

PROGRAM REVIEW

February 7, 2011

UNIT Theatre and Dance DEPARTMENT Theatre And Dance COLLEGE College of Liberal Arts

GRADUATE _____ UNDERGRADUATE X

UNIT CONTACT PERSON _____

CHAIRPERSON SIGNATURE _____

DEAN SIGNATURE _____

EXECUTIVE SUMMARY UNDERGRADUATE

Since our last review, the Department of Theatre and Dance has seen unprecedented growth in all areas. We are proud of our accomplishments in academics, production, and in the professional growth of our students. Our number of majors has risen dramatically, and the scholastic quality of our students has improved greatly. The quality and number of our productions has increased, and our young alumni have experienced great success. We have also made an immense effort to offer classes with higher enrollment and have worked on course rotation to become more cost effective. Performing art programs are undoubtedly more expensive disciplines than others in Liberal Arts. However, we not only serve as a professional training program to our students, but we also provide our university and region with a multitude of entertainment, guest artist series, workshops, and service projects.

We have identified a series of goals, including our current pursuit of achieving national accreditation. In spring 2009, Dr. Terry Williams, National Association of Schools of Theatre consultant wrote, "There has been extraordinary growth in the theatre program in the past eight years. This, coupled with new facilities and several new hires, has resulted in a positive excitement about theatre at Southeast Missouri State." He goes on to write, "The faculty is justly proud of their recruitment efforts and appreciative of the support they are receiving from the administration with regard to this growth." Eight years ago this department was almost exclusively a service for university studies and an extracurricular program. As Dr. William's notes the additional faculty, new state of the art facilities, heavy recruitment and I might add extensive revision of curriculum explain this growth. This is also the case in the area of dance. Upon receiving NAST accreditation, we will examine the feasibility to seek dance accreditation.

Dr. Williams wrote in his final report, "The revised mission statement for the unit is clear for an undergraduate theatre training program. The planning for a revised curriculum is progressing appropriately and with full faculty participation."

The Department believes we have a program of first choice and that our lofty goal of being the best undergraduate theatre and dance program in the region is attainable. In the following documentation, you will find data and text showcasing our strengths.

Program Review Final University Committee Chair Comments

I. SIZE, SCOPE, AND PRODUCTIVITY OF THE PROGRAM

Briefly describe the depth and breadth of your unit's offerings (Undergraduate).

The Department offers students an intensive professional training program in the performing arts within the context of a liberal arts education. The Bachelor of Fine Arts (BFA) and the Bachelor of Arts (BA) degrees are offered in theatre, dance and musical theatre. Programming is divided into three major areas: Academic, Creative, and Technique Training; Production; Career Preparation. The curriculum includes a variety of sequential performance, theory, history, & practical courses. Each year, the department produces six major faculty productions, two student-directed full-length productions, four staged readings, and numerous student-produced projects. The department incorporates outside professional companies and guest artists, and it strongly emphasizes student professional development through internships, master classes, conventions, festivals, and professional employment.

SIZE and SCOPE DATA UNDERGRADUATE							
Measure	Minimum	Aspirational Target	Year				
			AY07	AY08	AY09	4	5
Majors UNIT Total	70	130	97	117	145		
BFA Acting/Directing Option [BFA/BFA/PAAD]			0	17	25		
BFA Dance Option [BFA/BFA/PADA]			0	12	18		
BFA Design/Technology Option [BFA/BFA/PADT]			0	8	16		
BFA Musical Theatre Option [BFA/BFA/PAMT]			0	11	44		
BFA Musical Theatre Option [PRE BFA/BFA/PAMT]			0	0	1		
Performing Arts (BFA) [BFA/BFA/PABF]			69	34	5		
Speech & Theatre Education [BSE-HS/BSEHS/STED]			7	4	3		
Speech & Theatre Education [PRE EDUC/BSE/STED]			3	9	4		
Theatre & Dance [BA/BA/THEA]			18	22	29		
Minors UNIT Total			36	25	26		
Dance			4	10	13		
Dance Minor			16	0	0		
Technical Theatre Minor			3	3	5		
Theatre Arts			4	2	1		
Theatre:Acting/Directing			9	10	7		
Completers UNIT Total	10	24	10	8	12		
BFA Acting/Directing Option [BFA/BFA/PAAD]			0	1	4		
BFA Dance Option [BFA/BFA/PADA]			0	2	4		
BFA Design/Technology Option [BFA/BFA/PADT]			0	1	1		
BFA Musical Theatre Option [BFA/BFA/PAMT]			0	0	2		
Performing Arts (BFA) [BFA/BFA/PABF]			4	1	1		
Speech & Theatre Education [BSE-HS/BSEHS/STED]			2	0	0		
Theatre & Dance [BA/BA/THEA]			4	3	0		

% Completion Rate 6 YR	30	50	56	40	67		
Unit - % Retention FS YR 1 -- F YR 2	60	75	77	67	68		
Unit - % Retention FS YR 3 -- F YR 4	65	80	71	72	81		
UNIV - % Retention FS YR 1 -- F YR 2			91	78	81		
UNIV - % Retention FS YR 3 -- F YR 4			79	78	88		
SCH On Campus FS			2,387	3,134	3,303		
SCH Off Campus FS			18	60	66		
SCH Total FS			2,405	3,194	3,369		
SCH Summer On and Off Campus			106	63	28		
SCHR (SCH ratios) On Campus Fall/Spring	144	205	144	153	138		
SCHR (SCH ratios) Off Campus Fall/Spring	123	164	90	300	165		
SCHR (SCH ratios) Total	144	205	143	155	138		
Delaware SCHR			171	172			
% of Sections with Enrollment < 10 (GR < 8)	10	5	34	27	32		

Area of Concern for Size and Scope Data (Undergraduate)

As is clear from the attached data, we have seen an incredible growth in the last three years. In 2001, the department had 17 theatre majors. Today, the Department of Theatre & Dance has 145 majors, a growth rate of 753%. We attribute this increase to the support of the administration, an increased number of faculty, new facilities, the creation of numerous scholarships, an aggressive recruitment plan, a revitalized department mission statement and retention strategies, major curriculum revisions, and an overall improvement in quality.

According to the listed aspiration goal, we have too many students in our program. Please note that the aspiration total should be 155 and not 130. That is an error on my part. 130 is the target for those emphasizing performance and we have a goal of 25 in the area of design/technology. Thus, we are quickly approaching our target.

The other area of concern with the data is that we have begun a new policy of accepting students into the department on a provisional basis until they complete their first semester at Southeast. Now students will be identified as Pre-BFA or Pre-BA. Since this has just been implemented the incoming freshmen/transfer numbers look extremely low in those majors, with the actual numbers surfacing each spring semester.

And finally, we are no longer identifying the entire group of BFA students as performing arts emphasis. They are being broken into various degree studies. For example we have those in the acting/directing option versus those in musical theatre. This gives us a much more clear view of the students' concentration areas. So it looks like a decrease from 69 to 5, when in fact the numbers have increased but they are in the various options.

TEACHING PERSONNEL DATA UNDERGRADUATE

	Minimum	Aspirational Target	AY07	AY08	AY09	Year 4	Year 5
Unit Full Time Faculty Number	6.00	8.00	9.00	9.00	12.00		
Unit Full Time Faculty Adjusted for Release	5.50	8.00	8.50	8.50	11.50		
Unit Full Time Faculty UG FTE			16.62	17.20	23.41		
Unit Regional Campus Faculty Number					0.00		
Other Teaching Personnel UG Number			0.00	4.00	1.00		
Other Teaching Personnel UG PTFTE	0.00	0.00	0.20	3.47	1.00		

Area of Concern for Teaching Personnel Data (Undergraduate)

Our department aspiration for full-time faculty is 16 total. I misunderstood the categories and listed 8 and 8. With that said we are currently at 12 full-time with a one-year full-time adjunct. When the NAST consultant, Dr. Terry Williams, looked over the workload of the present faculty he stated, “Given the number of faculty/staff the unit is at or exceeding capacity. There are plans for continuing the growth pattern they have been experiencing. Without an increase in faculty, however, this is problematic. There is barely sufficient faculty to handle the present program. For example, there are only two directors with a third hired as a guest artist. Although visiting guest artists are a welcome addition to any department of theatre, nothing takes the place of a full-time faculty member to teach, as is needed in this case, acting and directing courses, which would relieve the load of the present acting/directing teachers. Also, a voice and movement specialist is essential to support a BFA program.” He continued with, “In short, there appears to be an insufficient number of faculty to handle the present program let alone support an increase in the number of majors . . . Unless there is an increase in faculty, the present staff must decide on the optimum capacity of the student body that they are able to serve well without sacrificing effective instruction and quality productions.”

We have identified faculty needs as converting the adjunct in dance to a full-time instructor and hiring another acting and directing faculty. This process is underway. The long-term goal is to add a voice movement specialist for actors and an additional music theatre vocal faculty. We do realize that under the current economic situation, this will be further down the road.

