least three different classroom theatre techniques.  90% of students design a clear, age appropriate lesson plan or essay for the study guide which integrates topics from an existing play with current grade school curriculum.

			distribution to teachers and students who view the play.			
5. Students will have hands-on practice in developing and implementing age appropriate theatre experiences to meet learning goals for diverse populations.	Facilitate integrative learning, disciplinary and interdisciplinary. Develop students' intellectual and practical skills.	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life” And Goal 4: Build mutually beneficial partnerships with public sector, industry, professional groups, institutions and the communities surrounding our campus	Students create performances and design and implement lesson plans for local community groups and schools. Students plan a complete theatre arts curriculum for a contemporary school, taking into account facilities, cultural norms, student backgrounds and funding availability.	All K-12 Theatre Ed students	Annual review of LiveText portfolio	100% of students prepare a complete curriculum suited for a specific, diverse population in a modern school. 90% of students create lessons and projects which demonstrate they value diversity in the classroom. 100% of students either present a practicum lesson or performance, or watch and evaluate a fellow student engaged in a practicum experience or performance for a population with a substantially different background, culture, ability or socio-economic status from their own.

**Master's in Theatre - Production Specialization Master's in Theatre - Production Specialization**

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Students will acquire skills appropriate and necessary in order to pursue further training and education.	Create and maintain high quality academic programs	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Student will be given an entrance exam and exit exam. Student will direct a culminating creative project	All students will take an entrance exam during their first year in the program and complete the exit exam as part of the oral examination. Culminating Project reviewed on site by a member of the student's graduate committee and during oral examination	All students will take an entrance exam during their first year in the program and complete the exit exam as part of the oral examination.  Culminating Project reviewed on site by a member of the student's graduate committee and during oral examination	90 % of all students will score higher on the exit examination than the entrance exam  95% of all students completing a thesis project will successfully defend final culminating creative project.
2. We will deliver a program which is widely recognized for its ability to deliver a high quality and unique limited-residency program with international distinction.	Create and maintain high quality academic programs  Build a more diverse college community	Goal I & II – “maintain and strengthen an outstanding academic and student life Goal V: Achieve regional and national prominence for the university.	Review of Applications and student addresses of enrichment students	All MA candidates will be reviewed at application	At Application	Continued operation of the Summer Institute for Theatre Arts with a minimum of 5% international participation.
3. We will deliver an effective program that meets the needs of secondary teachers in raising the competency level in producing theatre	Create and maintain high quality academic programs  Build a more diverse college community	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Post Graduate survey	All MA graduates	During five year program review	50% of all respondents will identify increased competence due to program participation
4. The program will provide summer teaching opportunities to faculty as well as encourage and support the flexibility for them to work professionally and attend professional development opportunities	Enhance support for faculty research and creative activity	Goal IV: Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions.... Develop appropriate support and rewards for faculty and staff who attain regional and national recognition for academic achievements	Review of Annual Activity reports	Each full-time faculty	Annual at department assessment meeting	100% of all full-time faculty will have at least one professional development or one creative activity within a three year period
5. The program will bring theatre professionals together with middle and secondary school educators providing training in direction, performance, and design of theatrical productions\	Create and maintain high quality academic programs  Build a more diverse college community	Goal 1 & 2 – “maintain and strengthen an outstanding academic and student life	Review of course schedules enrollment and teaching assignments	Each summer schedule, enrollment and teaching assignments	Annually at department assessment meeting	100% of all course will be taught by theatre professionals with terminal degrees in subject area 10% of courses will be deliver with guest lecturers

## Master's in Theatre – Theatre Studies Specialization

Department/ Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
1. Enroll five MA candidates per year in the Theatre Studies specialization, operating during the academic year.	Create and maintain high quality academic programs  Improve visibility of the College.  Increase CAH share of resources and match resources to growth	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.  Goal V: Achieve regional and national prominence for the university.	Number of majors	All MA Theatre Studies candidates	Mid-fall quarter each year	Five new MA candidates each year
2. The program will be represented by faculty, students and alumni as they present scholarship in local, regional, national and international venues and publications.	Create and maintain high quality academic programs  Improve visibility of the College.  Increase CAH share of resources and match resources to growth	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.  Goal V: Achieve regional and national prominence for the university.	Annual review of scholarship through vita, activity reports and programs	All faculty, students and alumni publication and presentation records.  Post graduation surveys	Review of previous year during fall evaluations process	100% of students will present at local and regional venues annually. 20% of student will present at national and international venues annually. 100% faculty will present scholarship in local, regional, national and international venues. 50% of alum will present local, regional, national and international venues during the first two years after graduation.
3. Graduates will be prepared to enter nationally ranked Ph.D. programs, professional theatre dramaturgical positions, and/or accept teaching positions in higher education.	Create and maintain high quality academic programs  Improve visibility of the College.	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.	Post graduation survey	All graduates	Two years after graduation	90% of graduates will enter PhD programs, teaching careers in higher education, and/or professional theatre dramaturgical positions for which they are well qualified.
4. The program will be recognized as a unique Theatre Studies program in the region.	Create and maintain high quality academic programs.  Improve visibility of the College.	Goal I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.  Goal V: Achieve regional and national prominence for the university.	Number of majors  Where students have completed undergraduate degrees	All students in Theatre Studies specialization	Fall quarter each year	60% of Students will be from regional, national, or international undergraduate programs.
5. Students will apply theory and research to production using current dramaturgical processes.	Create and maintain high quality academic programs.	Goal I: Maintain and strengthen an outstanding academic	Review of written dramaturgical packets prepared for a Central Theatre Ensemble production and directory evaluations.	All MA Theatre Studies candidates	At the oral examination	At least 50% will participate in Central Theatre Ensemble production as dramaturgs.

### III. Faculty

#### A. Faculty profile –

**Table 5 (Section III)  
Tenured and Tenure-track Faculty Profile**

	2004-2005			2005-2006			2006-2007			2007-2008			2008-2009			5-yr total	Annual average	% of faculty
	# of Artifacts	# of Faculty	% of faculty	# of Artifacts	# of Faculty	% of faculty	# of Artifacts	# of Faculty	% of faculty	# of Artifact	# of Faculty	% of faculty	# of Artifacts	# of Faculty	% of faculty			
<b>Scholarship Measures</b>																		
Publication or presentation of a new play, annotated edition, or other creative/research/scholarly work by an outside juried publication or producing company.				1	1	10%	1	1	10%	2	1	10%	4	2	20%	8	1.6	
<b>Juried</b> workshops, exhibits, productions, research, or professional work presented at regional, national, or international venues of merit such as, USITT, ATHEA or other [national or international] venue that reflects national or international engagement with theatre studies/practice or multi-disciplinary work related to the field.	1	1	10%				1	1	10%	5	3	30%	5	4	40%	12	2.4	
Scholarly and professional "in-field" or related multi-disciplinary scholarship or creative activity which is published in journals or periodicals that are <b>juried</b> , including textbooks and national or international conference proceedings.				2	1	10%										2	.4	
Performance and/or production-related assignment with regional, national or international theatre.							1	1	10%	30	2	20%	5	3	30%	6	1.2	
On-campus performance and/or production-related assignment invited to a regional and/or national venue such as Kennedy Center American College Festival, or other professional conference.	2	2	20	2	1	10%				4	4	40%	2	1	10%	8	1.6	

Review of an on-campus performance and/or production-related assignment by an outside reviewer working in the field professionally and/or at a peer institution who is invited to comment specifically on the merit of the work for tenure and promotion purposes.	2	1	10%	1	1	10%	4	2	20%	5	4	40%	4	3	30%	16	3.2	
Production related assignment(s) in the regular production season of the Department. Defined as one directing assignment, one design assignment, one dramaturgy, or one acting assignment	3	2	20%	6	4	40%	7	3	30%	12	6	60%	18	6	60%	46	9.2	
Presentation of <b>non-juried</b> workshops, exhibits, productions, lectures or professional work presented at regional or national venues of merit including KCACTF, USITT, ATHE, community theatre, college or high school theatre productions.	3	2	20%	1	1	10%	7	3	30%	7	4	40%	14	7	70%	17	3.4	
Staged reading or workshop production of a new play.	1	1	10%				1	1	10%				1	1	10%	3	.6	
Scholarly and professional "in-field" or related multi-disciplinary scholarship or creative activity which is published in journals or periodicals that are <b>not juried</b> , including reviews of scholarly editions, monographs, essay collections, textbooks and summaries of conference proceedings, exhibits, or performance festivals	1	1	10%	3	1	10%	2	1	10%				1	1	10%	4	.8	
Other, etc.				1	1	10%	2	1	10%	1	1	10%				3	.6	
<b>* Grants: (Use categories applicable to your departmental &amp; college criteria)</b>																		
External	3	1	10%	1	1	10%	1	1	10%	1	1	10%				6	1.2	
Funded / Unfunded	1/3			1/1			1/1			0/1						3/6	.6/1.2	
Internal	1	1	10													1	0.2	
Funded / Unfunded	1/1															1/1	.2/.2	
<b>* Service measures: (Use categories applicable to your departmental &amp; college criteria)</b>																		
CWU Committees	15	4	40%	19	5	50%	15	5	50%	15	6	60%	25	9	90%	29	5.8	
State Committees							1	1	10%	1	1	10%	1	1	10%	3	.6	
Leadership & Service- Professional Organizations	8	2	20%	4	1	20%	5	3	30%	5	3	30%	5	4	40%	13	2.3	

Community Service	1	1	10%	3	2	20%	3	2	20%	5	4	40%	7	6	60%	15	3.0	
Other	3	1	10%	3	1	10%	2	2	20%	4	2	20%	2	1	10%	7	1.4	
<b>* Faculty Mentored Research: (Use categories applicable to your departmental &amp; college criteria)</b>																		
Undergrad projects / SOURCE	1	1	10%	1	1	10%	1	1	10%	2	10	10%	2	2	20%	15	3.0	
Graduate Committees- Supervising thesis/projects	10	5	50%	7	5	50%	11	5	50%	15	7	60%	19	9	90%	31	6.2	
Graduate Committees- Participation thesis/projects	9	3	30%	9	3	30%	11	3	30%	13	5	50%	19	7	70%	21	4.2	
Other: Individualized Studies							1	1	10%	2	1	10%	2	1	10%	3	.6	

A response to all four main categories is mandatory.

The details to support each category should be applicable to your department & college criteria.

