FAU
BOARD OF TRUSTEES
Florida Atlantic University

Item: Vd. AS: A-3

WEDNESDAY, MAY 26, 2010

SUBJECT: APPROVAL OF PROGRAM REVIEW – DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS – THE FINE ARTS

PROPOSED BOARD ACTION

Approval of program review for the fine arts departments in the Dorothy F. Schmidt College of Arts and Letters

BACKGROUND INFORMATION

Under Florida Board of Governors Regulation 6C-8.015 adopted March 29, 2007, all academic degree programs in the State Universities must be reviewed at least every seven years. Program reviews ensure that academic programs are administered and delivered effectively, efficiently, and consistent with FAU's mission and the Board of Governors' strategic priorities. The results of program reviews are expected to inform strategic planning, program development, and budgeting decisions at the university level, and when appropriate, at the state level.

Academic program review at FAU is composed of three elements:

- Self-study by the program's department
- Review by the Provost
- Presentation of the program review to the Board of Trustees for approval.

Program review includes a description of the mission and purpose of the program, findings, recommendations and major changes from the last program review; the programs' performance in instruction, research, and service; other program goals; identification of strengths and weaknesses, resource needs; and evidence of student learning and program improvement. Program Review Summary reports are provided to the BOG through an electronic standardized template.

IMPLEMENTATION PLAN/DATE

Upon BOT approval

FISCAL IMPLICATIONS

N/A.

Supporting Documentation: **Fine Arts Program Review 2010**

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DOROTHY F. SCHMIDT
COLLEGE OF ARTS AND LETTERS
Florida Atlantic University

FINE ARTS PROGRAM REVIEW
2010

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Excerpt from the College's Mission Statement:

The Dorothy F. Schmidt College of Arts and Letters integrates community and inter-collegial responsibilities with its mission to provide undergraduate and graduate degree programs of excellence in Anthropology, Visual Arts and Art History, English, History, Languages, Linguistics, and Comparative Literature, Music, School of Communication and Multimedia Studies, Sociology, Philosophy, Political Science, and Theatre and Dance. These disciplines invite students and scholars to study what it means to be human, the power and forces which have changed civilizations and cultures, the values and ethics sustaining change, and the content and form embodied in the arts' observation and comment on society. Consequently, these disciplines promote the growth of self-awareness and the ability to analyze one's surroundings by providing bases for comparison. They enable the student to overcome a narrow parochialism of time and space, to grasp the culture-boundaries of unexamined presuppositions and so foster an understanding of human potential and limitations. The values, ethics, and aesthetics inherent in these disciplines provide the bases for professional life in the Dorothy F. Schmidt College of Arts and Letters.

Within our college mission is the responsibility to provide the center of cultural and artistic activities for the academy and community. Sharing knowledge is not confined to programs of study and professional colloquia. Scholarship and the curriculum are extended through theatre productions, concerts, gallery exhibitions, poetry readings, lectures, publications and dance series. The Dorothy F. Schmidt College of Arts and Letters is actively involved in community schools and professional organizations. This unique aspect of the Dorothy F. Schmidt College of Arts and Letters provides Florida Atlantic University with its broadest and most visible relationship with the community it serves.

Executive Summary

The Dorothy F. Schmidt College of Arts and Letters is the largest of the nine colleges at FAU consisting of 11 academic departments, three research centers, and 11 inter-disciplinary certificate programs. The College's more than 150 faculty are the source of new knowledge and teaching in the Social Sciences, Humanities and the Arts. They also serve this region in many other ways by being publicly engaged in various intellectual, community-building, and arts activities. In fact, our faculty arts activities—exhibitions, performances, and in-school training activities—attract more than 30,000 patrons to the campuses, and thereby contribute powerfully to the region's cultural and economic development.

The College's academic programs extend over many of our distributed campuses with significant presence in Davie, Ft. Lauderdale, and Jupiter. The College continues to produce the largest number of FTEs or 27% of the University's total (fine arts departments contribute about 20% of that total).

This program review covers three academic departments that are designated as Fine Arts Programs for the period of 2002-2009. A brief report on the Schmidt Center Galleries is also included because of its significance to the fine arts departments and the University at large. The executive summary sketches programmatic highlights of each department and lists some key challenges. The departmental reports examine key trends and document their success in meeting the University's Strategic Goals and the Core Missions of teaching, research/creative work, and service. These reports will also show the dwindling resources in this period and document how the faculty have coped with these fiscal crises and continually improved the quality of the programs.

Department Summaries

Department of Visual Arts and Art History

Programmatic Highlights and Challenges

- During the seven years since the last Program Review, the Department has increased the number of programs and concentrations to five undergraduate degree programs and four concentrations in the Master of Fine Arts degree program.
- The enrollment in the art majors has risen from 611 in 2002-03 to 764 in 2008-09. The Department's retention rate is healthy and the number of degrees awarded has increased since 2002-03 from 105 to 136 in 2008-09.
- The Graphic Design degree program, along with four tenured faculty members, was relocated from Davie to the Ft. Lauderdale campus in 2004. This has had a positive effect in the consolidation of applied arts (graphic design, computer arts in animation, and architecture) to one campus and share resources where possible.