COMPARISONS UNDERGRADUATE										
	AY07		AY08		AY09		Year 4		Year 5	
	COLL	UNIV	COLL	UNIV	COLL	UNIV	COLL	UNIV	COLL	UNIV
% Completion Rate 6 YR	46.12	50.77	52.30	50.82	53.68	47.04				
Unit - % Retention FS YR 1 -- F YR 2	56.28	62.68	60.66	63.69	64.95	66.03				
Unit - % Retention FS YR 3 -- F YR 4	82.02	82.78	78.74	83.34	81.67	82.34				
UNIV - % Retention FS YR 1 -- F YR 2	71.06	62.81	72.33	63.69	74.27	66.13				
UNIV - % Retention FS YR 3 -- F YR 4	87.59	83.02	83.89	83.73	85.29	82.40				
SCHR (SCH ratios) On Campus Fall/Spring	262.00	262.00	261.00	261.00	247.00	248.00				
SCHR (SCH ratios) Off Campus Fall/Spring	240.00	227.00	335.00	290.00	236.00	213.00				
SCHR (SCH ratios) Total	259.00	242.00	270.00	265.00	247.00	242.00				
% of Sections with Enrollment < 10 (GR < 8)	12.21	17.54	11.46	17.42	20.61	22.70				

SIZE and SCOPE DATA SUMMARY UNDERGRADUATE				
Measure	Mean	5 year Outcome	% of Aspiration Target	Trend
Majors UNIT Total	119.7	Needs Improvement	92.04	Improving
BFA Acting/Directing Option [BFA/BFA/PAAD]	14.0			Improving
BFA Dance Option [BFA/BFA/PADA]	10.0			Improving
BFA Design/Technology Option [BFA/BFA/PADT]	8.0			Improving
BFA Musical Theatre Option [BFA/BFA/PAMT]	18.3			Improving
BFA Musical Theatre Option [PRE BFA/BFA/PAMT]	0.3			Improving
Performing Arts (BFA) [BFA/BFA/PABF]	36.0			Declining
Speech & Theatre Education [BSE-HS/BSEHS/STED]	4.7			Declining

Speech & Theatre Education [PRE EDUC/BSE/STED]	5.3			Irregular
Theatre & Dance [BA/BA/THEA]	23.0			Improving
Minors UNIT Total	29.0			Irregular
Dance	9.0			Improving
Dance Minor	5.3			Irregular
Technical Theatre Minor	3.7			Improving
Theatre Arts	2.3			Declining
Theatre:Acting/Directing	8.7			Irregular
Completers UNIT Total	10.0	Red Flag	41.66	Irregular
BFA Acting/Directing Option [BFA/BFA/PAAD]	1.7			Improving
BFA Dance Option [BFA/BFA/PADA]	2.0			Improving
BFA Design/Technology Option [BFA/BFA/PADT]	0.7			Irregular
BFA Musical Theatre Option [BFA/BFA/PAMT]	0.7			Improving
Performing Arts (BFA) [BFA/BFA/PABF]	2.0			Irregular
Speech & Theatre Education [BSE-HS/BSEHS/STED]	0.7			Irregular
Theatre & Dance [BA/BA/THEA]	2.3			Declining
% Completion Rate 6 YR	54.3	Aspiration	108.66	Irregular
Unit - % Retention FS YR 1 -- F YR 2	70.7	Needs Improvement	94.21	Irregular
Unit - % Retention FS YR 3 -- F YR 4	74.7	Needs Improvement	93.32	Improving
UNIV - % Retention FS YR 1 -- F YR 2	83.3			Irregular
UNIV - % Retention FS YR 3 -- F YR 4	81.7			Irregular
SCH On Campus FS	2,941.3			Improving
SCH Off Campus FS	48.0			Improving
SCH Total FS	2,989.3			Improving
SCH Summer On and Off Campus	65.7			Declining
SCHR (SCH ratios) On Campus Fall/Spring	145.0	Needs Improvement	70.73	Irregular
SCHR (SCH ratios) Off Campus Fall/Spring	185.0	Aspiration	112.8	Irregular
SCHR (SCH ratios) Total	145.3	Needs Improvement	70.89	Irregular
% of Sections with Enrollment < 10 (GR < 8)	31.0	Aspiration	620	Irregular

UNDERGRADUATE

Brief Conclusion from Data

When we studied the data it became clear that although we are growing at an unprecedented rate, the Bachelor of Science degree in Speech and Theatre education was not progressing. Not only was it stagnant, it was continually decreasing. We have a very active recruitment plan including attending high school conventions. There was an apparent lack of interest in this degree. The BSED degree was also problematic with regard to accreditation. The degree would have needed to be completely revised with up to 35 new theatre hours added to the existing program. Therefore, the department met and voted to delete the BSED degree from our curriculum. We then presented this deletion to both College Council and Academic Council, and they have approved the measure. Currently there are 4 students enrolled in the Speech and Theatre education option. We are honoring those students and offering the necessary classes. However, as of Fall 2010 this will be

deleted.

As stated, we have increased our enrollment dramatically in eight years - a rate that stretched the boundaries of our resources. This was also confirmed with the summation of the NAST consultant report. Therefore, we instituted a policy in Fall 2009 that all new students would be granted provisional status in our department. At the completion of one semester, they then will audition to become a major in either the BFA or BA. If they do not meet the requirements of each degree, they will not be accepted into the program. We believe this has had a dramatic and positive effect on the quality of our students. We also believe it will help insure the number of majors does not exceed the department's resources.

Our growth can be attributed to many factors. Of course, the obvious is the building of the River Campus. However the new campus is only one of several reasons. 100% of our department faculty and staff participate in recruitment activities. We not only cover show me days and the other on campus college fairs, but we attend high school thespian conventions in Missouri and Tennessee and we hold Saturday auditions both semesters for students interested in our program. In addition, we have offered master classes in Sikeston, St. Louis and Cape Girardeau and we attend local high school productions. All of our faculty and staff have given tours and talked to prospective students throughout the year as well. The data shows the increase in student majors, but it doesn't show the amount of hours spent by faculty.

Our conclusion, we have made the right decision to delete the BSED in Speech and Theatre, so as to not deplete resources that are desperately needed in the stronger areas. We have also concluded that the acceptance policy into the department was essential. Furthermore, the data has reinforced areas in need of more specific recruitment. For instance our numbers in the area of design/technology and dance have increased, but we need to identify methods to attract even more students. We are in the process of offering specific on-campus events to target these students and have also developed scholarships in these disciplines.

Additional Data or Comments

Two of the most important problems facing this department in the past have been the retention of majors and the ability to produce more completers. As of this year, we have identified more students who are planning to graduate than ever before and our retention numbers are improving. We attribute this to a proactive stance with advisement and more individual attention. During Fall 2008, we instituted an advising fair that has occurred every semester since its inception. On that day every faculty and staff in our department is present at the same time and on the same floor. Students are given all materials needed to complete their schedules before meeting with their assigned advisor. If problems arise, they are immediately sent to the person who can address the issue. This new system has resolved many old problems, and we have avoided scheduling classes too close together or not taking the proper prerequisite class. No students can receive a pin number without a proper advising session and without my final approval. It has gone very smoothly and cut down conflicts.

Another implemented program to help with retention is the increase in the number of events targeted at new majors during the beginning of the year. In addition to the annual fall meeting of freshmen the Friday before classes begin with the Dean and Chair of the department, we expanded this event to include all faculty and staff in our department and student mentors for each new student. This fall we not only met with all freshmen, but we sent out invitations to transfer students as well. After the standard Liberal Arts meeting, we planned an entire evening of events. We provided refreshments and a chance for them to mingle with the upper classmen. We then hired a professional actor from Los Angeles to do improvisational exercises, which quickly integrated the new students with one another by forming a creative bond that comes with performance. The following Monday, we hosted an open house for all new and returning majors. At this event incoming students were assigned a returning student mentor and given an opportunity to ask questions of upperclassmen. Faculty fielded questions about the next evening auditions, so they were prepared and ready to go. Finally, we initiated a new student showcase in September for fellow students and the families of the new students. This event was a huge success. The students performed to a full house. Once again this helped to introduce the new students and to give them a feeling of belonging. We believe these efforts will have an immediate effect on retention and therefore enhance completer numbers.

Plan to Address

First, we are immediately addressing the percentage of low enrollment courses. We are looking at course rotation. We have begun to offer our upper level classes less often during a two-year period. However, it should be noted that we have also been piggybacking courses as well, which is not adequately represented in the data. For example: Jazz II and Jazz III appear to be two low enrollment classes in the Spring of 2010, when in fact the same instructor is teaching them simultaneously. Therefore, the class is of the acceptable size and not low. The low enrollment classes in our department have dropped steadily over the years. This is attributed to more majors and minors taking our classes, combining levels, cancelling low enrollment classes, and a rotation of classes. There are courses that will

naturally be lower including upper levels of dance technique, design classes, level three voice, and advanced directing and choreography. These are required courses for juniors and seniors. We teach 2 career linkage sections that are also tied to another section. The theatre career linkage section looks low, but combined makes over 50 students.

Spring 2010 low enrollment classes that are combined:

DA236 Tap Dance I and DA336 Tap Dance II = 22 students
DA321 Modern Dance II and DA421 Modern Dance III = 11 students
DA326 Jazz Dance II and DA426 Jazz Dance III = 13 students
DA380 Choreography I and DA485 Choreography II = 10 students
TH305 -01 Rehearse and Production II and TH305-02 = 57 students
TH350 Lighting I and TH450 Lighting II = 9 students
TH371 Scene Design I and TH471 Scene Design II = 8 students

Safety is a concern for many of our classes and large numbers become problematic. For example, Stagecraft I requires students to use machinery such as radial arm saws and circular saws. A faculty person is pushed to be able to observe 16 students in class who are operating machinery. We make every effort not to have more than 16 in this class. We have the same issues with stage combat and dance technique. Too many students in a classroom will result in injuries when moving in space.

When our consultants for our accrediting bodies visited campus they thought that the performance classes capped at enrollments of 16 were appropriate with the size of our classrooms and the available studio spaces. We are already having a huge difficulty with rehearsal space for the acting and directing classes set at 16. If we have anymore, they will literally be rehearsing in the parking lot. The other issue with the performance area, is that the students have to have times to present their works in class. The directing classes and acting classes can end up spending 2 weeks of presentations per project based on the number of students enrolled. The students aren't going to get all of the instruction they need for the topic, due to scheduling of scenes.

The second area we plan to address, in addition to the already mentioned projects, is the development of department web-based classes. It's very apparent that our summer offerings have been dwindling and we need to boost this area. The professor who offered Theatre Appreciation online has retired and at present we have nobody offering a web class in this department. We are in the process of hiring a replacement faculty in musical theatre and one of the applicants has much experience with web-based courses. We hope to be able to offer web-based Dance Appreciation by Fall 2010. We are also identifying which theatre faculty might be able to develop an appreciation course.