**B. Copies of all faculty vitae.**  
See appendix

C. Faculty awards for distinction: instruction, scholarship, and service

<b>Awards for Distinction in Instruction</b>		
Faculty Member	Award	Date Received
Elise Forier	Crystal Apple for Teaching Excellence Noted for “having a positive impact on teacher preparation and CWU pre-service candidates”	2009
<b>Awards for Distinction in Scholarship and Creative Endeavor</b>		
Faculty Member	Award	Date Received
Christina Barrigan	KCACTF meritorious Achievement Award for the Lighting Design of <i>Peter Pan</i> .	2008
Christina Barrigan	KCACTF meritorious Achievement Award for the Lighting Design of <i>A Christmas Carol</i> .	2007
Christina Barrigan	Kennedy Center American College Theatre Festival Regional Nomination for Summer Faculty Fellow	2007
Christina Barrigan	KCACTF meritorious Achievement Award for the Lighting Design of <i>Tom Sawyer</i>	2006
Christina Barrigan	KCACTF meritorious invitation to perform for the Scenic and Lighting Design of <i>Lloyd’s Prayer</i> .	2005
Christina Barrigan	KCACTF meritorious Achievement Award for the Lighting Design of <i>Bird Woman: The Story of Sacagawea</i> .	2004
George Bellah	KCACTF Certificate of Merit for the Direction of <i>Noh Telling</i> .	2008
George Bellah	KCACTF Certificate of Merit for the Direction of <i>A Christmas Carol</i> .	2007
George Bellah	CAH Faculty Artistic Achievement Award for <i>Noh Telling</i> .	2007
George Bellah	Society of American Fight Directors Recognition as Actor/Combatant Rapier & Dagger, Broadsword, Quarterstaff, Unarmed	2006
George Bellah	KCACTF Certificate of Merit for the Direction of <i>Bus Stop</i> .	2004
Terri Brown	KCACTF Meritorious Achievement Award for Direction of <i>Blankity Blank</i>	2007
Terri Brown	KCACTF Meritorious Achievement Award for Ensemble Collaboration and Production of <i>Here We Come a Caroling</i>	2007



Elise Forier	KCACTF Certificate of Merit for Outstanding Direction of <i>A Postcard from L.A.</i>	2009
Elise Forier	KCACTF Certificate of Merit for Dr. Betty Evans One Act Play Festival	2007
Elise Forier	Selected from a nationwide survey of theatre professionals as one of Dramatist Magazine's "Fifty (Playwrights) to Watch"	2007
Marc Haniuk	KCACTF meritorious Achievement Award for the Scenic design of <i>Mama Tomcats</i> <i>Flying School</i>	2009
Marc Haniuk	KCACTF meritorious Achievement Award for the Scenic design of <i>Seven Brides for Seven Brothers</i>	2009
Marc Haniuk	KCACTF meritorious Achievement Award for the Scenic design of <i>Stop Kiss</i>	2009
Brenda Hubbard	Directed <i>Lloyd's Prayer</i> which was chosen as one of four productions to compete at the KCACTF Region VII festival	2005
Scott Robinson	KCACTF meritorious Achievement Award for the Scenic Design of <i>The Adventures of Don Quixote.</i>	2009
Scott Robinson	KCACTF meritorious Achievement Award for the Scenic Design of <i>Blankity Blank.</i>	2007
Michael Smith	KCACTF Certificate of Merit for Dialect Coaching of <i>Hard Times</i>	2006
<b>Awards for Distinction in Service</b>		
Faculty Member	Award	Date Received
Scott Robinson	Contribution for Improvement to State Government	2009
Scott Robinson	Washington State Thespians - Service Above Self award	2009
Scott Robinson	College of Arts and Humanities Distinguished Chair Award	2007
Scott Robinson	Kennedy Center Gold Medallion for Outstanding Service to Theatre in KCACTF Region VII	2007

**D. Performance standards: department, college and university.**

See appendix

#### **IV. Students – For five years**

##### **A. Student accomplishments (include SOURCE, career placement information, etc.).**

College of Arts and Humanities Distinguished Alumni

- 2010, Joanna Horowitz
- 2009, Ryan Horner
- 2008, David Shoupe
- 2007, Dan Jenkins

##### **Doctoral. Programs**

- PhD Bowling Green University - Dr. Terri Brown
- PhD University of Missouri, Columbia - Emily Rollie ( in process)
- PhD Theatre CUNY GC - Jasmina Sinanovic ( in process)
- PhD University of Georgia - Catherine Carey
- PhD University of Oregon - Laurie Kash

##### **MFA programs, in acting, technology, playwriting, and theatre management at:**

- MFA ( Dramaturgy) - Jasmina Sinanovic
- University of Alabama (Management) - Omar Surkatty
- University of Wisconsin Milwaukee (Stage Management) - Karen Everett
- University of Delaware (Acting) - David Foubert
- University of Cincinnati (Acting/Musical Theatre) - Greg Miller
- Southern Methodist University (Acting) - Jay Whittaker, Tom McNelly
- Florida State University/Asolo Conservatory (Acting) - Craig Zagurski, Keith Edie, Jason Schiessel
- University of Florida (Design) - Holly O'Hara
- Northern Illinois University (Acting) - Jake Austin
- Roosevelt University (Acting) - Kerri Van Auken
- Mason Gross School of Arts at Rutgers University (Acting) - David Plant
- Seminary School (Divinity) - David Plant
- Brooklyn College at the City University of New York (Theatre Management) - Abra Stanley
- University of California Fullerton (Acting)- Danika Egers, Annie DiMartino
- University of North Carolina (Acting) - David Shoup
- University of California at Davis (Acting) - Simon Burzinski
- University of California-Los Angeles School of Film - Sabrina Mansfield
- University of California-Irvine (Sound Design) - Joe Wilbur
- California School of the Arts (Production Management) - Sara Peterson
- University of Indiana (Acting) - Kristl Miller
- Chapman University, (Film Production Directing) - Lori Johnson
- University of Nevada Las Vegas, (Playwriting) - Jim Moran
- NYU (Costume Design) - Sarah Greene
- Naropa Institute (Acting/Movement) - Allison Tigard
- Arizona State University (Costume Technology) - Samantha Armitage
- University of Washington (Costume Design) - Will Alvin

## What our graduates have been doing since degree completion

### Technical and Design Areas

- Independent film editor – Ryan Horner
- Microsoft (Game Developer – Kevin Salcedo
- Juneau-Douglas High School (Technical Director) – Lucas Hoiland
- Bellevue Community College (Interior Design) – Matt Thompson
- Santa Fe Opera (Sound Tech) – Joe Wilbur
- Ringling Brothers Barnum and Bailey Circus (Lighting Designer) – Rob Sherman
- An Evening with Andrew Lloyd Weber National Tour, and other various national tours (Lighting, Master Electrician) – Rob Sherman
- Thistle Puppet Theatre (Properties and Puppet Builder and Designer) – Bride Schroder-LaPlatney
- Idaho Repertory Theatre (Assistant Costume Designer) – Momi Noramura
- Seattle Children's Theatre (Scenic Crew) – Sean Wilkins
- Seattle Children's Theatre (Costumer) – Erin Perona
- Seattle Children's Theatre (Teaching Intern) – JillianVashro
- Williamstown Theatre Festival (Technical Director) – Amanda Mott
- Sony Play Station (Technical Creator) – Phil Hamlin
- Technical Director/Interior Designer – Miki Kuntz
- Washington Shakespeare Festival (design) – Robb Padgett
- Yakima Valley Community College (Technical Director) – Brian Robinson
- Disneyworld (Character Build and Design and Park Character) Kim Rhoades
- Seattle Opera ( Makeup Design) – Amanda Rubeck
- PNTA (Project Manager) – Sean Begley
- Village Theatre (Wardrobe Crew) – Lexie Blessing
- CWU(Events Management) – Josh Baulch
- Portland Center Stage (Carpenter) – Seth Chandler
- Barnum and Bailey Circus (Head Seamstress) – Theresa McClean
- Moses Lake School District (computer specialist) – David Bousson
- South Coast Repertory Theatre (Lighting Design) – Julie Farris
- Barn Dinner Theatre (Carpenter) – Eric Flak
- Shirtworks (Screen Printer) – Scott Fulp
- Lansburgh Shakespere Theatre Company (Deck Crew Chief, Carpenter) – Stacey Garrett
- PNTA (Theatrical Equipment Sales and Rental Associate) – Kristie Gordon
- Costume Coordinator for The Sopranos, Confessions of a Shopoholic, Lipstick Jungle, new HBO series Boardwalk Empire – Sarah Greene
- Freelance Costume Designer – Heidi Humrich
- Walt Disney Imagineer; Pasadena Playhouse, Abu Duabi Theme Park, among others (Lighting Designer); current projects in California, Florida, Hong Kong and Paris (Assistant Lighting Designer) – Dan Jenkins
- Home Sewing Business (stitcher) – Jenni Black Brighton
- Boston Court Theatre, Pasadena, CA. ( Rigger) –Justin Walters
- North Seattle Community College (Technical Director) – Dan Shuy

- Western Baptist College (Sound Design) – Danny Thomas
- Cirque du Soleil La Nouba in Orlando (Technical Theatre) – Amy Jaime Worsham
- Cirque du Soleil Zumanity (follow spot operator, electricians crew) – Keith Sadowski
- Renton High School (Technical Director, Drama Director) – Matt Milton
- Capitol Theatre (Technical) – David Mackie, Bonnie Briggs, Allison Stephens, Masato Kawabe,
- RHINO Entertainment (Events Crew) – Beau Robinson, Teagan Wilson, Samantha Birkliid, Samantha Shields
- Balagan Theatre (Costume Design) – Hannah Schnable
- University of Delaware (Master Electrician) – David Mackie

### **Marketing, Box Office , Outreach and Development**

- Longwarf Theatre (Resident Teaching Artist) – Annie DiMartino
- Everett Performing Arts Center (Marketing Coordinator) –Torina Salcedo
- Moore/Paramount Theatres (Marketing Coordinator) –Torina Salcedo
- Village Theatre (Box Office) – Dan Thomas
- Portland Center Stage Theatre ( Box Office) – Kim Berstler, Sarah Tollefson-Bennett, Rhianna Peterson
- Rhino Entertainment (Office Management) – Eva Black
- Ellington Leather (District Sales) – Zach Nause
- Seattle Repertory Theatre (Marketing and Communications Associate) – Joanna Horowitz
- Morgon Wixxon Theatre (Box Office Manager ) – Joshua Schulz
- Seattle Opera (Educational Events Manager) – Justina Schwartz
- Mercair Net ( Non-Profit Artists Web Site Director) – Colleen Smet Mathis
- Mole Richardson's Expendables (Division Sales Representative) – Justin Walters
- Annex Theatre Seattle ( Facilities Manager) – Christopher Comte
- Balagan Theatre (Company Member/Marketing) – M. Elizabeth Eller

### **Management**

- A Contemporary Theatre (House Manager) – Jim Moran
- The Guthrie Theatre (Stage Management) – Karen Everett
- Flamingo Resort and Casino (Wedding Planner) – Tina Perna
- Dramatic Artists Agency (Associate Talent Agent – Jeremy Sonney
- Seattle Repertory Theatre (Stage Management) – Karen Everett
- South Coast Repertory Theatre (Stage Management) – Kristin Calhoun
- Broadway Center for the Performing Arts ( House Management) – Albie Clementi
- Arts West (House Management and Box Office) – Shannon Elwood
- Department of Transportation and Government, Adelaide, Australia (Arts Project Manager) Mimi Rogers-Crowe
- Berkely Repertory Theatre (Stage Manager) – Justina Schwartz
- National Tour Les Miserable (Company Manager) – Abra Stanley-Leonard
- Maude Kers Arts Center (Administrative Assistant) – Danny Thomas
- Forks, Washington, Coordinator of Vocational Education – Victor Velasquez
- PNTA (Event Services Project Manager) – Sean Begley