- Digital photography courses were developed and offered at the Ft. Lauderdale campus and the wet photography lab in Davie was closed.
- In 2007, VAAH began offering a broad-based Bachelor of Arts degree program to accommodate the higher demand and also to retain those students who did not pass the portfolio review for the B.F.A. instituted in response to the SACS accreditation review.
- The Second Avenue Studio, a new gallery space, was opened in the fall of 2008 in the Reuben O'D Askew Tower. This increased the visibility for visual arts in the downtown Ft. Lauderdale area.
- The MFA is a terminal graduate degree program that has been offered since 1998. Rigorous admission standards and improved recruitment have resulted in high quality students and students' success rates. 95% of all students who enter the program complete the degree within 3 to 5 years. An average of ten degrees are awarded each year. The MFA in Computer Arts in Animation is referred to as the STEM initiative that promotes education in high technology areas and places students in high paying jobs.
- The Department started contributing to the College's Ph.D. in Comparative Studies when the new Fine and Performing Arts track was created four years ago.
- Faculty research/creative accomplishments are of high quality and have won national and international attention. Over the period of the review, the average number of exhibitions per year was 58 with the low being 40 exhibitions in 2002-03 and at 68 exhibitions in 2007-08.
- Since 2002, faculty have won 7 South Florida Cultural Consortium Fellowships.
- The 770 majors in the Department are divided up and assigned to faculty for advising. In addition to portfolio review of each applicant to the BFA program, faculty members also guide multiple student groups: Designers' Edge, the Sculpture Society, Painters' Forum and the Potters' Guild.
- Faculty are also responsible for facilities management.
- The Schmidt Center Galleries is a critical component. It provides a hands-on-learning facility for students, exhibition space for faculty and students, and an attractive way to engage the public with the visual arts culture.
- The number of tenure line faculty has not had a sustained increase in this review period. Retirement of some tenure line faculty has allowed the Department to hire new faculty to address new directions in studio art and technological changes in graphic design.

Department of Music

Programmatic Highlights and Challenges

- Since the last Program Review, the National Association of Schools of Music accredited the Department.
- Increased the number of fulltime faculty.
- Faculty involved in community outreach grew to almost 100%.

- Developed the Commercial Music bachelor's degree with three areas (technology, business, and creative/composition).
- Contributed to the creation of the Fine and Performing Arts track in the Ph.D. in Comparative Studies of the College.
- Created a state-of-the-art recording studio and established the Hoot/Wisdom Recordings label.
- Established the jazz archive at the Wimberly Library to house the large jazz collection.
- There is a large inventory of instruments and equipment that is in need of repair and maintenance. Sufficient storage space and security remains an issue.
- With more than 250 majors and more than 20 graduate students, the Department needs better facilities for rehearsal, classrooms, performance, practice rooms, and other teaching space that is properly acoustically treated.

Department of Theatre and Dance

Programmatic Highlights and Challenges

- Serves approximately 1300 FAU students each year**.**
- Undergraduate curriculum revamped in 2003-04 and enrollment of majors has fluctuated between 109 and 98. Number of undergraduate degrees granted per year has varied between 13 and 22.
- Significant improvements in the ethnic composition of the undergraduate majors (10% are Black Non-Hispanic, and 22% are Hispanic) from the previous period. 39% of the majors are male and 61% are female.
- Greater diversity in faculty (gender and race): in 2002-03, instructional faculty consisted of 8 white males and 1 white female. Now, there are 6 white males, 2 white females, one black (non Hispanic) male and one black (non Hispanic) female.
- MFA recruitment from a national pool of talented people and admission of 10-12 students occurs once every other year. Years-to-complete the degree has been consistent at 3-5 years.
- In 2007, Department changes its name to Department of Theatre and Dance.
- Faculty research/creative work is directly connected to the number of stage performances that are mounted annually. Over the seven-year period, the Department has produced 154 productions that resulted in a total of 1,232 performances. Last year, 9 faculty reported staging a total of 306 performances locally.
- Department's budget for supporting productions is severely low.
- Shortage of performance and practicing space; storage, and lighting equipment are inadequate.
- The University Theater's behind the scenes technology (dimmer control, Counterweight system) are in precarious condition.
- The Costume area needs major repairs and new technologies.

FAU

DOROTHY F. SCHMIDT
COLLEGE OF ARTS AND LETTERS
Florida Atlantic University

Department of Visual Arts and Art History

Department of Visual Arts and Art History (VAAH)
School of the Arts
Dorothy F. Schmidt College of Arts and Letters

Department/Program Review and Assessment 2002-2009

1. Mission and Purpose of the Program

The Department of Visual Arts & Art History (VAAH) is dedicated to the advancement, practice and theoretical understanding of the visual arts. A central mission of the department is to enable students to understand art in the context of its rich historical heritage, incorporating the continuing changes, innovations and accomplishments made by creative artists and art historians.