Brief Follow Up on Outcomes of Plans to Address from Last Review

Since the last program review for this department, we have made many advances and changes that have attracted higher enrollment and higher quality students, helped retain current students, and have helped to attract and retain professional faculty. They are as follows:

- Increased the number of majors in all areas.
- Revised the degree options to allow for more courses in the students area of specialization.
- Designed and implemented more advanced classes specific to each option.
- Devised new tenure and promotion guidelines.
- Become part of the School of Visual and Performing Arts, and made the move to the River Campus.
- Increased the number of FT faculty from 6 to 13.
- Initiated national accreditation process for both theatre and dance disciplines.
- Increased the offerings of main-stage productions.
- Developed a second stage series.
- Developed the new student showcase.
- Instituted a guest artist and residency series.
- Created the Theatre and Dance Guild and have raised over \$50,00 for endowed scholarships.

- Created a Theatre and Dance Distinguished Alumni program.
- Created a new alumni newsletter.
- Increased student professional development.
- Developed a design lab.
- Developed an audio creation and editing station.
- Added a second dance studio.
- Implemented an Open House event.
- Developed a section of Career Linkage for our majors.
- Developed a student advisory committee to improve communication.
- Created a Theatre & Dance Society, a fundraising unit for special projects.

Program Review Final University Committee Chair Comments

II. REVENUE AND OTHER RESOURCES GENERATED BY THE PROGRAM

REVENUE DATA UNDERGRADUATE					
Measure	AY07	AY08	AY09	Year 4	Year 5
All Courses - SCH Revenue					
On Campus FS	473,225.25	679,280.78	768,389.04		
Off Campus FS	2,142.00	7,650.00	8,745.00		
Summer On and Off Campus	21,559.38	13,602.96	6,487.04		
Subtotal Revenue SCH	496,926.63	700,533.74	783,621.08		
All Courses - Fees Revenue					
On Campus FS	0.00	0.00	0.00		
Off Campus FS	0.00	0.00	0.00		
Summer On and Off Campus	0.00	0.00	0.00		
Subtotal Revenue FeeS	0.00	0.00	0.00		
All Courses - Total SCH and Fees	496,926.63	700,533.74	783,621.08		
Univ Studies Crses - SCH Revenue					
On Campus FS	158,268.54	237,076.62	200,541.36		
Off Campus FS	2,142.00	7,650.00	8,745.00		
Summer On and Off Campus	18,395.70	3,238.80	0.00		
Subtotal Revenue SCH	178,806.24	247,965.42	209,286.36		
Univ Studies Crses - Fees Revenue					
On Campus FS	0.00	0.00	0.00		
Off Campus FS	0.00	0.00	0.00		
Summer On and Off Campus	0.00	0.00	0.00		
Subtotal Revenue FeeS	0.00	0.00	0.00		
Univ Studies - Total SCH and Fees	178,806.24	247,965.42	209,286.36		
SER/BC/ROM Crses - SCH Revenue					
On Campus FS	0.00	0.00	0.00		
Off Campus FS	0.00	0.00	0.00		
Summer On and Off Campus	0.00	0.00	0.00		
Subtotal Revenue SCH	0.00	0.00	0.00		
SER/BC/ROM Crses - Fees Revenue					
On Campus FS	0.00	0.00	0.00		
Off Campus FS	0.00	0.00	0.00		
Summer On and Off Campus	0.00	0.00	0.00		
Subtotal Revenue Fees	0.00	0.00	0.00		
SER/BC/ROM - Total SCH and Fees	0.00	0.00	0.00		
Major Courses - SCH Revenue					

On Campus FS	314,956.71	442,204.16	567,847.68		
Off Campus FS	0.00	0.00	0.00		
Summer On and Off Campus	3,163.68	10,364.16	6,487.04		
Subtotal Revenue SCH	318,120.39	452,568.32	574,334.72		
Major Courses - Fees Revenue					
On Campus FS	0.00	0.00	0.00		
Off Campus FS	0.00	0.00	0.00		
Summer On and Off Campus	0.00	0.00	0.00		
Subtotal Revenue FeeS	0.00	0.00	0.00		
Major Courses - Total SCH and Fees	318,120.39	452,568.32	574,334.72		
Unit Revenue External Grants	0.00	10,616.00	21,172.00		

SUMMARY UNDERGRADUATE

Measure	Mean	Trend
All Courses - SCH Revenue		
On Campus FS	640,298.36	Improving
Off Campus FS	6,179.00	Improving
Summer On and Off Campus	13,883.13	Declining
Subtotal Revenue SCH	660,360.48	Improving
All Courses - Fees Revenue		
On Campus FS	0.00	Static
Off Campus FS	0.00	Static
Summer On and Off Campus	0.00	Static
Subtotal Revenue FeeS	0.00	Static
All Courses - Total SCH and Fees	660,360.48	Improving
Univ Studies Crses - SCH Revenue		
On Campus FS	198,628.84	Irregular
Off Campus FS	6,179.00	Improving
Summer On and Off Campus	7,211.50	Declining
Subtotal Revenue SCH	212,019.34	Irregular
Univ Studies Crses - Fees Revenue		
On Campus FS	0.00	Static
Off Campus FS	0.00	Static
Summer On and Off Campus	0.00	Static
Subtotal Revenue FeeS	0.00	Static
Univ Studies - Total SCH and Fees	212,019.34	Irregular
SER/BC/ROM Crses - SCH Revenue		
On Campus FS	0.00	Static

Off Campus FS	0.00	Static
Summer On and Off Campus	0.00	Static
Subtotal Revenue SCH	0.00	Static
SER/BC/ROM Crses - Fees Revenue		
On Campus FS	0.00	Static
Off Campus FS	0.00	Static
Summer On and Off Campus	0.00	Static
Subtotal Revenue Fees	0.00	Static
SER/BC/ROM - Total SCH and Fees	0.00	Static
Major Courses - SCH Revenue		
On Campus FS	441,669.52	Improving
Off Campus FS	0.00	Static
Summer On and Off Campus	6,671.63	Irregular
Subtotal Revenue SCH	448,341.14	Improving
Major Courses - Fees Revenue		
On Campus FS	0.00	Static
Off Campus FS	0.00	Static
Summer On and Off Campus	0.00	Static
Subtotal Revenue FeeS	0.00	Static
Major Courses - Total SCH and Fees	448,341.14	Improving
Unit Revenue External Grants	10,596.00	Improving

UNDERGRADUATE

Brief Conclusion from Data

According to all data, revenue generated by the Department of Theatre & Dance has increased significantly—with summer revenue being the only exception. As mentioned in the size and scope portion of this document, the development of web-based dance and theatre appreciation classes is a high priority for our department. We hope to have this in place by the summer of 2010.

As a way of generating more revenue and becoming more cost effective, class numbers are being continually checked for the upcoming semester. Since Spring 2009, we have been aggressively cutting low number classes and replacing them with higher enrollment university studies courses. This semester alone, when it was apparent that Stagecraft II would not reach a level of 10 students we canceled this course. We then replaced the faculty assignment with Theatre Appreciation, a university studies artistic expression.

One of the biggest changes to our curriculum has resulted in major cost savings. We have combined six levels of dance technique classes into three levels. This has allowed us to maintain a high quality product for students, but yet only have to offer three levels of classes versus six. In the past, we might only have 2 students ready for a level six, and could only offer it one a year. With the new system, we are able to offer all three levels every semester and to have higher enrollments. Additionally, we have revised the curriculum, allowing students to repeat courses in both dance and theatre performance. For example, a student can now take Acting I for a full year. It has allowed us to give students more acting opportunities, without having to add additional classes.

Additional Data or Comments

The department has begun to become better proficient at writing grants and finding new avenues of fundraising. We have gone from receiving zero grant dollars in 2007 to over \$20,000 in 2009, with two recent Missouri Arts Council Grants. I don't believe it is shown in the data, but Hilary Peterson also wrote an NEA grant with Bob Cerchio this year. It was the first time that Southeast Missouri State University was awarded such a grant. Faculty are already planning and writing grants for the upcoming 2010 season.

We have also begun an aggressive campaign with the foundation office to raise more dollars for programming. This week we launched a Theatre and Dance Society to help us fundraise for a senior NYC showcase. Our goal is to raise \$20,000 annually, a figure we believe is attainable.

Since 2001 we have raised over \$50,000 for the Theatre and Dance Guild scholarship fund. This has been highly successful and has helped us recruit high caliber students. In addition to Guild, the university has provided SVPA scholarships that have allowed us to become competitive with other universities and recruit talented students in both theatre and dance.

Plan to Address

Due to anticipated budget cuts, we will continually work on creative projects and fundraising opportunities to generate funds for programming. Of course, we will continue to examine the course offerings to help fill the most seats.

Efforts are being made to have more contact with our alumni in hopes they will become donors to our Theatre and Dance Guild and Theatre and Dance Society. We have begun an alumni department newsletter and a Facebook page to reach these people.

Finally, we are planning to select our seasons earlier and choose plays and musicals that will be commercial successes at the box office. In addition, better marketing plans have been developed to reach the largest potential audience members for each production. Our goal is to be able to meet the increasing demands of production costs through the box office, rather than take away from other programming.

Brief Follow Up on Outcomes of Plans to Address from Last Review

In the academic year of 2003-2004, one semester of SCH revenue was \$193,370.00. 2009 SCH revenue was up to \$768,389.00. With our aggressive recruitment efforts, we have a larger student body in the department and they are filling our classes. Many of our courses end up having more than the NAST and NASD recommended 16. We do everything possible to not turn students down who need to be enrolled.

Our box office and program ad sales only totaled a little over \$40,000 during the last review year. Now we are generating box office income of over \$40,000 in one semester. Advancements in marketing and advertising, better and earlier play selections, and improved production quality, have helped to drastically increase attendance and revenue since our last review.