- Seattle Repertory Theatre (Box Office Manager) – Patricia Wald-Brown

### **Performance**

- Professional Freelance Actors: Allison Tigard, Amy Hill, Cole Cook, Alex Garnett, Andrew Kunellis, Simon Burzinzki, Jay Whittaker, Keith Edie, Isaiah Crowson, EmilyRose Shotwell, James Frasca, Zach Nause, Troy Blendell, Joanna Horowitz, Jake Austin, Ryan Scott, Annie Jantzer
- Artists Repertory Theatre – (Actor) Cole Cook
- Northwest Theatre (Actor) – Cole Cook, Alex Garnett
- Thistle Puppet Theatre (Actor) – Bride Schroeder-LaPlatney
- Holland America Cruise Lines (On-Board Entertainer) – Brandon Lamb
- Motivational Speaker – David Shoup
- Artists Repertory Theatre (Actor) – Zach Nause, Cole Cook
- Seattle Children's Theatre (Intern, Apprentice, Teacher,) – Jillian Vashro
- Village Theatre (Teaching, Children's Programs) – Jillian Vashro
- Washington Shakespeare Festival (Actor) – Robb Padgett
- National Shakespeare Company (Actor) – David Foubert
- DisneyWorld (Entertainment ) – Heather King, Ryan Bohanan,
- Leavenworth Summer Theatre (Actor) – Jerod Neal, Annie Jantzer
- Ellensburg High School- (Director) – Kristl Miller
- The Blues Broads and Fez Fatale (Independent Singer and Recording Artist) – Sarah Tollefson-Bennett
- Speech therapist/vocal coach in Boise Idaho. Co-founder of the theater production company Daisy's Madhouse and member of the professional fusion dance troupe Mazana. – Erin Westfall
- Ark Theatre Los Angeles (Director) – Jake ( James) Austin

### **Playwriting**

- Screenplay optioned in Los Angeles – Delondra Johnson-Williams
- Original plays produced in Los Angeles – David Whatley, Josh Shultz
- Disney writer – David Whatley

### **Secondary School Teaching-**

Nathan Benfield, Patrick Higgins, Scott Yingling, Jo Lane, Ellicia Mertens, Misty Carson-Dotie, Victor Velasquez, Kelly McFadden, Curtis McFadden, Toby Dycus, Tiffany Henry, Delona LIVINGSTON, Athena McElrath, Kevin McElrath, David Lund, Kari Phillips, Laura Smid, Megan Synder Myrick, Esther van der Meij-Scott,

### **University/College Teaching-**

Steve Nabors, Keith Edie, Dr. Terri Brown, Gwen Mansfield, Jesse Montes, Paul Wickline.

**B. Provided masters project**

Jeannie Brzovic – *Acadia*

(see [http://www.cwu.edu/~ectl/ncate\\_wastate/adv/theat/aggregateddata/theat\\_sample\\_culminating\\_creative\\_project\\_thesis.pdf](http://www.cwu.edu/~ectl/ncate_wastate/adv/theat/aggregateddata/theat_sample_culminating_creative_project_thesis.pdf)); two will be randomly selected during site visit. Available through the Department office.

**C. Describe departmental policies, services, initiatives, and documented results for successful student advising.**

Our department handbook (see <http://www.cwu.edu/~theatre/current/>) lists all of our department protocols, policies and procedures for our incoming students and is available through our web page for all to read and study. This handbook covers admittance to the Department, general and Departmental requirements for majors and minors to graduate, our facilities, Theatre programs & activities, Theatre clubs & organizations, audition requirements, Theatre etiquette, job descriptions, our mission statement, and required advising information.

Every student must have university required advising at 75 credits and 115 credits, however the Department requires all students to have advising each quarter they are enrolled as majors.

The University requirement is managed with account holds requiring the advisor to permit the student to register. As a Department we have created a document that keeps track of all of our admitted students and their activity within our department, how to reach them via email, who their advisor is and who is on their committee for their thesis and/or jury. Faculty provide quarterly reports to the chair regarding which students have not met the advising requirement.

**D. Describe other student services offered through the department including any professional societies or faculty-led clubs or organizations and their activities.**

**USITT-** A national club and organization that promotes the professional, accomplished and safe practice of technical theatre through conferences, workshops while also creating standards of practice that are respected in the industry.

**Stage Combat Club-** A Department club that works, under the direction of Professor George Bellah, to choreograph and perform stage combat and provide workshops at area high schools. This club serves to excite and illuminate the art of stage combat, teach marketable physical skills to performance majors, and also act as recruiting ambassadors for the Department.

**Central Theatre Club-** A Department student club open to any CWU student with an interest in theatre arts. The club, in concert with USITT, fundraises to provide student scholarships for attendance at conferences, workshops and professional productions through the region.

**KCACTF-** A national organization that supports excellence in theatre through regional and national conferences with scholarship competitions in all areas of theatre practice through faculty mentored undergraduate scholarship. Professionals from throughout each region jury productions, by request, at peer institutions. The regional conferences culminate in an annual national conference at the Kennedy Center in Washington, D.C. where a limited number of university productions and students are invited to compete for highly sought after scholarships, internships and professional opportunities.

**Power of Hope-** This regional program combines the writing efforts of high school students in marginalized communities with University student actors and directors who perform the high school students' written materials as a series of public performances at the students' home school.

## V. Resources by location

The CWU Theatre Arts Department operates primarily in McConnell Hall, which houses one 700-seat proscenium theatre (McConnell Auditorium) and one black box theatre (Milo Smith Tower Theatre). The Milo Smith Tower Theatre features flexible seating ranging from 240-320 seats. Both theatres double as classrooms and rehearsal spaces.

In McConnell Hall, we have spaces which are dedicated to scenic fabrication, costume fabrication, light lab, puppet lab, marketing lab, and a design room. All of these spaces also double as classrooms. We have one “smart room” dedicated to instruction and a “black box” space dedicated to instruction. We use several other classrooms on campus, including an alternative performance space (Hertz 100). We have 15 offices facilitating 11 faculty, 5 staff, and six graduate teaching assistants. One faculty and one staff member are currently housed in temporary cubicles. Four non-tenure track term appointment faculty share an office with 6 graduate students

Our performance spaces in McConnell are well-equipped and meet our present needs for production. However, our overall space needs are inadequate for our growing program. To that end, many of our classrooms are filled to capacity and, in some cases, beyond capacity. All scenery and props are fabricated in the scene shop. Woodwork, metalwork, and painting share this space with classroom and lab instruction. Because of our limited space, we presently “spill out” into the performance spaces to build and paint scenery. This in turn ties up our classroom and rehearsal spaces. In addition, it creates a potentially hazardous situation, as tools and building materials do not coexist well with movement classes and dance shoes.

### Immediate Needs

#### A. Space

- Two offices: one for a staff member and one for a faculty member. Currently, they are ensconced in two adjoining cubicles in MC 107. Most of our concerns relate to a lack of privacy in discussions with colleagues and students as well as their inability to concentrate due to a preponderance of ambient sound.
- Separate facility for Metal fabrication that is a minimum 50'x50' with proper ventilation and equipment suitable for safe welding.
- Separate facility for layout and painting that is a minimum 100'x100'. Space requires a wood floor, wet room, and paint and equipment storage space.
- Separate facility for classroom/rehearsals that is a minimum 60'x60' with a sprung wood floor appropriate for dancing/movement, and that is acoustically sound appropriate for vocal work.
- Practice rooms (approximately 6' x 8') for BFA Musical Theatre students. Currently, students use MC 119 or HB 118 when classes are not being held. Each of these rooms should feature a piano and acoustical paneling.
- Space adjacent to the scene shop to assemble scenery (McConnell stage fills this need but with the increase in students and classes and the lack of any other spaces classes have been moved on to the stage and we have lost the use of the space for scenery assembly).
- Separate room with a full theatrical lighting system for use as a light lab.
- Separate room for use as a computer lab for design and management students.



## **B. Personnel**

- The development of the Musical Theatre BFA has created the need for a sound person. This person could be either a faculty or staff member. A full time staff person could over see both the sound and lighting areas and free up our lighting design faculty to do more teaching and designing.
- Both the scene shop and costume shop are in need of additional staff to support production work. These staff persons could also teach several courses a year. The number of faculty positions has increased by three in the past ten years, while the production staff has stayed the same.
- As a very active program, we are in dire need of a full time production manager who can oversee the scheduling of our spaces, lead season planning and implementation of our production processes, and mentor our stage managers. Without this position, we cannot continue to produce at a level proportionate to our academic degree programs. We have yet to implement this in spite of it being recommended in the 2004-2005 program review.

## **C. Future needs**

Many of our needs are focused toward the eventuality of a new performing arts space. As this program comes into full enrollment much more could be accomplished if space and personnel resources grow.

As previously submitted in our 5 year plan

Students Projected Enrollment	Faculty /Staff Needs	Space Needs
BA – General Studies      50 BA – Theatre Education      20  BFA -Performance      30 BFA -Design      30 BFA -Musical Theatre <u>40</u> <b>170</b>	Office Support #FT Office Assistant  Production Support <i>Scene Shop Assistant</i> <i>Costume Shop Assistant</i> <i>Light/Sound shop Assistant</i>  Faculty <i>TT Design faculty (2)</i> <i>TT Choreographer/Acting</i> <i>TT PhD for MA program growth</i> <i>TT Vocal faculty for MT growth</i> <i>TT acting faculty for MT growth</i> <i>TT Design faculty for program growth</i>  Adjunct /NTT <i>Private Voice Instructor</i> <i>Design Adjunct</i>  GTA's                                  12	<b><i>Additional Needs with growth</i></b> <ul style="list-style-type: none"> <li>• 5 Individual Practice rooms w/ pianos for Musical Theatre Students 25-40 ft<sup>2</sup> each</li> <li>• Fully outfitted Performance venue of 250-300 seats with 800-1500 ft<sup>2</sup> stage space w/ wood sprung floors (curtains/light/sound/backstage needs) with dressing room spaces</li> <li>• Recital/performance space of 1500 – 3000 ft<sup>2</sup> w/ min 12' ceilings w/ wood/sprung floors with dressing room spaces</li> <li>• Dance/Movement Studio with mirrors and dance bars 2000-3000 ft<sup>2</sup> w/ min 12' ceilings w/ wood/sprung floors</li> <li>• Access to TV studio/sound stage at least 3 afternoons per quarter to offer acting and/or designing for the camera classes w/ wood/sprung floors</li> <li>• Two more seminar rooms with media capability for 12-18 students</li> <li>• Sound-secure recording and voice-over Studio 150-200 ft<sup>2</sup></li> <li>• Sound equipment storage space 500-800 ft<sup>2</sup></li> <li>• Classroom space for 12-15 computers for design program</li> <li>• Office space for 10-12 GTAs</li> <li>• Office space for new Office Assistant</li> <li>• Office space for acting faculty, Studio Office for Vocal Faculty</li> <li>• Properties workshop for production 800-1000 ft<sup>2</sup></li> <li>• Property and scenic storage additional 2000 ft<sup>2</sup></li> <li>• Costume storage additional 2000 ft<sup>2</sup></li> </ul>
<p><i>These numbers reflect merely bringing currently established programs to full capacity.</i></p>		

## **D. Equipment.**

### **Current resources**

Our current resources in our scene shop and costume shop are barely adequate for our present production needs. Our lighting and sound inventory has been kept and maintained to the minimum industry standards, though there is an ongoing need to update, replace, and expand our aging lighting inventory. Sound and scene shop inventory is kept by the technical director. Lighting inventory is kept by the lighting design faculty.

### **Future needs**

- Replacement of sound speakers in McConnell Auditorium. When the rest of the sound system was redone with the auditorium remodel in 2004, the speakers and amps were not replaced. The current speakers are 30 years old and in dire need of replacement;
- Acoustical treatment to walls in the auditorium;
- Replacement of the Clear-com system throughout the facility, including wireless headsets;
- Additional Clear-com headsets and belt packs;
- A minimum of sixteen additional wireless body microphones to support the Musical Theatre program;
- Replacement of lighting inventory to include: 24 – 26’ instruments, 24 – 36’ instruments, 40 – 6” fresnels, 40 – 8” fresnels;
- New cyclorama and black scrim for McConnell Stage;
- A larger scene shop with assembly and painting spaces adjacent. The current space has reached its maximum to the point that the growth of the production program has begun to suffer. As the program grows the need for better and large facilities will increase accordingly. At this point lab classes of 20+ students are crammed into McConnell 124 (the scene shop), each trying to work on individual projects. This much activity in that small space is becoming dangerous safety hazard. It is inevitable that someone will be hurt due to the cramped working conditions in this shop and classroom space.

## **D. Technology**

### **Current resources**

Our current technology /equipment utilized in the classrooms includes:

- Plotter / Printer
- Printer/scanner
- 12 Vectorworks sight licenses for Computer Aided Design
- One portable projector
- One 20 + capacity “smart room” with computer and projector
- Light board with updated SFX software
- Orchestration equipment and program - “Cube Base Four”

### **Future needs**

- More computers and printers for student access

Dedicated “design room” equipped with 20+ stations which include:

- Computers with wide screen monitors
- Current CAD software
- Current “media” software i.e. Adobe CS3, Photoshop, Wizzywig, Lite- Right
- Hand drafting stations-equipped with Mayline/ Vemco drafting machines.
- Storage for student materials, projects and resources
- Blue line machine for large format printing
- Additional printing scanning capabilities dedicated to Design/Technology programs

## **VI. Library and Technology resources by location**

### **A. Library**

- **Satisfies Department Needs**
  - The Department has been collecting resources for the library since 2002 through input from the Faculty.
  
- **Does not satisfy Department Needs**
  - The Department needs more “digital resources” available to the students.
  - The students need better access to reviews, periodicals and scholarly work.
  
- **Future needs**
  - Access to digital media via technology
  - Better availability of perusal scripts
  - An “on reserve system” that would create better access to reviews, periodicals and scholarly work.

## VII. Analysis of the Review Period

### A. What has gone well in the department and each degree program(s)?

#### **Explain accomplishments of the past five years.**

Successful development of the BFA Program: As a part of the investigation of who we are and need to be it became evident that moving our BA with specializations toward a BFA program would more fully solidify who we are as a Department and what we desire from the curriculum. It also placed us in a unique and marketable position within the State and Region.

Increase in the number of majors in the department: Numbers over the past ten years have continued to increase. In the past five years we have seen increases in Musical Theatre, which was previously offered as a minor to facilitate student transition into the BFA program. Numbers have begun to level which has allowed the Department to focus on facilitating the number of majors at a manageable level

Safety Remodel of McConnell Auditorium (2005)

Improvement in the acquisition of equipment

Development of the MA – Theatre Studies

Acquisition of three new faculty positions

#### **How have accomplishments been supported though external and internal resources?**

- The Chair changed the ways funds for equipment are allocated. We now build a larger pool of funds and each area requests equipment purchases from this fund, thus allowing for purchase of larger ticket items on a more regular basis.
- Better Department and University support of travel for research and projects. For example faculty combine MA Thesis travel with research travel whenever possible. This brings both Department travel monies and Graduate Studies financial support for conference presentations into one project.
- Adjusting schedules, both in summer and the academic year, to allow faculty to pursue outside projects.
- Significant funding increase from the Student Services and Activities Committee to fund student salaries related to production.
- Acquisition of three new faculty positions

### B. What challenges exist for the department and for each degree program?

**Explain major challenges of the past five years, including likely causes of each challenge as supported by documented evidence.**

- a. More staffing is urgently needed in the design/technology area. Current staff members in both the scene shop and costume shops are over extended, with each single handedly supervising student crews of 5-20 students each afternoon for four hours nonstop. Burn out is an issue for both supervisors. The faculty costume designer is also the department chair. The duties of the chair take this person out of the shop and add an additional load to the costume shop manager. The costume designer/chair is also unable to properly mentor costume design students due to the duties of the chairmanship. This additional load has also fallen to the costume shop manager who isn't trained as a designer and as such is not properly prepared to handle the task.
- b. With the creation of the BFA - Musical Theatre the need for a sound design professor or staff person has increased. In the past sound design and engineering for the shows was performed by students with supervision by the shows' directors and the technical director. The magnitude of a sound design for a musical is far greater than that of a drama due to the need for wireless body mics and the integration of recorded accompaniment. Establishment of the program has created the need for a person with a specialization in this area.
- c. Space needs are a major issue as discussed in several areas of this report. More classroom and studio space is needed. Rehearsal spaces for student projects and dance are nearly non-existent. The scene shop has lost the use of McConnell stage for daily building due to the need to place classes in the space. Now up to 20 students at a time try to build in the small scene shop. The lack of space is a problem for all parts of our program from the Musical Theatre BFA to the MA. All of our programs have classes that need more and better spaces to work in.
- d. As a self-support program the MA-Theatre Production has experienced some declining revenue. One might expect this is due to declining enrollments, however enrollment remains strong and interest in the program is solid. The root of the issue is the nature of graduate study and the compensation for such. Each year courses fill to a capacity that most institutions would consider large for graduate courses: 12-18 students per section. However as salaries for faculty and the overhead costs levied from administration continue to grow, the resulting revenue continues to decline. Some departments have relied on adjunct instructors to correct the imbalance. Theatre Arts feels it is not able to offer a solid MA based on adjunct instruction and thus is experiencing a continued decline of revenues as a result. These important revenues support equipment enhancement, faculty development support, miscellaneous goods and services, and program marketing.

**C. What past recommendations from the previous program review have been implemented?**

**1. How has each recommendation been implemented and how have the department and degree programs been impacted?**

Restructure of Program—reducing core requirements and finding an identity  
Replacement of seating in the Tower Theatre  
Expansion of lighting inventory  
Restructure of BA program  
Additional BFA program  
Created opportunity for faculty members to pursue professional work  
Began restructuring of the acting Sequence  
Reduced the responsibilities of the technical director  
Restructured student handbook and now provide it as an online resource

**2. Which recommendations were not implemented and why?**

More cohesiveness in Performance area programming. A first year sequence has been developed and is moving forward very strongly. The Performance area continues to explore ways to deliver intermediate and advanced course work.

Additional classroom spaces. Although several discussions with administration and facilities planners have continued, adequate space for studio work remains an issue. The only alternate space for anything performance-focused is the dance studio, located in north campus, which is booked from 8 a.m. to 9 p.m. daily for dance and other PE-related activity courses.

Lighting inventory. It has become apparent that this recommendation is not seen as a priority by the administration. Although the Department does have some annual funds, lighting instruments must be purchased in large quantities in order to maintain the required balance on stage. Piecemeal acquisition is not an option for this equipment.

**D. Make a comparison between the last program review and where the department is now.**

**1. How have the advances been supported (e.g., internal and external resources)?**

The Department has made significant forward progress since the last review. Internally the Department sees administration support for and advancement of its programs. Assessment is increasing in the Department and we look forward to further development of our efforts.



**2. Are there still outstanding, unmet needs/challenges from the last program review? What has the department done to meet these challenges?**

Space and production support personnel continue to be the Department's largest needs/challenges unmet from the last review.

Since the last review we have:

- Committed significant resources from the production budget to support a part-time production manager. Initially this was a shared cost supported in part by the Dean's adjunct budget. It has recently moved completely to the adjunct, freeing production funds for the Department.
- Worked with facilities to more fully use and schedule spaces. Additionally we have ensured that all spaces are now booked in the University's master room schedule, thus allowing facilities personnel to visually understand the room usage.
- Moved courses traditionally taught in the afternoon to the morning. This was made possible through policy changes by the Registrar, and has allowed the Department to schedule studio blocks prior to 1 p.m.
- Expanded internship opportunities for our current students in our own shops which has provided some of the much needed support. In addition the Department has approved two annual post-bac internships that will bring full-time interns to the costume and scenic areas.
- We continue to work with facilities to create rooms conducive to our needs: sprung floors, higher ceilings, acoustically sound, etc

## VIII. Future directions

### A. Describe the department's aspirations for the next three to five years.

The three-five year aspiration is to solidify enrollments in several new programs. Building on solid programmatic changes, the Department will focus on increasing quality of students both incoming (recruitment) and outgoing (career preparation).

Within the next three-five years the department hopes to see 10-15 multi-year awards that can be offered to gifted student as recruitment and retention incentives. It is important for the Department to continue to work with the administration for more scholarship and or wavier funds. As we develop these new programs we need to be attaching the best students from throughout the region and nation for both the graduate and undergraduate programs. This can only be done if we are competitive.

### B. In this context, describe ways the department or unit plans to increase quality, quantity, productivity, and efficiency as a whole and for each program. Provide evidence that supports the promise for outstanding performance.

The Department will continue to seek optimal recruiting venues and new media tools to find and cultivate new, talented students.

The Department will continue to develop opportunities for student designers, which as a side effect will reduce the number of designs required by faculty and guest artists. This will support and enhance placement opportunities for graduating students and lighten the current faculty load.

### C. What specific resources would the department need to pursue these future directions?

- Two full-time staff for the shops: Current staffing is at the same level as 1999. The faculty and student numbers have increased significantly while the number of staff in the all of the shops has stayed the same. The program as a whole is significantly limited by the number of staff members and the load each must carry.
- Design professor with emphasis in sound: With the interest in and success of the new BFA-Musical Theatre there is a requirement for substantial sound resources and a trained crew to run this system. Our current faculty and staff are ill equipped to handle the sound needs for the new BFA program. A professor with training in sound or a staff sound person would fill this hole in the program.
- Facilities: Two new acting/dance studios; rehearsal spaces; sound stage/TV studios; substantial equipment upgrades and replacements in both theaters; a McConnell Auditorium sound system and lighting inventory upgrade.

**IX. Suggestions for the program review process or contents of the self-study?**

Working in this format from the outset of the review period (rather than at the beginning of the review compilation process) would have made a significant impact on what might have been accomplished. The Department understands the process is relatively new, however it could have been distributed over two years ago. This format was only received at the Department level on the outset of the documentation process.

Material needed from entities outside of the Department could and should be more forthcoming, upfront, and fully fleshed out. Specifically data from Institutional Research was often received late in the process and incomplete. This need of information is not unique to each Department and is required of every program review, which is an ongoing process. It should not be a surprise that this information will be required.