Program Review Final University Committee Chair Comments

III. COSTS AND OTHER EXPENSES ASSOCIATED WITH THE PROGRAM

COSTS DATA UNDERGRADUATE					
	AY07	AY08	AY09	Year 4	Year 5
Cost Per Major	5,669.00	4,927.00	5,091.00		
Unit Costs per Major SCH - On campus FS	352.00	286.00	301.00		
Unit Costs per Major SCH - Off campus FS	0.00	0.00	0.00		
Unit Costs per Major SCH - Summer	0.00	87.00	0.00		
Unit Costs per Major SCH - Overall	352.00	283.00	298.00		
Unit Costs for Major Crses - On campus FS	549,927.00	572,951.00	738,198.00		
Unit Costs for Major Crses - Off campus FS	0.00	0.00	0.00		
Unit Costs for Major Crses - Summer	0.00	3,471.00	0.00		
Unit Costs for Major Crses - Overall	549,927.00	576,422.00	738,197.00		
Unit Costs per Univ Studies SCH - On campus FS	170.00	164.00	136.00		
Unit Costs per Univ Studies SCH - Off campus FS	396.00	115.00	189.00		
Unit Costs per Univ Studies SCH - Summer	183.00	540.00	0.00		
Unit Costs per Univ Studies SCH - Overall	176.00	166.00	140.00		
Unit Costs for Univ Studies Crses - On campus FS	135,762.00	177,588.00	115,862.00		
Unit Costs for Univ Studies Crses - Off campus FS	7,133.00	6,895.00	12,506.00		
Unit Costs for Univ Studies Crses - Summer	16,478.00	8,096.00	0.00		
Unit Costs for Univ Studies Crses - Overall	159,374.00	192,579.00	128,368.00		
Unit Costs per SER/BC/ROM SCH - On campus FS	0.00	0.00	0.00		
Unit Costs per SER/BC/ROM SCH - Off campus FS	0.00	0.00	0.00		
Unit Costs per SER/BC/ROM SCH - Summer	0.00	0.00	0.00		
Unit Costs per SER/BC/ROM SCH - Overall	0.00	0.00	0.00		
Unit Costs for SER/BC/ROM Crses - On campus FS	0.00	0.00	0.00		
Unit Costs for SER/BC/ROM Crses - Off campus FS	0.00	0.00	0.00		
Unit Costs for SER/BC/ROM Crses - Summer	0.00	0.00	0.00		
Unit Costs for SER/BC/ROM Crses - Overall	0.00	0.00	0.00		
Unit Costs per All SCH - On campus FS	290.00	243.00	259.00		
Unit Costs per All SCH - Off campus FS	396.00	115.00	189.00		
Unit Costs per All SCH - Summer	183.00	210.00	0.00		
Unit Costs per All SCH - Overall	287.00	240.00	255.00		
Unit Costs for All Crses - On campus FS	685,689.00	750,539.00	854,060.00		
Unit Costs for All Crses - Off campus FS	7,133.00	6,895.00	12,506.00		
Unit Costs for All Crses - Summer	16,478.00	11,567.00	0.00		
Unit Costs for All Crses - Overall	709,301.00	769,001.00	866,566.00		

COSTS COMPARISONS UNDERGRADUATE					
	AY07	AY08	AY09	Year 4	Year 5
College Cost per Major	4,466.00	4,625.00	2,171.00		
University Cost per Major	3,297.00	3,345.00	2,083.00		
Delaware Study Cost/SCH Unit	237.00	258.00	0.00		
College Cost per Major SCHR	211.00	226.00	223.00		
University Cost per Major SCHR	204.00	214.00	231.00		
College Cost per Univ Studies SCHR	130.00	97.00	98.00		
University Cost per Univ Studies SCHR	153.00	108.00	106.00		
College Cost per SER/BC/ROM SCHR	180.00	160.00	139.00		
University Cost per SER/BC/ROM SCHR	121.00	130.00	117.00		
College Cost per all SCHR	130.00	132.00	133.00		
University Cost per all SCHR	153.00	155.00	161.00		

SUMMARY UNDERGRADUATE		
	Mean	Trend
Cost Per Major	5,229.00	Irregular
Unit Costs per Major SCH - On campus FS	313.00	Irregular
Unit Costs per Major SCH - Off campus FS	0.00	Static
Unit Costs per Major SCH - Summer	29.00	Irregular
Unit Costs per Major SCH - Overall	311.00	Irregular
Unit Costs for Major Crses - On campus FS	620,358.66	Improving
Unit Costs for Major Crses - Off campus FS	0.00	Static
Unit Costs for Major Crses - Summer	1,157.00	Irregular
Unit Costs for Major Crses - Overall	621,515.33	Improving
Unit Costs per Univ Studies SCH - On campus FS	156.66	Declining
Unit Costs per Univ Studies SCH - Off campus FS	233.33	Irregular
Unit Costs per Univ Studies SCH - Summer	241.00	Irregular
Unit Costs per Univ Studies SCH - Overall	160.66	Declining
Unit Costs for Univ Studies Crses - On campus FS	143,070.66	Irregular
Unit Costs for Univ Studies Crses - Off campus FS	8,844.66	Irregular
Unit Costs for Univ Studies Crses - Summer	8,191.33	Declining
Unit Costs for Univ Studies Crses - Overall	160,107.00	Irregular
Unit Costs per SER/BC/ROM SCH - On campus FS	0.00	Static
Unit Costs per SER/BC/ROM SCH - Off campus FS	0.00	Static
Unit Costs per SER/BC/ROM SCH - Summer	0.00	Static
Unit Costs per SER/BC/ROM SCH - Overall	0.00	Static
Unit Costs for SER/BC/ROM Crses - On campus FS	0.00	Static

Unit Costs for SER/BC/ROM Crses - Off campus FS	0.00	Static
Unit Costs for SER/BC/ROM Crses - Summer	0.00	Static
Unit Costs for SER/BC/ROM Crses - Overall	0.00	Static
Unit Costs per All SCH - On campus FS	264.00	Irregular
Unit Costs per All SCH - Off campus FS	233.33	Irregular
Unit Costs per All SCH - Summer	131.00	Irregular
Unit Costs per All SCH - Overall	260.66	Irregular
Unit Costs for All Crses - On campus FS	763,429.33	Improving
Unit Costs for All Crses - Off campus FS	8,844.66	Irregular
Unit Costs for All Crses - Summer	9,348.33	Declining
Unit Costs for All Crses - Overall	781,622.66	Improving

UNDERGRADUATE

Brief Conclusion from Data

Because there is only three years of data listed, the trend appears as irregular as in most entries. However, if you examine 2007 versus 2009 it does seem that we are making strides in the right direction. We have gone from an Overall Unit costs per Major SCH of \$352.00 in 2007 to \$298.00 in 2009.

Our disciplines require small numbers in most courses for safety reasons; thus, we are more expensive than other liberal arts departments. For example, we teach a course titled Stagecraft I. The objective is to teach students how to build theatre and dance scenery. Much of the hands on laboratory experience involve the operation of power tools. We currently restrict this class to 16. It is almost impossible for one faculty to supervise this many students sawing and building scenery. Other universities, including the University of Missouri-Columbia, restrict this class to half this number. Not only are the technical courses a cause of concern, but this is also the case in dance and stage combat. To have adequate spacing between students moving and fighting, numbers are controlled. We do our best to maximize the numbers in each class, while at the same time provide a safe environment and adequate individual attention.

There is no doubt producing productions for the university and general public are expensive. Faculty members who direct, choreograph, design, and construct are given department releases each semester—albeit below NAST standards. Regardless, production responsibilities result in more releases than other units on campus. However, the average faculty member in Theatre & Dance has far more student contact hours each week than most any department on campus, and the majority of the Theatre and Dance Faculty work evenings and most every weekend of every semester. Our faculty members work over the summer on academic production assignments without remuneration, and we rarely have the luxury of holiday breaks due to rehearsals and shop demands.

Our accreditation consultant was very concerned about faculty releases. He wrote, “Workloads, however, appear to exceed those recommended by professional organizations in the field. Again, this is a burnout situation waiting to happen. Although SEMO offers compensation for overloads, in the case of theatre faculty and staff, the overloads in theatre exceed accepted norms in the profession. The administration must be reminded that in addition to the normal academic responsibilities of classroom teaching, preparation, advising, grading, committee meetings, theatre faculty are also engaged in time-consuming production activities. For example, the assigned time to mount a production far exceeds the contact hours for a normal academic course. This faculty appears not to have adequate time to carry out all of their responsibilities as teachers and theatre practitioners and still have a life outside of the theatre. The most crucial issue concerns operation of the shops. Both scene and costume shops have numerous weekend hours. This prevents both faculty and students from having these days free to have a life outside the theatre as well as a time for study, in the case of students, and class preparation and renewal of energy for faculty. Granted, that occasionally all theatre shops must have a weekend call if a show gets behind, but weekend calls are the norm at SEMO and this is unwise. Fatigue leads to accidents as well as low morale.”

Additional Data or Comments

To become more cost effective, we group many projects into one release. For example, designers receive one 3-hour credit per semester to design several shows.

NAST recommends that designers be given a 3-hour release per design. Many semesters, I produce three or more designs and yet only take a 3-hour release. No one on our faculty gets release for recruitment, mentoring of students for productions, BFA project advisors, BFA juries and auditions, internship supervision, etc. We take only the bare minimum for release time.

Although the data in this report concerns costs based on classes, our unit must also be viewed as an asset to the quality of life for the Southeast Missouri State University community and the region. The School of Visual and Performing Arts is very high profile similar to athletics. It should be noted university students of all disciplines, high schools, other faculty, and members of the public attend productions. Last year over 10,000 tickets were sold for theatre and dance events. We expect this year to remain at this same level or even rise above.

Much of what we do in theatre and dance occurs outside of the classroom and is presented in studios, labs, and theatres. This year we have produced two main stage musicals, two main stage plays, two main stage dance concerts, four student directed staged readings, and two student directed plays. These productions were advertised and had in attendance a cross section of people. In addition, we have had directing projects, last chance to dance concerts, class voice recitals, a music theatre production on tour in Malden and Kennett, and numerous master classes.

Many of the students involved in our productions are not receiving any college credit for that particular project. Therefore, their numbers are also missing. For example there were 48 performers, 20 student musicians, and 47 crewmembers in Carousel alone. Eleven faculty worked on this production beginning in November through the end of February. This represents 100's of hours of one on one instruction for these students.

Plan to Address

As mentioned earlier in this report, the department is continually monitoring the numbers in all classes. Low enrollment courses are replaced with the higher enrollment university studies courses. More than half our faculty members are trained to teach UI courses, including UI100. This allows more options when planning the next semester courses and when making changes in the schedule.