# **Appendix**

**Alumni Survey**

**Performance Standards:  
Department, College and University**

**Grade Distributions in Selected Theatre Arts Classes  
(production courses)  
Academic Years 2004-05 through 2008-09**

**Undergraduate Assessment Exam  
Results and Analysis Summary**

**Average Scores TH 393 and TH 494  
Theatre Laboratory**

**Teaching Effectiveness  
Department Mean -vs- University Mean**

**Graduate Entrance/Exit Assessment Exam  
Results and Analysis Summary**

**Faculty Vita**

# Alumni Survey Results

<b>1. 1. What year did you graduate from CWU?</b>			
	<b>answered question</b>		<b>30</b>
	<b>skipped question</b>		<b>0</b>
		<b>Response Percent</b>	<b>Response Count</b>
2004		20.0%	6
2005		20.0%	6
2006		10.0%	3
2007		30.0%	9
2008		20.0%	6

<b>2. 2. Which Theatre Arts degree program/s did you complete? (please check all that apply)</b>			
	<b>answered question</b>		<b>30</b>
	<b>skipped question</b>		<b>0</b>
		<b>Response Percent</b>	<b>Response Count</b>
<b>B.A. - Theatre Arts with a specialization in</b>		26.7%	8
	Performance	13.3%	4
	Design/Tech	13.3%	4
	Youth Drama	3.3%	1
	Theatre Management	10.0%	3
<b>B.A. – Theatre Arts Teaching K-12</b>		3.3%	1
<b>B.F.A. – Theatre with a specialization in</b>		0.0%	0
	Performance	0.0%	0
	Design/Tech	0.0%	0
	Musical Theatre	0.0%	0
<b>M.A. - Theatre Production</b>		53.3%	16
<b>M.A. - Theatre Studies</b>		0.0%	0

<b>3. Theatre</b>			
	<b>answered question</b>		<b>26</b>
	<b>skipped question</b>		<b>4</b>
		<b>Response Percent</b>	<b>Response Count</b>
Performer Full-time		0.0%	0
Technician Full-time Area (please check all that apply)		0.0%	0
	Scenic	0.0%	0
	Costume	0.0%	0

<b>3. Theatre</b>			
Lighting		0.0%	0
Sound		0.0%	0
Other		0.0%	0
Performer Part-time		23.1%	6
Technician Part-time		11.5%	3
Area (please check all that apply)			
Scenic		11.5%	3
Costume		0.0%	0
Lighting		11.5%	3
Sound		7.7%	2
Other		0.0%	0
<b>K-12 education</b>		65.4%	17
Higher Education		15.4%	4
For-profit corporation or organization theatre related		0.0%	0
Non-profit organization theatre related		38.5%	10
Self-employed in Theatre		3.8%	1
Other (please specify)			3
1.Theatre Design Consultant Wed, Jun 24, 2009 1:11 PM			
2.Office manager for a Staging Company Tue, Jun 23, 2009 10:41 AM			
3.Education and outreach for Seattle non-profit Tue, Jun 23, 2009 10:15 AM			

<b>4. Other</b>			
		<b>answered question</b>	<b>5</b>
		<b>skipped question</b>	<b>25</b>
		<b>Response Percent</b>	<b>Response Count</b>
<b>For-profit corporation or organization non-theatre related</b>		80.0%	4
Non-profit organization non-theatre related		20.0%	1
Self-employed not in Theatre		0.0%	0
Looking for work		20.0%	1
Other (please specify)			1
1.Student Fri, Jun 26, 2009 12:28 PM			

<b>5. 4. How important are each of the following competencies to your career?</b>
---

<b>5. 4. How important are each of the following competencies to your career?</b>							
	<b>answered question</b>						<b>30</b>
	<b>skipped question</b>						<b>0</b>
	<b>Not at all important</b>	<b>Not important</b>	<b>Somewhat important</b>	<b>Very important</b>	<b>Critical</b>	<b>Rating Average</b>	<b>Response Count</b>
<b>a.</b> Thinking critically - check your and others' assumptions; consider multiple perspectives from various sources, etc.	0.0% (0)	0.0% (0)	6.7% (2)	56.7% (17)	36.7% (11)	4.30	30
<b>b.</b> Communications - use appropriate oral, written, and visual means for each audience; listen effectively	0.0% (0)	0.0% (0)	3.3% (1)	46.7% (14)	50.0% (15)	4.47	30
<b>c.</b> Quantitative reasoning - apply quantitative tools and computer skills to solve problems; comprehend symbolic representations	0.0% (0)	13.3% (4)	20.0% (6)	46.7% (14)	20.0% (6)	3.73	30
<b>d.</b> Information literacy - critically evaluate data sources as I gather relevant information	0.0% (0)	0.0% (0)	33.3% (10)	40.0% (12)	26.7% (8)	3.93	30
<b>e.</b> Elements, Processes and Tools (knowledge and skills in acting, design, directing)	10.0% (3)	0.0% (0)	20.0% (6)	23.3% (7)	46.7% (14)	3.97	30
Production Skills (knowledge and skills in technical theatre, theatre production),	14.3% (4)	0.0% (0)	17.9% (5)	28.6% (8)	39.3% (11)	3.79	28
<b>f.</b> Critical Response (the ability to assess your own artistic work and the work of others)	3.3% (1)	3.3% (1)	13.3% (4)	50.0% (15)	30.0% (9)	4.00	30
Context (historical and cultural contexts in the creation of theatre arts)	7.1% (2)	10.7% (3)	28.6% (8)	35.7% (10)	17.9% (5)	3.46	28
<b>g.</b> Dramatic Literature (knowledge and understanding of different works of dramatic literature in context)	6.9% (2)	10.3% (3)	27.6% (8)	37.9% (11)	17.2% (5)	3.48	29
<b>h.</b> Connection Across the Arts. (required to use all knowledge and skills in	6.7% (2)	3.3% (1)	10.0% (3)	26.7% (8)	53.3% (16)	4.17	30

**5. 4. How important are each of the following competencies to your career?**

collaboration, such as producing a play (which requires using technical, production, critical response and elements, processes and tools in tandem) or writing a study guide for an existing production (which requires alums to create ways to use other arts and activities in relation to theatre).							
--	--	--	--	--	--	--	--

**6. 5. What did you like best about the program?**

	<b>answered question</b>	<b>24</b>
	<b>skipped question</b>	<b>6</b>
		<b>Response Count</b>
		24

- 1.The close, family-like environment and the support of the professors and staff.  
Thu, Jul 16, 2009 5:56 PM
- 2.Small class size; connections with faculty; highly qualified faculty; demanding curriculum.  
Sun, Jul 12, 2009 12:53 PM
- 3.That the Teachers believed in you and some pushed you to better you work.  
Sat, Jul 11, 2009 9:28 AM
- 4.The audition preparation and the level of professionalism and commitment expected in participating in productions.  
Thu, Jul 9, 2009 5:36 PM
- 5.Friendly environmnet, challenging curriculum, experience in many areas of theatre, work that applied to my teaching environment.  
Wed, Jul 8, 2009 5:52 AM
- 6.The support of the theatre performance faculty. Brenda Hubbard and Michael Smith were one of the best professors who gave me the push I needed to succeed.  
Tue, Jul 7, 2009 8:48 PM
- 7.Meeting people from about the globe, the program tailored for we teachers.  
Tue, Jun 30, 2009 6:57 PM
- 8.The concentrated time-frame, and the Collaborative nature of the courses- we learned a lot from each other, as well as from the instructors.



## 6. 5. What did you like best about the program?

Tue, Jun 30, 2009 3:51 PM

9.The instructors were superb. We got so much individual contact time with our instructors and I found each knowledgeable and personable. I loved the classes, even with the stress of the compact time frame. I learned and had such fun. I think the end of the week sharing performances were vital both to our learning and our cohesion. Collaborating on these projects with fellow students was invaluable. This is a wonderfully designed program, and all of the instructors put their heart into their work.

Tue, Jun 30, 2009 7:02 AM

10.Individual counsel/feedback from instructors. Meeting other teachers from other parts of the U.S. Size of program insured constant interaction/learning/viewpoints from all involved. Ellensburg.

Sun, Jun 28, 2009 9:24 AM

11.Like many teachers I defaulted into teaching drama and needed to supplement my meager background in all ways related to teaching theatre arts. I needed to understand dramatic literature, to understand how to approach critical analysis of plays, and a thorough understanding of theatre history. In addition I was dreadfully unprepared to deal with technical skills. CWU did all this for me. The thing I loved best about the program were the capable, caring people I met both as instructors and as fellow teachers, and theatre professionals.

Thu, Jun 25, 2009 4:33 PM

12.The opportunity to be able to experience theatre from all aspects, which gave me a chance to discover what I did and didn't like about the different roles.

Wed, Jun 24, 2009 1:11 PM

13.Summer program allowed me to keep my job and still attain an advanced degree.

Wed, Jun 24, 2009 6:44 AM

14.The opportunity to meet, talk and work with other professionals all over the world.

Wed, Jun 24, 2009 2:56 AM

15.Tina Barrigan

Tue, Jun 23, 2009 2:58 PM

16.I enjoyed getting the chance to learn about the other facets of theater beyond my own emphasis.

Tue, Jun 23, 2009 2:35 PM

17.The program was specific to the classroom drama teacher.

Tue, Jun 23, 2009 1:51 PM

18.Connecting with theater people at the university and high school levels, and having a chance to share ideas, seek support, and commiserate.

Tue, Jun 23, 2009 1:30 PM

19.The classes were 90% applicable to the things I would need to teach in my classes. I loved being

**6. 5. What did you like best about the program?**

able to be a student in the summer while still being able to have my adult job.

Tue, Jun 23, 2009 1:12 PM

20.The all inclusive approach to the dramatic arts--did not feel any element was left out of the curriculum.And the profs...excellent.

Tue, Jun 23, 2009 12:19 PM

21.Provided well-rounded, thorough knowledge base and prepared me for work as a complete theatre artist

Tue, Jun 23, 2009 10:26 AM

22.I was able to study with my peers, sharing what we do in our careers and applying it to our studies. My fellow students had a wide range of experiences, skills, and knowledge and their varied approaches to situations helped illuminate my thinking and actions.

Tue, Jun 23, 2009 10:16 AM

23.If this question is inquiring what did I like best about the Theatre Arts Program; I found hands on opportunities, ability to learn all positions of the theatre, opportunity to work independently and as a team, and the dedication and support of the staff were critical to my success.

Tue, Jun 23, 2009 10:15 AM

24.The opportunity to participate in and learn about many different aspects of theatre, not just performance.

Tue, Jun 23, 2009 10:11 AM

**7. 6. How well did Theatre Arts prepare you for each of these competencies?**

	answered question						30
	skipped question						0
	Not at all prepared	Not prepared	Somewhat prepared	Prepared	Very prepared	Rating Average	Response Count
<b>a.</b> Critical Thinking Skills - demonstrate the ability to utilize appropriate theoretical constructs for problem solving: definitions, and axioms, theorems, proofs, and interpretation of results.	3.3% (1)	3.3% (1)	36.7% (11)	50.0% (15)	6.7% (2)	3.53	30
<b>b.</b> Communications - use appropriate oral, written, and visual means for each audience; listen effectively	3.3% (1)	3.3% (1)	20.0% (6)	50.0% (15)	23.3% (7)	3.87	30

<b>7. 6. How well did Theatre Arts prepare you for each of these competencies?</b>							
<b>c. Quantitative reasoning</b> - apply quantitative tools and computer skills to solve problems; comprehend symbolic representations	10.0% (3)	26.7% (8)	26.7% (8)	23.3% (7)	13.3% (4)	3.03	30
<b>d. Information literacy</b> - critically evaluate data sources as I gather relevant information)	3.3% (1)	6.7% (2)	40.0% (12)	26.7% (8)	23.3% (7)	3.60	30
<b>e. Elements, Processes and Tools</b> (knowledge and skills in acting, design, directing	3.4% (1)	0.0% (0)	6.9% (2)	55.2% (16)	34.5% (10)	4.17	29
<b>Production Skills</b> (knowledge and skills in technical theatre, theatre production),	3.3% (1)	0.0% (0)	16.7% (5)	40.0% (12)	40.0% (12)	4.13	30
<b>f. Critical Response</b> (the ability to assess your own artistic work and the work of others)	3.3% (1)	3.3% (1)	16.7% (5)	53.3% (16)	23.3% (7)	3.90	30
<b>Context</b> (historical and cultural contexts in the creation of theatre arts)	3.4% (1)	3.4% (1)	17.2% (5)	41.4% (12)	34.5% (10)	4.00	29
<b>g. Dramatic Literature</b> (knowledge and understanding of different works of dramatic literature in context)	3.3% (1)	6.7% (2)	26.7% (8)	36.7% (11)	26.7% (8)	3.77	30
<b>h. Connection Across the Arts.</b> (required to use all knowledge and skills in collaboration, such as producing a play (which requires using technical, production, critical response and elements, processes and tools in tandem) or writing a study guide for an existing production (which requires alums to	3.3% (1)	0.0% (0)	23.3% (7)	33.3% (10)	40.0% (12)	4.07	30

7. 6. How well did Theatre Arts prepare you for each of these competencies?							
create ways to use other arts and activities in relation to theatre).							

8. 7. What aspect of the program needs the most improvement?	
answered question	21
skipped question	9
	<b>Response Count</b>
	21

1.more opportunities to produce shows designed and run solely by students  
Thu, Jul 16, 2009 5:56 PM

2.Directing classes don't provide all participants equal opportunities to direct. Classes may be too condensed and having required book work prior (during fall-spring) to meeting in the summer with faculty would allow for more understanding and thorough understanding.  
Sun, Jul 12, 2009 12:53 PM

3.Offering more elective class or having the students at the beginning of the quarter tell the professors what they want to learn about in the relative class material.  
Sat, Jul 11, 2009 9:28 AM

4.I didn't feel like we were prepared for the real world of creating theatre—that is the world outside of just auditioning and acting in professional shows (although that clearly has a lot of value). It didn't seem like much emphasis was placed on making our own theatre from scratch, learning to improvise with what we have, make something out of nothing and really think outside the box. The theatre we worked on felt very safe, and I didn't feel challenged to create work that was groundbreaking or to collaborate with my fellow students on projects. In fact, I felt that we were really told not to work on any outside projects, which I feel didn't prepare me for the type of ensemble-generated fringe theatre work many of us are involved in now.  
Thu, Jul 9, 2009 5:36 PM

5.Graduate students need to be thankful for a strong graduate department, stop griping and do the work. The program fit my needs. There was a huge gap between students who attend this program who had extensive acting, directing and teaching experience and those students who came with no background (say for example a junior high English teacher). I am a pretty tolerant person, but I often wonder how much more I would have learned if I were put in a group of experienced people who could push my talents in a positive way instead of with a mixture of people, some with no experience. I often felt bad for those without experience in any of the theatrical areas. It seemed if they could have had a summer of getting the basics their experience in a masters program would have been more beneficial to them and would have freed up those with more experience to learn at a higher level. If a summer session could be designed for them that targeted specific preparation for the program, it would be an asset to them and the entire program.  
Wed, Jul 8, 2009 5:52 AM

### 8. 7. What aspect of the program needs the most improvement?

6. Feel more student faculty meetings with the acting professors would have helped a lot more. All performance students should meet with acting professors at least twice a quarter and talk about upcoming classes, projects etc. Would be nice to have more communication and connection with music and especially dance departments since both are critical in the real world. I always think more discipline is needed on us performing students, when you are in the real world you have to keep disciplined to make it. I also feel maybe more one on one with professors when finishing your last year at central so you have a good direction on where to go once you graduate.

Tue, Jul 7, 2009 8:48 PM

7. The movement of the professors across the summer on one's committee. None of my three choices were in the room when I gave my orals. As such they did not know me well and reverted to their own biases.

Tue, Jun 30, 2009 6:57 PM

8. Is there any way to offer an MFA degree instead of MA?

Aside from scheduling issues, nothing else comes to mind.

Tue, Jun 30, 2009 3:51 PM

9. Some suggested subjects: Knowledge/exposure to multicultural theatre, its plays and needs of students/audience. Playwriting in the classroom. How to create theatre on "no budget".

Sun, Jun 28, 2009 9:24 AM

10. The program did what it was designed to accomplish and I am greatly appreciative of what I acquired as a student and graduate of the program.

Thu, Jun 25, 2009 4:33 PM

11. All programs have their problems and growing pains. In this case, I'd say that the area that is in need of most improvement would be the Children's tour in the Spring. A protocol for procedures and behaviors does exist, there's not a well-defined protocol, which leaves far too much room for interpretation. I've seen several people from varying degrees of authority, (actors to sm's to faculty & staff) & not just on the particular tour I participated in, but several of the others as well take advantage of the loop holes left open. Since it is such a public face of the theatre arts department, I would urge them to re-think the basic operations of the Youth tour.

Wed, Jun 24, 2009 1:11 PM

12. Not sure atm

Wed, Jun 24, 2009 2:56 AM

13. cohesive committees

Tue, Jun 23, 2009 2:58 PM

14. Interpersonal relations with respect to/from every student/faculty member involved in productions.

Tue, Jun 23, 2009 2:35 PM

**8. 7. What aspect of the program needs the most improvement?**

15.Application of these principals at the HIGH SCHOOL level, specifically. I also struggled with fair evaluation of student performances and the development of performance expectations/rubrics.  
Tue, Jun 23, 2009 1:30 PM

16.The Thesis: Tech theatre was a secondary component to the rest of the show- there was no way to have an emphasis in a particular area of theatre in your thesis. I hear that this has changed, but in 2002-2003 it had not.  
Tue, Jun 23, 2009 1:12 PM

17.sound: how to use the tools to their fullest capacity.  
Tue, Jun 23, 2009 12:19 PM

18.I was fortunate to take a comprehensive theatre history course as well as teach a course that involved significant theatre history knowledge during my time at CWU; however, I am not certain all MA students received that same thorough theatre history background. (This was before the MA in Theatre Studies, however, so I would project that the issue is remedied through that program.)  
Tue, Jun 23, 2009 10:26 AM

19.Feedback from advisor. Timeliness in answering questions and approving thesis project.  
Tue, Jun 23, 2009 10:16 AM

20.I know the department has undergone many changes since 2004, I do not feel I could provide an adequate response to this question since I am not involved in the current structure. I do know having opportunity to experience the art and learn from your mistakes has a greater educational impact than classrooms and books. Guest artists currently working in theatre (any field) could provide students with insight professors cannot, bringing in a guest for a week or two of interactive work with students could enhance their experience and their success.  
Tue, Jun 23, 2009 10:15 AM

21.I some how managed to graduate with a degree in performance having never taken more than an intermediate acting class. More acting classes should have been required on my part.  
Tue, Jun 23, 2009 10:11 AM

**9. 8. Please select the response that best describes your opinion about your Theatre Arts education at CWU.**

	answered question						30	
	skipped question						0	
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Does Not Apply	Rating Average	Response Count
a. I am very satisfied with my education from the Theatre Arts program at Central	3.3% (1)	0.0% (0)	3.3% (1)	43.3% (13)	50.0% (15)	0.0% (0)	4.37	30

9. 8. Please select the response that best describes your opinion about your Theatre Arts education at CWU.								
Washington University.								
b. My Theatre Arts education helped me to get my current job.	10.0% (3)	3.3% (1)	16.7% (5)	23.3% (7)	30.0% (9)	16.7% (5)	4.10	30
c. My Theatre Arts education helps me to perform my current job duties.	0.0% (0)	6.9% (2)	10.3% (3)	37.9% (11)	44.8% (13)	0.0% (0)	4.21	29
d. My English education provided adequate preparation for Graduate (e.g. M.A., M.F.A., Ph.D.) programs attended after graduation from CWU.	0.0% (0)	3.4% (1)	10.3% (3)	24.1% (7)	3.4% (1)	58.6% (17)	5.03	29
e. My Theatre Arts education provided adequate preparation for Professional (e.g. Law School) programs attended after graduation from CWU.	3.4% (1)	3.4% (1)	10.3% (3)	10.3% (3)	6.9% (2)	65.5% (19)	5.10	29

10. 9. Your approximate annual income is...?			
answered question			29
skipped question			1
		Response Percent	Response Count
Less than \$20,000		17.2%	5
\$20,001 to \$40,000		17.2%	5
<b>\$40,001 to \$60,000</b>		31.0%	9
\$60,001 to \$80,000		17.2%	5
\$80,001 to \$100,000		10.3%	3
\$100,001 to \$120,000		6.9%	2
\$120,001 to \$140,000		0.0%	0
Over \$140,000		0.0%	0

11. 10. Are you...?			
	answered question		30
	skipped question		0
		Response Percent	Response Count
Male		30.0%	9
Female		70.0%	21

12. 11. Would you mind sharing your email address and name for future correspondence ?		
answered question	14	
skipped question	16	
	Response Count	
	14	
<p>2. Kerry Welliver  <a href="mailto:kerryturtle@hotmail.com">kerryturtle@hotmail.com</a>  Thu, Jul 16, 2009 5:56 PM</p> <p>3. No  Sun, Jul 12, 2009 12:53 PM</p> <p>4. 12thmanseahawksfan@gmail.com  Sat, Jul 11, 2009 9:28 AM</p> <p>4.you have it already  Wed, Jul 8, 2009 5:52 AM</p> <p>5.<a href="mailto:Sun3rdRock2003@aol.com">Sun3rdRock2003@aol.com</a>  Tue, Jul 7, 2009 8:48 PM</p> <p>6.You already have it  Tue, Jun 30, 2009 6:57 PM</p> <p>7. <a href="mailto:sustratton@cox.net">sustratton@cox.net</a>  Sun, Jun 28, 2009 9:24 AM</p> <p>8.<a href="mailto:brett.eshelman@boiseschools.org">brett.eshelman@boiseschools.org</a>  Thu, Jun 25, 2009 4:33 PM</p> <p>9.<a href="mailto:dalton@live.ca">dalton@live.ca</a>  Tue, Jun 23, 2009 2:58 PM</p> <p>10.<a href="mailto:erin_kay2000@hotmail.com">erin_kay2000@hotmail.com</a></p>		



**12. 11. Would you mind sharing your email address and name for future correspondence ?**

Tue, Jun 23, 2009 2:35 PM

11.Autumn Browne

[autumnbrowne@roadrunner.com](mailto:autumnbrowne@roadrunner.com)

Tue, Jun 23, 2009 1:51 PM

12.jesocmont1@juno.com

Jesse Montes

Tue, Jun 23, 2009

12:19 PM 13.searosas@bak.rr.com

Tue, Jun 23, 2009 10:16 AM

14.jayda mcgough

[jaydarose@hotmail.com](mailto:jaydarose@hotmail.com)

Tue, Jun 23, 2009 10:11 AM

**13. 12. What is your highest level of education?**

	<b>answered question</b>	<b>30</b>
	<b>skipped question</b>	<b>0</b>
	<b>Response Percent</b>	<b>Response Count</b>
Bachelor's	40.0%	12
<b>Master's</b>	53.3%	16
Doctorate	3.3%	1
Professional (e.g. M.P.A.)	3.3%	1

**14. 13. What is your race or ethnicity? Please select all that apply.**

	<b>answered question</b>	<b>30</b>
	<b>skipped question</b>	<b>0</b>
	<b>Response Percent</b>	<b>Response Count</b>
American Indian or Alaskan Native	3.3%	1
Asian	0.0%	0
Black or African American	0.0%	0
Hispanic / Latino	10.0%	3
Native Hawaiian or other Pacific Islander	0.0%	0
<b>White</b>	93.3%	28

**15. 14. These next few questions relate to CWU's Mission and General Education goals. How strongly do you agree that your education from CWU helped you...**