The cost savings of combining six levels of dance into three and offering repeatable classes should become apparent in the next round of data. The department is constantly looking at ways to make the curriculum as specific as necessary for accreditation purposes, and yet provide monetary savings to the university.

Brief Follow Up on Outcomes of Plans to Address from Last Review

Since our 2003 review, the number of majors has increased from 50 to 145. We have of course added more classes, but during that time the majority of the department offerings suffered from low enrollment. We had to teach the classes, but yet we had occasional sections with only five students enrolled.

During that time the department had fewer faculty in line to teach university studies courses. The courses offered in theatre and dance fall under the category of artistic expression. They are very popular with students across the disciplines and normally become full immediately. This has helped us improve our overall cost ratio.

Program Review Final University Committee Chair Comments

IV. CONTRIBUTION TO UNIVERSITY STUDIES AND COURSES SERVING OTHER PROGRAMS

UNIT SCH FROM UNIVERSITY STUDIES AND COURSES SERVING OTHER PROGRAMS					
	AY07	AY08	AY09	Year 4	Year 5
University Studies: On Campus FS	798	1,086	852		
University Studies: Off Campus FS	18	60	66		
University Studies: Summer	90	15	0		
University Studies: Total	906	1,161	918		
Services: On Campus FS	0	0	0		
Services: Off Campus FS	0	0	0		
Services: Summer	0	0	0		
Services: Total	0	0	0		
ROM: On Campus FS	0	0	0		
ROM: Off Campus FS	0	0	0		
ROM: Summer	0	0	0		
ROM: Total	0	0	0		
Business Core: On Campus FS	0	0	0		
Business Core: Off Campus FS	0	0	0		
Business Core: Summer	0	0	0		
Business Core: Total	0	0	0		

UNIT SCH SUMMARY		
Measure	Mean	Trend
University Studies: On Campus FS	912.0	Irregular
University Studies: Off Campus FS	48.0	Improving
University Studies: Summer	35.0	Declining
University Studies: Total	995.0	Irregular
Services: On Campus FS	0.0	Static
Services: Off Campus FS	0.0	Static
Services: Summer	0.0	Static
Services: Total	0.0	Static
ROM: On Campus FS	0.0	Static
ROM: Off Campus FS	0.0	Static
ROM: Summer	0.0	Static
ROM: Total	0.0	Static
Business Core: On Campus FS	0.0	Static
Business Core: Off Campus FS	0.0	Static

Business Core: Summer	0.0	Static
Business Core: Total	0.0	Static

UNDERGRADUATE

Brief Conclusion from Data

We have been improving our contribution to university studies both on and off campus over the years. The only exception has been in the summer. We are committed to the liberal arts education and a large percentage of T&D faculty members regularly teach university studies courses.

Additional Data or Comments

Currently six of our thirteen faculty members have taught the UI100 Creativity course during the past 2 years. Additionally, we offer Acting for Non-Majors, Theatre Appreciation, Dance Appreciation, a 300 level History of the Musical, and a 400 level Aesthetics of Movement course. Most of these classes are filled to capacity. Each semester over the last few years we have offered at least one off-campus university studies course. In the spring, we have a new offering in Sikeston of Acting for Non-Majors. It already has a healthy number registered.

In addition to university studies courses, many of our design/technology classes have majors in art, public relations, interior design, and marketing enrolled. Our performance courses are popular with music and mass communication majors. Dance technique classes consistently serve students from a wide range of disciplines from education and pre-med to health and fitness. Very few of our classes are closed to majors only. We encourage other majors to participate in our productions as well both on and off stage. For example, those students represent engineering, computer science, marketing, education, historic preservation, and more. We believe we contribute to the experience of many hundreds of students every year. If you take into consideration the high percentage of our audiences that are students, we probably contribute even in the thousands.

During 2007, Dr. Leon Book approached our department to offer a Career Linkage IV section for our majors. It has been very beneficial to students in theatre and dance, and it has been a very successful partnership.

This semester we partnered with the Department of Art on a poster contest. The Department of Marketing and the Department of Mass Communication regularly use our productions and department as test cases and projects. We have traditionally had many of these students become our minors. This is happening more frequently with music as well. Each year, the Department of Theatre & Dance teams up with the Department of Music to produce a major musical, which serves thousands of patrons. Theatre & Dance faculty, staff, and student majors regularly participate in Music's Opera programs, and faculty and staff members frequently work with the Department of Music on photography, costumes, scenery, lights, and properties on a number of their annual productions and presentations.

Plan to Address

This summer we will attempt to offer a face-to-face theatre appreciation course. We hope to have a minimum of one university studies web course in Fall 2010 and certainly by the following summer.

Through collaborative projects with other departments described above, we hope to encourage more students to explore our classes and become actively involved to enrich the quality of their education at Southeast. We have found that many students who participate in our classes and productions eventually become minors or double-majors, a trend we hope to continue or expand upon.

Brief Follow Up on Outcomes of Plans to Address from Last Review

There is no data concerning this subject revolving the last review. However, the number of faculty who taught UI100 was originally two. That number has increased

to six. These six current faculty members have participated in UI100 workshops presented every year by Leon Book and his staff. They are much aligned with the principles of teaching this university studies course. In the past there were times that no offerings were made to off campus centers. Regularly, Theatre Appreciation has been scheduled, but we have now expanded to Acting for Non-Majors as well.

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V. EXTERNAL DEMAND

EXTERNAL DEMAND DATA UNDERGRADUATE										
	AY07		AY08		AY09		Year 4		Year 5	
ACT DATA										
	N	ACT	N	ACT	N	ACT	N	ACT	N	ACT
No. Identifying Planned Major										
UNIT Totals			980	21.09						
DANCE [925]			45	20.80						
DRAMA/THEATREARTS [927]			222	22.30						
FINEARTS GENERAL [928]			48	21.10						
VISUAL/PERFORMARTS GEN [920]			665	20.70						
No. of ACT Scores to Southeast										
UNIT Totals			78	21.25						
DANCE [925]			3	17.30						
DRAMA/THEATREARTS [927]			19	23.20						
FINEARTS GENERAL [928]			4	20.80						
VISUAL/PERFORMARTS GEN [920]			52	20.80						
Yield: No. Enrolled at Southeast										
UNIT Totals			26	23.74						
DANCE [925]			1	22.00						
DRAMA/THEATREARTS [927]			9	26.70						
FINEARTS GENERAL [928]			1	19.00						
VISUAL/PERFORMARTS GEN [920]			15	22.40						

SUMMARY UNDERGRADUATE		
	Mean	Trend
Yield: No. Enrolled at Southeast		
UNIT Totals	23.7	
DANCE [925]	22.0	
DRAMA/THEATREARTS [927]	26.7	
FINEARTS GENERAL [928]	19.0	
VISUAL/PERFORMARTS GEN [920]	22.4	

Additional Data Available at http://www.missourieconomy.org/occupations/occ_proj.stm

UNDERGRADUATE

Brief Conclusion from Data

The data included on the External Demand chart only lists one year; therefore, no assumptions concerning trends can be made. However, it appears that theatre and dance are heavily identified as planned majors on the ACT. On the www.act.org web site, the visual and performing arts are in the top 5 of planned majors for the state of Missouri.

In a recent 12-month period, 40,997 college-bound students throughout the United States were tested in the ACT pre-college entrance exams. The ACT included a 5-page Profiles Questionnaire, which queried the students as to their interests and preferences in 24 different disciplines. Among the most popular majors of interest, the visual and performing arts placed 5th nationwide. Of the 2,540 college-bound students in Missouri who took both the ACT and Profile Questionnaire during this 12-month period, 163 students chose to send their scores to Southeast Missouri State University. Although there has yet to be determined a clear market dominance among Missouri universities in the visual and performing arts disciplines, Southeast undoubtedly has the most impressive growth rate and has arguably taken the lead in this academic niche, not only in our service region but throughout Missouri and the Midwest.

Furthermore, out of 273 recent college-bound performing arts students from our immediate service region, which includes the 25-county, 90-mile radius extending from Jefferson County just south of St. Louis to the Bootheel, 72 students, or approximately 26%, sent their ACT scores to Southeast Missouri State University. Clearly, the need for a competitively priced and high quality professional degree program in the performing arts exists in the region.

The other data provided by the university for this Program Review was from the Missouri Economy website. It does project that Postsecondary Teaching of the arts, including drama, is one of the top 20 fastest growing occupations in the state of Missouri. The average salary is listed at \$60,910 annually.

Recent trends and numbers for careers and graduate study in dance and theatre are revealing. A little known fact among the general public is that the entertainment industry, as a whole constitutes this country's largest single export. According to the Arts Jobs Resource Library at Artslynx International Resources, the largest Web Site for dance and theatre positions around the world (www.artslynx.org), there are literally thousands of jobs to be found in specialized areas as diverse as performing on stage and screen, backstage work (design/technical production), and arts administration. At the Backstage Jobs Web Site, hundreds of positions as playwrights, directors, electricians, costume designers, carpenters, sound directors, scenic designers and painters, riggers, theatre and stage managers, and even special effects supervisors fill its pages (www.backstagejobs.com).

In dance, Grover Dale, Los Angeles contributor to the international Dance and Fitness Magazine, states: "During the past year, 29,824 weeks of chorus employment in national tours were recorded at Actors' Equity in New York. Currently, touring wages [for national tours of Broadway musicals] start at \$1,215 per week." Total numbers of performing dance jobs in the United States alone last year, including work on Broadway and in Hollywood, on cruise ships, in theme parks, and in corporate presentations, totaled over 11,000 positions. A wide variety of good-paying jobs are certainly out there for enterprising theatre and dance graduates.

Additional Data or Comments

Graduate study in both the dance and theatre fields is equally ubiquitous. There are now nearly 100 graduate programs in dance throughout the world, 60 of which are in the United States alone. In the theatre disciplines, there are several hundred graduate programs worldwide. Both dance and theatre programs are comprised of the MA, MFA, and Ph.D. degrees. Both the BFA and BA in theatre and dance majors are the primary undergraduate degrees that permit students to continue with their graduate studies in these fields.

Quality of life is considered so important in the U.S. that measuring and marketing it has become an industry in itself. The arts play a key role in those calculations, and an important factor in measuring healthy, vibrant communities.

The value of the visual and performing arts in our society and, more specifically, to individual citizens, is unquestionably far-reaching and indispensable. The arts affect us not from the perspective of consumers purchasing products, but as a process that nourishes us spiritually, emotionally, and intellectually as we engage with them from the inside out. While no monetary value can be attached to such experiences, for their riches are ones of personal and relational significance, publicly visible projects of all forms still tend to be judged by their financial worth. Recent economic impact studies have provided startling evidence for people who have traditionally treated the arts as "merely" a personal growth issue, and not within its broader societal and economic context.

One such illuminating analysis is entitled *An Economic Activity Survey of Missouri Nonprofit Arts Organizations*. Published in 1997 by the Missouri Arts Council, but still relevant today with inflation considered, the survey includes a number of intriguing facts:

- 88 of the state's larger arts organizations contributed \$76.9 million annually to Missouri's economy through salaries and contracted services;
- This figure grows to well over \$325 million per year when one considers the "ripple effect" in ancillary revenue sources such as hotel stays, restaurant dining, gift-shop and transportation-related purchases, and the under-appreciated contributions of volunteer services to the labor force, such as backstage and front-of-house work. The multiplied impact of arts-related industries is greater than insurance carriers, apparel and textile makers, and the printing and publishing industry put together;
- The total attendance for the 88 organizations came to 11.3 million patrons in 1996, more than double Missouri's population and nearly twice the number of admissions to all professional sports events in Missouri during the same year.

Two follow-up national and state studies that are soon to be published show recent figures even higher:

- "The non-profit arts industry in Missouri contributed more than \$386 million to the state's economy in 2000, and the 7.4 million people who attended arts activities surpassed the combined home attendance of 6.8 million for Missouri's five major professional sports teams;"
- "Nationally, the non-profit arts industry is a \$36.8 billion business that supports 1.3 million full-time jobs, as reported by a recent study from the National Governor's Association Center for Best Practices." This information can be found in Jaelyn Card's *Economic Activity of Missouri's Nonprofit Arts Industry: Considering the Ripple Effect*.

Plan to Address

The Department of Theatre and Dance aggressively recruits students who have high ACT scores and we have instituted a policy that all students must audition to get in our program. We believe these factors are helping us to train students who will continue in this profession and succeed.

Our plan is to continually recruit the highest quality of students, revise and tighten the audition standards, seek out new professional audition opportunities for our students, and further develop the alumni network. All faculty members in this department share information regarding outside master classes, workshops, job positions, etc. on a weekly basis to the current student body. This system of communication will be further developed.

Brief Follow Up on Outcomes of Plans to Address from Last Review

Since the last review, the number of students graduating and getting work or accepted into graduate school has risen significantly. During 2003, less than 20 students a year would participate in external auditions, master classes or conventions. The data we collected in 2008 shows out of 81 students filling out the survey, 52 auditioned or attended a master class outside Southeast Missouri State University. They include:

Janelle Alexander, Hannah Bagnall, Steven Black, Jazmine Clark, Jessi Lynn Cochran, Christi Coffey, Rissa Crozier, Lisa Curtis, Charles Davis, Kristin Diering, Kaitlin Doughty, Kaitlyn Dowling, Paul Edwards, Dana-Leigh Forman, McKenzie Gilliam, Aja Givens, Desmond Gray, Laura Gremaud, Ben Grifford, Tyler Gutowsky, Scott Hamann, Lacey Hayes, Karen Hayward, Isaac Hester, Cody Heuer, Jeff Holtmeier, Emily Johnson, Jennica Joseph, Jennifer Kaesheimer, Trevor Kettlekamp, Brittany Kriger, Andrew Kruep, Jessica Ladd, Whitney LaMora, Rachel Laura, Crystal Lewis, Jack Luecke, Alex Martin, Cassie Mora, Greg Pearson, Brook Rieger, Alix Reilly, Natalie Roberts, Blake Russell, Chelsea Serocke, Ryan Shepard, Audrey Stanfield, Tommy Statler, Andrew Tebo, Kyle VanPool, Christi Vitale, Jennifer

Our most recent graduates are maintaining contact with us and informing us that they are doing well. A few examples are listed below:

- Andrew Kruep, Spring 2009 BFA Musical Theatre graduate from Belleville, IL., immediately began working at Stages in St. Louis. He performed in *The Drowsy Chaperone*, *Alice in Wonderland*, and *Guys and Doll*. He is now planning to move to New York. He has truly embodied the notion of the triple threat.
- Brittany Kriger, Spring 2009 BFA Musical Theatre graduate from Louisiana, traveled this summer at Fort Peck Theatre in Montana. She played the roles of Irene Malloy in *Hello Dolly*, the Wicked Witch of the West in *The Wizard of Oz*, and Marty in *Grease*. She moved to NYC in September, and received a callback for her first audition of a national tour show, *Hairspray*.

- Crystal Lewis, Spring 2009 BFA Dance graduate has moved to Texas. She was accepted into the graduate dance program at Sam Houston State University to pursue a MFA degree.
 - Cassie Mora, Spring 2009 BFA Dance graduate was accepted to the graduate program at Oklahoma City University, where she plans to earn her MFA in dance. After graduation, her goals include auditioning for professional dance companies and eventually pursuing a career as a dance professor.
 - Charles Davis, Spring 2009 BFA Acting/Directing graduate accepted a role in a western show in Colorado.
 - Sara Eaton, Spring 2009 BFA Design/Technology graduate moved to Greensboro, NC to assistant stage manage a production of Big River.
 - Whitney Lamora, Fall 2009 BFA Acting graduate has moved to Chicago. She was immediately cast in a Bertolt Brecht production of Bal. The artistic director and executive director both sent me notes on her wonderful work ethic and excellent acting. They plan to utilize her talents again.
- We have alumni working as professors, touring with national Broadway companies, crewing for regional theatres, running internship programs, performing with nationally recognized comedy companies, attending prestigious graduate schools, owning their own dance studios, and getting work in the film industry.

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VI. QUALITY OF PROGRAM INPUTS

UNDERGRADUATE					
Measure	AY07	AY08	AY09	Year 4	Year 5
ACT	22.84	24.15	24.11		
Selected Merit Scholarships	2.00	8.00	12.00		
High School GPA	3.39	3.42	3.62		
CBASE Composite	0.00	238.00	282.00		
CBASE English	0.00	243.50	289.00		
CBASE Math	0.00	266.00	280.00		
CBASE Science	0.00	220.50	265.00		
CBASE Social Studies	0.00	236.00	294.00		
CBASE Writing	0.00	273.00	253.00		

COMPARISONS UNDERGRADUATE															
	AY07			AY08			AY09			Year 4			Year 5		
	COLL	UNIV	NAT	COLL	UNIV	NAT	COLL	UNIV	NAT	COLL	UNIV	NAT	COLL	UNIV	NAT
ACT	23.20	22.24	21.10	23.20	22.38	21.20	23.47	22.59	21.10						
High School GPA	3.33	3.31		3.32	3.29		3.43	3.40							
CBASE Composite	0.00	0.00		311.12	289.02		317.10	304.82							
CBASE English	0.00	0.00		308.93	294.61		311.26	298.45							
CBASE Math	0.00	0.00		328.46	316.58		333.10	329.57							
CBASE Science	0.00	0.00		315.81	303.65		310.98	305.89							
CBASE Social Studies	0.00	0.00		301.67	269.96		313.80	292.36							
CBASE Writing	0.00	0.00		310.54	302.15		311.66	303.43							

SUMMARY UNDERGRADUATE		
Measure	Mean	Trend
ACT	23.84	Irregular
High School GPA	3.46	Improving
CBASE Composite	252.67	Improving

UNDERGRADUATE

Brief Conclusion from Data

Our efforts to recruit the highest quality student have produced great results in the areas of theatre and dance. In 2007 the average ACT of our majors was a 22.84. In 2009 that average rose to 24.11. The 24.11 score is above both the college and university averages as well.

We have also seen a rise in the high school GPAs of our incoming freshmen. In 2007 they averaged 3.39 and for 2009 they have risen to 3.62. These too are above the college and university averages. In addition, the CBASE Composite and selected merit scholarships have increased.

Additional Data or Comments

The Department of Theatre & Dance has one full-time staff and thirteen full-time faculty members, twelve of whom have terminal degrees – MFA or Ph.D. All current faculty members have extensive training and professional experiences and continue to associate with some of the most important names and companies in the business. 100% of our full-time faculty and staff actively recruit every year. We attribute partial success of the rise in student quality to the dedication and quality of the faculty.

Over 95% of all regular Theatre & Dance classes are taught by full-time faculty members. The Department occasionally employs part-time instructors to teach entry-level appreciation and performance classes, and specialized technique classes in dance (e.g., ballroom dance, tap dance, & country line dance). When prospective students and their families visit this university, they frequently comment about this very attractive element of our program.

In addition new students are impressed with the renowned guest artists and residencies brought to this department. Past and current guest artists and lecturers include:

- Leon Pendarvis, Music Director of Saturday Night Live
- Susan Patrick Benson, SIU Professor of Vocal Performance
- Robert Battle, Director of Battleworks
- Dennis Courtney, Professional musical director and actor
- EE Balcos, Choreographer
- Edward Villella and the Miami City Ballet
- Ron Naverson, SIU Professor of Design
- Jump, Rhythm, Jazz Project Dance Company
- Nana Shineflug, Chicago Moving Company
- Chris Pickart, Union Professional Scene Designer
- Paul Taylor Dance Company
- Patrick Atkinson, University of Missouri Professor of Design

The high level of instruction and extremely high quality of professionals coming to campus to work with our students has been an asset.

Plan to Address

Due to the incredible growth and the high quality of our students, we will be meeting to establish the need of number restrictions for each major. We are now able to become even more selective. This is also a recommendation of our accrediting bodies.