	<b>answered question</b>	<b>29</b>
--	--------------------------	-----------

<b>15. 14. These next few questions relate to CWU's Mission and General Education goals. How strongly do you agree that your education from CWU helped you...</b>							
	<b>skipped question</b>						<b>1</b>
	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>Rating Average</b>	<b>Response Count</b>
<b>a.</b> become a responsible citizen	0.0% (0)	6.9% (2)	48.3% (14)	37.9% (11)	6.9% (2)	3.45	29
<b>b.</b> become a responsible steward of the earth	6.9% (2)	3.4% (1)	65.5% (19)	17.2% (5)	6.9% (2)	3.14	29
<b>c.</b> become a productive and enlightened (informed, good learner, insightful) individual	0.0% (0)	0.0% (0)	13.8% (4)	58.6% (17)	27.6% (8)	4.14	29
<b>d.</b> value different perspectives	0.0% (0)	3.4% (1)	20.7% (6)	48.3% (14)	27.6% (8)	4.00	29
<b>e.</b> appreciate the breadth and depth of scientific and human knowledge	0.0% (0)	0.0% (0)	34.5% (10)	48.3% (14)	17.2% (5)	3.83	29
<b>f.</b> increase your sense of the interconnectedness of knowledge	0.0% (0)	0.0% (0)	17.2% (5)	58.6% (17)	24.1% (7)	4.07	29
<b>g.</b> integrate knowledge from diverse fields to solve problems	0.0% (0)	7.1% (2)	28.6% (8)	39.3% (11)	25.0% (7)	3.82	28
<b>h.</b> increase your awareness of the many ways that knowledge evolves	0.0% (0)	6.9% (2)	31.0% (9)	48.3% (14)	13.8% (4)	3.69	29
<b>i.</b> ask incisive and insightful questions	0.0% (0)	3.6% (1)	7.1% (2)	71.4% (20)	17.9% (5)	4.04	28

<b>16. 15. Any other comments for Theatre Arts at CWU?</b>	
<b>answered question</b>	<b>14</b>
<b>skipped question</b>	<b>16</b>
	<b>Response Count</b>
	<b>14</b>
<p>1.I have highly recommended the program to others. Through returning to the higher education setting I gained a new love for knowledge and obtained a MFA in another field after I received my MA at CWU. I use the knowledge I gained through the program every day I teach. Wed, Jul 8, 2009 5:52 AM</p> <p>2.Keep working together as best as you can faculty! The more you work together the more success comes out with us students too :) Tue, Jul 7, 2009 8:48 PM</p> <p>3.I do not recommend CWU to any of my HS students because of the snafu that happened with my oral</p>	

**16. 15. Any other comments for Theatre Arts at CWU?**

defense. I would not put anyone through that torture.

Tue, Jun 30, 2009 6:57 PM

4.It was the perfect program for me at the perfect time. Thanks!

Tue, Jun 30, 2009 3:51 PM

5.I think this survey is a little too broad. The survey questions should be tailored to what we actually do in this program rather than any other graduate program.

Tue, Jun 30, 2009 7:02 AM

6.Miss all of you and the beauty of your campus/town.

Sun, Jun 28, 2009 9:24 AM

7.The profesors with in reason are what made this program so succesful for me. knowing that each one of them had profesinal experiance and they were teaching because they wanted to not because they had to. Also that if they didnt know the ansewr they knew what fellow facalty or staff member did.

If i would have decided to stay in theater i feel that i would have been prepared but a lot of that had to do with my ability to communicate with people not that they tought me that.

Wish there was more enphsisis on technician actor relationships because when i was there it seemed like they were still very segragated groups.

Fri, Jun 26, 2009 12:28 PM

8.A great program and one that I am so thankful to have found.

Wed, Jun 24, 2009 2:56 AM

9.I so very much appreciated Scott's kind, respectful, thorough, generous, knowledgeable approach to the program, his classes, and the individual student. Brenda was very caring, encouraging, consistent, and communicative.

Tue, Jun 23, 2009 1:30 PM

10.No college or program is perfect, but I learned so much from those classes. I really enjoyed it.

Thinking about finding an excuse to take another in the summer again.

Tue, Jun 23, 2009 1:12 PM

11.The years spent at CWU were some of the best and most productive years of my life. I felt respected and loved. And not that I am that respectfull or lovable...the professors and the environment just lend themselves to achieving those qualities.

Tue, Jun 23, 2009 12:19 PM

12.I had a fantastic experience as an MA student in theatre at Central. While the MA-Theatre Production has served me well as both a freelance artist and a doctoral candidate, I am very excited to see the program grow to include an MA in Theatre Studies as well, as this will better position students for work in doctorate programs.

Tue, Jun 23, 2009 10:26 AM

**16. 15. Any other comments for Theatre Arts at CWU?**

13. You have always been good at evolving the program and acting on suggestions from the students. Keep up the good work.

Tue, Jun 23, 2009 10:16 AM

14. I still feel it is the most well rounded Theatre Arts Education program in Washington State, and very proud of it.

Tue, Jun 23, 2009 10:15 AM

**Grade Distributions in Selected Theatre Arts Classes (production courses)  
Academic Years 2004-05 through 2008-09**

					A		B		C		D		F		Withdrawals, etc	
				Number	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Fall	2004	TH	301	29	25	86.20%	4	13.80%								
		TH	401	36	32	88.90%	3	8.30%							1	2.80%
Winter	2005	TH	301	6	4	66.70%	1	16.70%			1	16.70%				
		TH	332	72	42	58.30%	24	33.30%	6	8.30%						
Spring	2005	TH	301	47	41	87.20%	3	6.40%	1	2.10%					2	4.30%
		TH	401	17	10	58.80%	4	23.50%	1	5.90%					2	11.80%
Fall	2005	TH	301	17	17	100.00%										
		TH	401	40	27	67.50%	11	27.50%			1	2.50%			1	2.50%
Winter	2006	TH	401	28	26	92.90%	1	3.60%	1	3.60%						
Spring	2006	TH	201	6	6	100.00%										
		TH	301	2	2	100.00%										
		TH	332	37	28	75.70%	6	16.20%							3	8.10%
		TH	401	36	27	75.00%	7	19.40%	2	5.60%						
		TH	440	2	2	100.00%										
Fall	2006	TH	202	22	18	81.80%	3	13.60%	1	4.50%						
		TH	301	17	12	70.60%	1	5.90%	1	5.90%	1	5.90%	1	5.90%	1	5.90%
		TH	302	11	8	72.70%	3	27.30%								
		TH	303	2	2	100.00%										
		TH	401	11	7	63.60%	1	9.10%	1	9.10%					2	18.20%
		TH	402	4	4	100.00%										
		TH	403	4	4	100.00%										
Winter	2007	TH	202	6	6	100.00%										
		TH	301	1	1	100.00%										
		TH	332	29	24	82.80%	4	13.80%			1	3.40%				
		TH	401	12	10	83.30%									2	16.70%
		TH	402	3	3	100.00%										
		TH	403	1	1	100.00%										
Spring	2007	TH	201	8	8	100.00%										
		TH	202	8	8	100.00%										
		TH	301	5	4	80.00%	1	20.00%								
		TH	401	20	19	95.00%			1	5.00%						
		TH	402	7	7	100.00%										
		TH	403	4	4	100.00%										
Summer	2007	TH	301	1	1	100.00%										
		TH	302	7	7	100.00%										
		TH	303	1	1	100.00%										
Fall	2007	TH	202	9	9	100.00%										
		TH	301	13	13	100.00%										

		TH	302	11	11	100.00%										
		TH	303	4	4	100.00%										
		TH	332	6	6	100.00%										
		TH	401	14	12	85.70%	2	14.30%								
		TH	402	13	12	92.30%	1	7.70%								
		TH	403	4	4	100.00%										
Winter	2008	TH	201	1	1	100.00%										
		TH	202	15	15	100.00%										
		TH	301	1				1	100.00%							
		TH	303	1	1	100.00%										
		TH	332	38	28	73.70%	10	26.30%								
		TH	440	3	2	66.70%	1	33.30%								
Spring	2008	TH	201	11	10	90.90%							1	9.10%		
		TH	202	27	25	92.60%	1	3.70%	1	3.70%						
		TH	401	34	26	76.50%	5	14.70%	1	2.90%	1	2.90%		1	2.90%	
		TH	402	35	35	100.00%										
		TH	403	10	10	100.00%										
		TH	440	2	2	100.00%										
Summer	2008	TH	301	1	1	100.00%										
		TH	302	9	9	100.00%										
Fall	2008	TH	202	21	18	85.70%	1	4.80%	2	9.50%						
		TH	401	20	15	75.00%	3	15.00%	1	5.00%				1	5.00%	
		TH	402	14	11	78.60%	1	7.10%	1	7.10%			1	7.10%		
		TH	403	5	5	100.00%										
Winter	2009	TH	202	45	44	97.80%	1	2.20%								
		TH	301	2	2	100.00%										
		TH	332	24	20	83.30%	4	16.70%								
		TH	401	12	9	75.00%	1	8.30%	2	16.70%						
		TH	402	7	7	100.00%										
		TH	403	2	2	100.00%										
		TH	440	3	3	100.00%										
Spring	2009	TH	201	11	10	90.90%	1	9.10%								
		TH	202	28	25	89.30%	2	7.10%						1	3.60%	
		TH	301	4	4	100.00%										
		TH	401	26	22	84.60%	4	15.40%								
		TH	402	32	32	100.00%										
		TH	403	4	4	100.00%										
		TH	440	1	1	100.00%										
				<b>A</b>			<b>B</b>		<b>C</b>		<b>D</b>		<b>F</b>		<b>Withdrawals, Etc</b>	
				Number	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
				<b>1082</b>	<b>918</b>	<b>84.84%</b>	<b>115</b>	<b>10.63%</b>	<b>24</b>	<b>2.22%</b>	<b>5</b>	<b>0.46%</b>	<b>2</b>	<b>0.18%</b>	<b>18</b>	<b>1.66%</b>

Mark Lundgren November 30, 2009 DR2009Q4-33, M:\2009REPTQ4\THEATRE ARTS GRADES.SASDR2009

**CWU Department of Theatre Arts  
Assessment Exam Results and Analysis Summary**

All scores in percentages

Focus	Years													
	1994	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
<b><u>General Studies:</u></b>														
Intake	53	57	60	52	60	55	54	61	61	58	57	54	52	56
Exit	66	75	75	75	73	68	75	70	81	90	69	67	56	0
Change =	13	18	15	22	12	14	21	9	19	32	12	13	4	-55
<b><u>Acting Directing:</u></b>														
Intake	70	78	77	63	75	69	62	39	66	70	60	67	57	72
Exit	81	86	84	83	81	82	82	47	88	101	81	71	66	0
Change =	11	8	7	20	7	13	20	8	22	31	21	4	9	-72
<b><u>Technical Theater:</u></b>														
Intake	47	48	42	38	44	45	36	43	42	39	34	38	33	38
Exit	56	66	59	58	59	50	54	57	54	58	54	40	57	0
Change =	9	18	17	20	15	5	18	8	12	18	20	2	18	-38
<b><u>History/Literature:</u></b>														
Intake	43	48	48	42	48	39	41	36	42	39	33	33	37	38
Exit	63	66	78	71	60	60	57	45	67	75	66	57	55	0
Change =	20	18	30	29	12	21	16	14	26	35	33	24	18	-38
<b><u>Youth Drama Theatre:</u></b>														
Intake	29	36	38	31	36	38	33	50	41	39	38	41	37	38
Exit	41	48	44	41	44	35	46	60	49	57	47	39	55	0
Change =	12	12	7	10	8	-3	13	10	8	18	9	-2	18	-38

<b>Overall Score:</b>		<b>1994</b>	<b>1997</b>	<b>1998</b>	<b>1999</b>	<b>2000</b>	<b>2001</b>	<b>2002</b>	<b>2003</b>	<b>2004</b>	<b>2005</b>	<b>2006</b>	<b>2007</b>	<b>2008</b>	<b>2009</b>
<b>Exam</b>	Intake Score	49	53	53	51	53	49	45	50	50	48	44	47	50	48
	Exit Score	62	68	68	66	63	59	63	60	68	76	63	53	57	0
	Change	<b>13</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>11</b>	<b>10</b>	<b>17</b>	<b>10</b>	<b>18</b>	<b>28</b>	<b>19</b>	<b>7</b>	<b>7</b>	<b>-48</b>
<b>Writing</b>	Intake	84	84	84	83	82	88	89	78	0	0	0	0	0	0
	Exit	76	94	92	90	84	79	50	14	0	0	0	0	0	0
	Change	<b>-8</b>	<b>10</b>	<b>8</b>	<b>6</b>	<b>2</b>	<b>-8</b>	<b>-39</b>	<b>-64</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>