Dr. Williams reported in his NAST consultant report, “Recruitment efforts have clearly resulted in the phenomenal growth the unit has experienced in the past several years. This is due to a full-faculty press in this endeavor. The word is obviously out there that SEMO is a desirable place to go for theatre training at the undergraduate level. At least, this is what I heard from the students at their meeting with me. It also appears to be the sentiment of the faculty as well. Since there is a nation-wide preponderance of new music theatre performance programs, it is not surprising that this area is the fastest growing. Therefore, a cap should be determined as to how many music theatre students the unit can adequately serve without sacrificing quality . . . As stated above, the unit is on the right track in utilizing admission through an audition/interview process. However, until additional faculty are added, a cap needs to be determined as to exactly how many majors the unit can adequately serve.”

It is clear that an extended retreat of program evaluation is our next step. Once again this is a recommendation of Dr. Williams, “Because of the rapid growth in the

number of majors, opening a new facility, revising the curriculum and mounting shows, the time devoted to evaluation and planning has been limited. A retreat is needed to address the issues stated above as they relate to the unit's overall mission, goals and objectives . . . The major issue facing the unit with regard to planning and projections is the creation of a strategic plan for: managing growth, addressing low numbers in dance and design/technology, staffing, and types of productions to be mounted."

Brief Follow Up on Outcomes of Plans to Address from Last Review

At the time of our last review, the average ACT score was 22.5 and the average high school GPA was 3.3. By raising the requirements to not only be accepted into the program, but also to stay in the program, we have recruited some of the best and brightest students in the state of Missouri. In 2002, we began heavily recruiting at the Missouri High School Thespian Convention, the largest such organization in the state. With the addition of thousands of dollars in scholarship offerings, we have become highly competitive with the most established public and private programs in the state. This has brought numerous talented students to Southeast Missouri State University, who previously had planned on attending conservatories or other universities.

After our last program review the following requirements were established for the BFA students:

- have successfully completed one semester at Southeast as a Theatre and Dance major.
- earn a grade of "C" or better in all courses within the BFA program.
- earn a "B" or better in all TH 105 and TH 305 classes.
- maintain a GPA of 3.0 or higher within the BFA program and a minimum overall university 2.5 GPA.
- have the prerequisite academic grades and participate in the First Year BFA Program Auditions, receiving passing artistic marks from participating faculty, to gain admittance into this program.
- maintain requisite academic grades and participate in the Second Year and Third Year BFA Juries, receiving passing academic and artistic marks to advance in the program.
- Admitted candidates whose GPA falls below minimum standards may remain in the BFA program on academic probation for one calendar year.
- Admitted candidates whose artistic progress falls below minimum acceptable standards as determined by the faculty may remain in the BFA program on artistic probation for one calendar year.
- Students may remain on academic or artistic probation until the next year's BFA jury, at which time they will regain full status or be dismissed from the program.
- Candidates on academic probation who have not improved his or her grades above minimum standards will be dismissed from the program prior to the following year's jury presentation.

All BA majors must:

- have successfully completed one semester at Southeast as a Theatre and Dance major.
- earn a grade of "C" or better in all courses within the BA program.
- maintain a GPA of 2.5 or higher within the BA program and a minimum overall university 2.0 GPA.
- have the prerequisite academic grades and apply for admission into the program at the beginning of the student's second semester as a major.
- maintain requisite academic grades to advance in the program.
- Admitted candidates whose GPA falls below minimum standards may remain in the BA program on academic probation for one calendar year.
- Students may remain on academic probation until the following January, at which time they will regain full status or be dismissed from the program.

Program Review Final University Committee Chair Comments

VII. QUALITY OF PROGRAM OUTPUTS

WP003 UNDERGRADUATE										
	AY07		AY08		AY09		Year 4		Year 5	
	N	%	N	%	N	%	N	%	N	%
>= 9.5 (superior)	1	11.11	2	22.22	5	25.00				
8.0 - 9.0 (proficiency)	8	88.88	7	77.77	15	75.00				
7.0 - 7.5 (marginal pass)	0	0.00	0	0.00	0	0.00				
< 7.0 (fail)	0	0.00	0	0.00	0	0.00				
Unit First Time Pass Rate	9	100.00	9	100.00	20	100.00				
Unit Mean	9	8.55	9	8.88	20	8.70				

WP003 COMPARISONS UNDERGRADUATE					
	AY07	AY08	AY09	Year 4	Year 5
College Mean	8.34	8.47	8.62		
College Pass Rate	98.49	98.91	98.32		
University Mean	8.25	8.34	8.35		
University Pass Rate	97.99	98.74	98.23		

WP003 SUMMARY UNDERGRADUATE		
Method	Mean	Trend
WP003 Mean	8.71	Irregular

UNDERGRADUATE

Brief Conclusion from Data

From 2007 to 2009 100% of theatre and dance students passed the WP003 their first time taking the test. This is above both the College and the University pass rates. It is also apparent that the percentage ranging in the superior rate has dramatically increased from 11% to 25%. This correlates with our mission of recruiting high quality students.

Additional Data or Comments

Almost every course offered in the department of theatre and dance has a writing component. The exceptions are a very few amount of design/technology classes and the dance techniques. All others require extensive analysis of scripts and choreography. Critical thinking and problem solving skills are required of our classes

beginning at the 100 level. We believe this has contributed to their overall performance on standardized exams.

One third of our program is devoted to production, and, outside academic performance, is our major determining factor as to our department's quality output. Each academic year we do two faculty directed musicals, two faculty directed plays, and two faculty choreographed dance concerts. We also invite guest artists to participate in these mainstage productions. Our student series includes two department produced student directed plays, four student directed staged readings, two informal dance concerts, one class voice recital, thirty two student directed scenes and one-acts, new student showcase, and other miscellaneous projects. These productions require students to do analysis, memorization, historical research, as well as the artistic requirements. Not only are the students active in these productions, but they must also attend them. This further educates the majors on genre of literature, styles of dance, and design.

Plan to Address

Courses will be evaluated concerning writing and research assignments. Traditionally theatre and dance courses require excessive amounts of homework and require students to manage their time wisely. The professors continually meet with students concerning the balance of classes and production. We have spent much time evaluating the expectations of majors, and this will continue.

Brief Follow Up on Outcomes of Plans to Address from Last Review

Since our last program review in 2003, the department has produced the following Mainstage productions:

•2009-2010:

- oLittle Shop of Horrors
- oThe Children's Hour
- oFall Into Dance 2009

•2008-2009:

- oThe 1940s Radio Hour
- oTwelfth Night
- oSister Mary Ignatius Explains It All For You
- oThe Actor's Nightmare
- oFall 2008 Dance Concert
- oAngels in America, Part I
- oSweet Charity
- oDance-apalooza 2009

•2007-2008:

- oBig River
- oFall Dance Concert 2007
- oCoyote Ugly
- oCrimes of the Heart
- oBiloxi Blues
- oDance-apalooza 2008

•2006-2007:

- oNoises Off
- oDance-apalooza 2006
- oA Streetcar Named Desire
- o42nd Street

•2005-2006:

- oArt

- oThe Trojan Women
- oFall Dance Concert 2005
- oRomeo & Juliet
- oThe Tender Land
- oSpring 2006 Dance Concert
- 2004-2005:
- oThe Diary of Anne Frank
- oFall 2004 Dance Concert
- oGuys & Dolls
- oPicasso at Lapine Agile
- 2003-2004:
- oA Midsummer Night's Dream
- oFull Tilt Dance Concert
- oRapunzel
- oSome Things You Need to Know Before the World Ends (A Final Evening with the Illuminati)
- oThe Glass Menagerie

The department recently developed a new Second Stage Series and is in the process of producing Howard Korder's Boys' Life; Wendy Wasserstein's Pulitzer Prize-Winning, The Heidi Chronicles is slated for our spring lineup.

Additionally, the department developed a new Staged Reading Series of classical plays and recently presented Cat on a Hot Tin Roof, Angels in America, Part II, and Cloud Nine.

Finally, the department developed the New Student Showcase and produced New Student Showcase 2009. Plans to launch the Senior Showcase this spring are in the works with the ultimate goal of creating a New York Showcase for BFA in Musical Theatre & Acting majors.

Program Review Final University Committee Chair Comments

VIII. CURRENCY OF CURRICULUM

UNDERGRADUATE

What steps have you taken to ensure that your programs and courses are up-to-date and effective?

The department has taken the following steps:

- created a new major, the Bachelor of Fine Arts (BFA) in Performing Arts, with Options in Acting/Directing, Dance, Design/Technology & Musical Theatre.

- revised the Bachelor of Arts (BA) in Theatre into the BA in Theatre & Dance, with Emphasis in Theatre or Dance.

- Designed, revised, and implemented the following new classes:

- oDA 186 Beginning Jazz Dance (1)
- oDA 280 Movement Analysis (3)
- oDA 336 Tap Dance II (2)
- oDA 380 Choreography I (3)
- oDA 411 Ballet III (2)
- oDA 421 Modern Dance III (2)
- oDA 426 Jazz Dance III (2)
- oDA 490 Dance History (3)
- oTH/DA 105 Rehearsal & Production I (1)
- oTH 101 Acting for the Non-Major (3)
- oTH 107 Theory Skills & Analysis for Musical Theatre (3)
- oTH 122 Class Voice for Musical Theatre (3)
- oTH 155 Makeup (3)
- oTH 218 Acting I (3)
- oTH 222 Class Voice for Musical Theatre II (3)
- oTH 251 Costume Construction (3)
- oTH 265 Drawing for the Theatre (3)
- oTH/DA 305 Rehearsal & Production II (1)
- oTH 307 Musical Theatre Score Study (3)
- oTH 316 Acting II (3)
- oTH 317 Voice for the Stage (3)
- oTH 318 Musical Theatre Performance I (3)
- oTH 319 Acting for Film & Television (3)
- oTH 321 Stage Combat I (3)
- oTH 322 Class Voice for Musical Theatre III (3)
- oTH 331 Stagecraft II (3)
- oTH 375 Theatre Management (3)
- oTH 381 Script Analysis (3)
- oTH 386 Sound Design (3)
- oTH 395 Period & Style (3)
- oTH 416 Acting III (3)

- oTH 418 Musical Theatre Performance II (3)
- oTH 431 Stage Combat II (3)
- oTH 450 Stage Lighting II (3)
- oTH 451 Costume Design II (3)
- oTH 485 Directing II (3)
- oTH/DA 498 BFA Project (2)
- oTH/DA 499 Internship (4)
- oUI 384 History of the Musical (3)

We have also deleted numerous courses in the area of dance technique.

Program Review Final University Committee Chair Comments

IX. IMPACT, JUSTIFICATION, AND OVERALL ESSENTIALITY TO THE SOUTHEAST MISSION

UNDERGRADUATE

According to the College of Liberal Arts Strategic Plans – 2000 for the new School of Visual and Performing Arts and University Museum:

An extraordinary change in the fortunes of the arts and arts education occurred at Southeast Missouri State University in May 1998. On Wednesday, May 27, 1998, the Executive Committee of the Southeast Missouri State University Foundation approved a request from the University Board of Regents to purchase the building and grounds of St. Vincent's College and Seminary at the end of Morgan Oak Street and the foot of the Mississippi River Bridge in downtown Cape Girardeau. That same afternoon at 5:00 PM at a press conference on the grounds of the Seminary, the President of the Board of Regents, Mr. Donald L. Dickerson, and then University President Dale Nitzschke announced that the University would establish a River Campus there as a home for a new School for the Visual and Performing Arts.

The Strategic Plan continues:

The mission of the School of Visual and Performing Arts is to promote sustained excellence in the dance, music, theatre, visual arts, and museum areas. This mission is implemented through the sound preparation of students in the study, performance, production, criticism, and teaching of the arts into and beyond the 21st century. The School simultaneously honors and preserves traditions while inventing and fashioning state-of-the-art technological advances, cultural diversity, and the interrelationships among all of the arts areas. Through its teaching, performances, and exhibitions, the School is committed to deepening understanding, enhancing appreciation, and celebrating the value and importance of the visual and performing arts for the individual, University, region, nation, and world.

As the only four-year institution of higher education in southeast Missouri, Southeast Missouri State University has a mission to serve the twenty-five county area extending south from St. Louis to the Bootheel as a multi-purpose regional institution of higher education.

The University achieves its educational goals through the offering of degree programs and other learning experiences to its varied constituents. Recognizing its responsibility for excellence in teaching and student learning, the University supports a wide array of on- and off-campus instructional, research, and public service programs that address the intellectual, professional, personal, social, and cultural needs of its constituent groups.

In addition to the strategic plan and the quality of life in the Cape Girardeau area, our department provides much service to the university and the college. Examples include:

- Centerpiece of the President's Council entertainment. These presentations outside of regularly scheduled performances were Guys and Dolls, Big River, and Sweet Charity.
- Provide models, actors, and performers for university publications including the most recent photo shoot for the Christmas card and promotional video.
- Actors have worked with equity issues to create an in house produced sexual harassment video.
- Students have performed and will perform again this January for the Martin Luther King Celebration.
- Sponsored a blood drive for the Red Cross and hosted numerous scout troops.
- Assisted other departments with costumes including the annual opera workshop in the music department and a homecoming event for the College of Education.
- Communication and marketing studies use our productions and department as class projects and we always comply.
- Attendance at every show me d

Program Review Final University Committee Chair Comments

X. PLANNING FOR THE FUTURE

Given impending personnel and environmental changes, how do you envision the configuration of your unit in five years? What components would be phased out? What components would be reduced in size? What components will have grown? What new components will have been developed? What other units might be involved in the new components?

UNDERGRADUATE

Given impending personnel and environment changes, how do you envision the configuration of your unit in five years?

The dilemma we are currently facing is we are in a major growth spurt and working towards accreditation at a time the university is requiring major cuts. It is going to force us to eliminate some productions and possibly another area of study.

What components would be phased out?

The BSE, Speech & Theatre has existed on this campus since the early 1960s, and yet it has never had more than ten majors at any given time. It historically averages less than one graduate per academic year, and no BSE, Speech & Theatre majors have graduated in the last three years. Even with unprecedented departmental growth, the BSE has actually seen a decrease of majors over the past eight years. In fall 2008, there were eight BSE majors. As of spring 2010, there will be only two BSE majors. As a result a determination was made by the department to phase out this degree program. We will honor the two current students, but we will no longer accept any others in the program. The deletion has been approved by the college and academic council, and will be removed from the university bulletin in Fall 2010. Had we continued, this degree would have required major renovation and a new faculty line for it to remain during our accreditation bid.

What components would be reduced in size?

Besides phasing out the BSE degree, the department will need to examine whether we can continue producing as many productions and offering the required classes with a reduced number of faculty. If the number of productions were cut, we would lose majors. There are already complaints that we do not offer enough performance opportunities. This was further backed by the NAST visit.

What components will have grown?

Music Theatre is one of the hottest programs in the performing arts in this country. We expect this area to keep growing and remain a centerpiece of our department, as long as we don't cut productions and lose performance faculty. These majors are triple threats and require acting, dancing, and singing. We are extremely concerned that we will diminish if we do not maintain the current faculty.

What new components will have been developed?

Goals for this department include developing a New York Senior Showcase, a Summer Theatre season, and eventually more work in film. However, if we continue to receive drastic cuts or have stagnated budgets we will not be able to make these achievements.

What other units might be involved in the new components?

It is very possible that we would partner with the Department of Music for a Summer Theatre Season and with the Department of Mass Communications for film projects. We will not pursue these endeavors until we have a better understanding of the economic climate.

Program Review Final University Committee Chair Comments

DEANS' COMMENTS

The Department of Theatre & Dance at Southeast Missouri State University has become one of the premier departments in the College of Liberal Arts over the past

decade. As the Chair's report indicates, they have experienced unprecedented growth in the number of majors (over 700% in the last 8 years), a steady increase in the ACT scores and high school GPA's of incoming students, and have developed increased visibility within the community, the region, and the profession. As noted by the chair, the amount of income they generate has increased significantly and their cost-effectiveness has improved from the time of the last program review. They have accomplished this with the smallest payroll of all departments in the college and a relatively low number of tenured and tenure track faculty compared to other departments.

The department demonstrates a number of strengths that account for this outstanding record. The University is fortunate to have dedicated faculty members who routinely work long hours in preparation for their production season. The department chair is a conscientious, highly capable professional who provides exemplary leadership. This is supported and complemented by the Director of the Holland School of Visual and Performing Arts, who lends his expertise in the arts and in academic administration to the department chair. The program has derived significant visibility as a result of their recent move into the facilities of the River Campus, which provides them with an excellent home for showcasing their considerable talents.

The department also faces significant challenges, some of which are shared by other units in the University and others which are unique to this department. There is an urgent need for more tenure-track faculty, which is difficult to meet as a result of ongoing budget reductions in the College and the University. The Department's increased visibility has resulted in unprecedented demand for the major, which has necessitated the introduction of academic prerequisites for students wishing to declare a theatre major. As impressive as the River Campus facilities are, they have been outgrown by the department within a couple of years of moving in. Storage of costumes, sets, etc. is a major problem that has yet to be satisfactorily resolved, as is adequate office and rehearsal space. By its very nature, this department is one that requires a significant amount of infrastructure and is thus relatively expensive to maintain in the best of times, let alone during times of economic hardship.

In summary, however, the Department of Theatre & Dance is an example of a very well-managed, cost-effective academic unit that brings to the University a level of visibility that few academic departments can match and which may be considered as comparable to that provided by intercollegiate athletics.

Final University Committee Chair Comments on Entire Document

First, we thank the committee for evaluating our materials and for their response. They have undoubtedly spent much time going through our documents. We appreciate the fair response we received from them. We are already addressing many of their recommendations. Our final response is as follows:

Point #1: The number of majors is growing at an unprecedented rate – from 17 in 2001 to 145 in 2009.

This growth can be attributed to many factors. Of course, the obvious is the building of the River Campus. However the new campus is only one of several reasons. 100% of our department faculty and staff participate in recruitment activities. We not only cover show me days and the other on campus college fairs, but we attend high school thespian conventions in Missouri and Tennessee and we hold Saturday auditions both semesters for students interested in our program. In addition, we have offered master classes in Sikeston, St. Louis and Cape Girardeau and we attend local high school productions. We are now being very selective with our recruiting efforts. We are attending the events that have the highest caliber potential students. We are expecting a very large freshman class in the Fall of 2010. We are finding through our interactions at First Step that students are coming due to word of mouth about our program.

Point #2: Theatre is an expensive program when measured by cost per major.

This department does not disagree that theatre is a more expensive major than most on our campus. However, the data used for this review doesn't take into consideration the large number of students, faculty, staff, and community members our productions serve. Much of what we do in theatre and dance occurs outside of the classroom and is presented in studios, labs, and theatres. This year we produced two main stage musicals, two main stage plays, two main stage dance concerts, four student directed staged readings, two student directed plays, a new student showcase, a senior showcase, two last chance to dance informal concerts, class voice recitals, a music theatre production on tour in Malden and Kennett, and numerous master classes. These productions were advertised and had in attendance a cross section of over 10,000 people. It's a very valuable major in terms of adding to the quality of life for the people of Southeast Missouri. Many of the students involved in our productions are not receiving any college credit for a particular project, and several are majors in other areas. For example there were 48 performers, 20 student musicians, and 47 crew members in Carousel alone. Eleven faculty worked on this production beginning in November through the end of February. This represents 100's of hours of one on one instruction for these students.

Point #3: We recommend the program consider capping the number of majors admitted to the program.

We have implemented a stricter policy of getting into the program. All students wishing to become majors must now go through an audition/interview process and

maintain excellent grades. This has helped to limit those in both the BFA and BA programs. This policy only went into effect for the Fall 2009. The current upper classmen did not have the same requirements. Therefore, it will take a few years to see how well this plan is working to limit numbers.

Point #4: Additional suggestions include offering more University Studies classes, increasing revenues through grant writing, and seeking donations from other benefactors.

In regards to offering more University Studies classes, it is n

Provost's Decision