## Average Scores TH 393 and TH 494 Theatre Laboratory During Review Period

				A		B		C		D		F		Withdrawals, etc	
2004-05			Number	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Fall 2004	TH	393	29	24	82.80%	4	13.80%							1	3.40%
	TH	493	21	15	71.40%	2	9.50%	1	4.80%			1	4.80%	2	9.50%
Winter 2005	TH	393	35	26	74.30%	2	5.70%	1	2.90%	3	8.60%	2	5.70%	1	2.90%
	TH	493	18	11	61.10%	3	16.70%	2	11.10%	1	5.60%	1	5.60%		
Spring 2005	TH	393	21	18	85.70%	1	4.80%					1	4.80%	1	4.80%
	TH	493	32	25	78.10%	2	6.30%	3	9.40%			2	6.30%		
Summer 2005	TH	393	2	2	100.00%										
2005-06															
Fall 2005	TH	393	29	21	72.40%	1	3.40%	3	10.30%			1	3.40%	3	10.30%
	TH	493	21	20	95.20%									1	4.80%
Winter 2006	TH	393	31	19	61.30%	3	9.70%	3	9.70%	2	6.50%	3	9.70%	1	3.20%
	TH	493	24	11	45.80%	6	25.00%	5	20.80%			1	4.20%	1	4.20%
Spring 2006	TH	393	16	12	75.00%	1	6.30%	2	12.50%			1	6.30%		
	TH	493	25	19	76.00%	1	4.00%	1	4.00%			2	8.00%	2	8.00%
2006-07															
Fall 2006	TH	393	26	16	61.50%	1	3.80%	2	7.70%	2	7.70%	1	3.80%	4	15.40%
	TH	493	21	15	71.40%			3	14.30%	2	9.50%	1	4.80%		
Winter 2007	TH	393	38	22	57.90%	6	15.80%	6	15.80%			2	5.30%	2	5.30%
	TH	493	25	18	72.00%	3	12.00%	1	4.00%			1	4.00%	2	8.00%
Spring 2007	TH	393	25	17	68.00%	4	16.00%	2	8.00%	1	4.00%	1	4.00%		
	TH	493	21	15	71.40%			2	9.50%	1	4.80%	1	4.80%	2	9.50%
Summer 2007	TH	393	6	6	100.00%										
	TH	493	1	1	100.00%										
2007-08															
Fall 2007	TH	393	37	24	64.90%	4	10.80%			2	5.40%	1	2.70%	6	16.20%
	TH	493	22	16	72.70%	1	4.50%			1	4.50%	1	4.50%	3	13.60%
Winter 2008	TH	393	28	22	78.60%			3	10.70%					3	10.70%

	TH	493	21	13	61.90%	2	9.50%			1	4.80%	2	9.50%	3	14.30%
Spring 2008	TH	393	24	18	75.00%			2	8.30%			1	4.20%	3	12.50%
	TH	493	30	23	76.70%	2	6.70%	2	6.70%	1	3.30%			2	6.70%
Summer 2008	TH	393	10	10	100.00%										
2008-09															
Fall 2008	TH	393	22	17	77.30%	3	13.60%	1	4.50%					1	4.50%
	TH	493	16	9	56.30%	5	31.30%			1	6.30%			1	6.30%
Winter 2009	TH	393	19	14	73.70%	3	15.80%	1	5.30%					1	5.30%
	TH	493	9	7	77.80%							1	11.10%	1	11.10%
Spring 2009	TH	393	13	12	92.30%							1	7.70%		
	TH	493	12	12	100.00%										
Summer 2009	TH	393	1	1	100.00%										
Average Scores TH 393 and TH 494 Theatre Laboratory During Review Period															
			<b>Total</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>	<b>Withdrawals, etc</b>						
			<b>731</b>	<b>531</b>	<b>72.64%</b>	<b>60</b>	<b>8.21%</b>	<b>46</b>	<b>6.29%</b>	<b>18</b>	<b>2.46%</b>	<b>29</b>	<b>3.97%</b>	<b>47</b>	<b>6.43%</b>

<b>Teaching Effectiveness:</b>			
<b>Department Mean -vs- University Mean</b>			
Form		Department Mean	University Mean
<b>A</b>			
Lecture	F 2005	4.45	4.32
	W 2006	4.18	4.32
	Sp 2006	3.94	4.35
	Su 2006	4.66	4.51
	F 2006	3.66	4.29
	W 2007	3.78	4.32
	Sp 2007	3.5	4.34
	Su 2007	4.83	4.44
	F 2007	4.17	4.31
	W 2008	3.95	4.33
	Sp 2008	4.44	4.35
	Su 2008	3.33	4.4
	F 2008	4.25	4.33
	W 2009	4.4	4.31
Average		4.11	4.35
Form		Department Mean	University Mean
<b>B</b>			
Seminar	F 2005	4.86	4.61
	W 2006	4.54	4.55
	Sp 2006	4.86	4.61
	Su 2006	4.73	4.86
	F 2006	4.06	4.43
	W 2007	4.87	4.57
	Sp 2007	5	4.29
	Su 2007	4.65	4.61
	F 2007	4.83	4.57
	W 2008	4.91	4.4
	Sp 2008	4.8	4.63
	Su 2008	4.31	4.49
	F 2008	4.47	4.53
	W 2009	4.46	4.37
Average		4.67	4.54
Form		Department Mean	University Mean
<b>C</b>			
	F 2005	4.35	4.51
	W 2006	4.23	4.51

	Sp 2006	4.13	4.52
	Su 2006	4.48	4.45
	F 2006	4.85	4.53
	W 2007	4.83	4.58
	Sp 2007	4.76	4.53
	Su 2007	4.38	4.42
	F 2007	4.64	4.53
	W 2008	4.68	4.52
	Sp 2008	4.71	4.55
	Su 2008	4.85	4.71
	F 2008	4.5	4.4
	W 2009	4.53	4.48
Average		4.57	4.52
Form		Department Mean	University Mean
D			
	F 2005	4.4	4.39
	W 2006	5	4.45
	Sp 2006	4.38	4.46
	Su 2006	N/A	N/A
	F 2006	4.76	4.47
	W 2007	4.53	4.44
	Sp 2007	3.88	4.52
	Su 2007	4.34	4.41
	F 2007	4.91	4.37
	W 2008	4.29	4.29
	Sp 2008	4.45	4.41
	Su 2008	4.91	4.64
	F 2008	5	4.23
	W 2009	4.55	4.49
Average		4.24	4.11
Form		Department Mean	University Mean
E			
Visual and Performing Arts	F 2005	4.36	4.55
	W 2006	4.75	4.59
	Sp 2006	4.45	4.51
	Su 2006	4.15	4.37
	F 2006	4.51	4.6
	W 2007	4.66	4.57
	Sp 2007	4.82	4.52
	Su 2007	4.34	4.41
	F 2007	4.62	4.53

	W 2008	4.55	4.51
	Sp 2008	4.72	4.57
	Su 2008	4.67	4.37
	F 2008	3.45	4.21
	W 2009	4.55	4.49
Average		4.47	4.49

SEOI Five Year Average		4.41	4.40
------------------------	--	------	------

**CWU Department of Theatre Arts  
Graduate Entrance/Exit Assessment Exam  
Results and Analysis Summary**

*All scores in percentages*

Focus Area		Cohort Years				
		2007	2008	2009	2010	2011
<b><u>General Studies:</u></b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	67.9	0.0	70.4	0.0	0.0
	Exit	0.0	0.0	0.0	0.0	0.0
	Change =	-67.9	0.0	-70.4	0.0	0.0
<b><u>Acting Directing:</u></b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	73.9	0.0	79.5	0.0	0.0
	Exit	0.0	0.0	0.0	0.0	0.0
	Change =	-73.9	0.0	-79.5	0.0	0.0
<b><u>Technical Theatre:</u></b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	47.5	0.0	50.6	0.0	0.0
	Exit	0.0	0.0	0.0	0.0	0.0
	Change =	-47.5	0.0	-50.6	0.0	0.0
<b><u>history/Literature:</u></b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	60.0	0.0	62.5	0.0	0.0
	Exit	0.0	0.0	0.0	0.0	0.0
	Change =	-60.0	0.0	-62.5	0.0	0.0
<b><u>Youth Drama/Ed :</u></b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	35.1	0.0	45.2	0.0	0.0
	Exit	0.0	0.0	0.0	0.0	0.0
	Change =	-35.1	0.0	-45.2	0.0	0.0
<b><u>Overall Score:</u></b>		<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
	Intake	56.9	0	61.6	0	0
	Exit	0	0	0	0	0
	Change	-57	0	-62	0	0

*Preliminary  
data no  
cohort has  
taken exit  
examination*

Exam adopted 2007

# Assessment results for creative projects in MA -Theatre Production

MA Creative Project Summary													
Cohort Year	Number in Cohort	Design Elements		Follow Through on Concept		Appropriateness		Acting / Directing		Overall		Oral Exam and Defense	
		Satisfactory	Unsatisfactory	Satisfactory	Unsatisfactory	Satisfactory	Unsatisfactory	Satisfactory	Unsatisfactory	Satisfactory	Unsatisfactory	Satisfactory	Unsatisfactory
2004	10	6	4	9	1	9	1	7	3	8	2	9	1
	Percent	60.0%	40.0%	90.0%	10.0%	90.0%	10.0%	70.0%	30.0%	80.0%	20.0%	90.0%	10.0%
2005	11	8	3	7	4	9	2	9	2	11	0	11	0
	Percent	72.7%	27.3%	63.6%	36.4%	81.8%	18.2%	81.8%	18.2%	100.0%	0.0%	100.0%	0.0%
2006	4	3	1	3	1	4	0	3	1	3	1	4	0
	Percent	75.0%	25.0%	75.0%	25.0%	100.0%	0.0%	75.0%	25.0%	75.0%	25.0%	100.0%	0.0%
2007	17	0	0	0	0	0	0	0	0	0	0	0	0
	Percent	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

*Preliminary*  
*cohort has*

# Enrollment Data MA- Theatre Production

	Total Applications	Resume	2 year teaching	Hist/Lit	Acting Class	Tech Class	Conditional Admit	Not Admitted
<b>2006</b>	<b>11</b>	<b>0</b>	<b>11</b>	<b>8</b>	<b>8</b>	<b>7</b>	<b>6</b>	<b>0</b>
		0.00%	100.00%	72.73%	72.73%	63.64%	54.55%	0.00%
<b>2007</b>	<b>14</b>	<b>2</b>	<b>14</b>	<b>7</b>	<b>13</b>	<b>10</b>	<b>7</b>	<b>0</b>
		14.29%	100.00%	50.00%	92.86%	71.43%	50.00%	0.00%
<b>2008</b>	<b>13</b>	<b>4</b>	<b>13</b>	<b>9</b>	<b>9</b>	<b>7</b>	<b>6</b>	<b>0</b>
		30.77%	100.00%	69.23%	69.23%	53.85%	46.15%	0.00%
<b>2009</b>	<b>21</b>	<b>11</b>	<b>16</b>	<b>10</b>	<b>18</b>	<b>13</b>	<b>4</b>	<b>4</b>
		52.38%	76.19%	47.62%	85.71%	61.90%	19.05%	19.05%