The department seeks to prepare both undergraduate and graduate students for professional careers in the creation and interpretation of the visual arts. Deeply related to this focus is a commitment to elevate and sustain the study of art as both a necessary means of understanding and a dynamic expression of human experience and the ways in which it relates to an increasingly complex global society. To accomplish this goal, students must develop technical skills related to a variety of visual media, as well as a comprehension of the creative impulses and the spirit that motivates their development.

The faculty of the Department of Visual Arts & Art History, through their own significant research and creative activities, fosters the preservation of artistic legacies with an interest in tradition, originality, and innovation within artistic and research practice. These educational goals are enhanced by visiting lecturers, workshops, internships, conferences and exhibitions held at two University galleries, the Schmidt Center Gallery and the Ritter Gallery in Boca Raton and the Second Avenue Studio Gallery in Fort Lauderdale, as well as by special programs off-campus and abroad.

2. Date and Description of last review

The Art Department and degree programs that it serves were last evaluated in March 2002. At that time, programs in the visual arts were offered through both the Dorothy F. Schmidt College of Arts and Letters and the College of Liberal Arts. The review included all bachelor and master level programs in the visual arts from both Colleges. It addressed criteria including: the relationship of program goals to that of the Institution; student achievement and diversity; quality of instruction and curriculum; faculty research and service; and program cost and resource allocation.

It should also be noted that in 2002 the SACS review of Florida Atlantic University provided additional recommendations to the Department.

2.1a Finding

The 2002 report on the Visual and Performing Arts programs at FAU found that the Art Department is in compliance with the mission of the Institution. It noted that the programs in Graphic Design and Art Education offer especially good professional opportunities and that all the students were well prepared to pursue advanced degrees. Recruiting of students was successful and the retention of students was very good. Age, gender, and backgrounds were quite diverse and the ethnic composition comprised of 64% white, 19% Hispanic, 7% black, 4% Asian and 6% non-resident alien exceeded the university standard for diversity. The average FTE cost of Art was low.

The review noted that the Art Department faculty members maintained a high level of instruction with an attention to standards and student progress. The faculty members held appropriate credentials, provided excellent instruction and that the quality of research and creative activity in the Art Department was exceptional.

2.1b Recommendations

The need for more faculty lines and a budget that meets the fiscal requirements for maintaining quality in the programs offered was addressed first in the recommendations of the review. Long range plans to address financial needs and innovative solutions was advised.

In addition to the internal program review recommendations, the 2002 SACS accreditation review stated: "Due to the nature of the subject matter and, the expectation of appropriate skills in the students, it is strongly recommended that some additional means of evaluation be employed for the admission of student to a major in art. The committee recommends that qualitative criteria, such as portfolio reviews or auditions, be included as part of the entrance requirements for students applying for admission to art at the undergraduate level." In response to this recommendation the Department developed and instituted a portfolio review process.

2.2b Major changes in the seven years under review

The Department of Visual Arts and Art History has undergone several significant changes in the past seven years including a name change that more clearly reflects the academic purpose of the Department. Art Department was the previous name.

- **2002** Six tenure line faculty members, two B.F.A degree programs and two M.F.A. concentrations from the Broward campuses were incorporated into the Department with the dissolution of the College of Liberal Arts. As a result of the merger and overall university enrollment growth, the number of majors served by the Department increased by 54% from 397 in 2001 to 611 in 2002/2003. The Department began administering programs on three campuses, Boca Raton, Davie and Fort Lauderdale. This consolidation also included the administrative oversight of the Research Center for Electronic Communication (CEC).

- **2003** Fulfilling a need to bring leadership, consistency and instructional excellence to the foundation level art course, the Department received and filled a new tenure faculty line in foundations.

- **2004** The Graphic Design degree program and four tenured faculty members in the Department were relocated from the Davie Campus to downtown Fort Lauderdale. Facilities on the 3rd floor of the Reubin O'D Askew Tower were modified to accommodate the basic needs of the program. The positive result was a consolidation of applied arts (graphic design, computer arts in animation and architecture) to one campus where resources could potentially be shared. It should be noted that the move did result in a reduction of classroom space and instructional computer lab availability. This has limited the ability of the Department to grow the program in Broward.

- **2004** Senior Seminar, the required capstone course for all art majors, implemented course requirements to facilitate the collection of data to assess all majors' abilities in written and oral communication skills, content knowledge, critical thinking and collaborative processes. The Department's Assessment Committee analyzes data and materials from Senior Seminar twice a year.

- **2005** The Fine Arts Track in the Comparative Studies PhD program began accepting students seeking an inter-disciplinary degree within the performing and visual arts.

- **2005** The first Annual Broward Student Juried Design Exhibition was organized to offer graphic design, computer arts in animation and architecture students opportunities to showcase their creative projects.

- **2005** Digital Photography courses were developed and offered on the Fort Lauderdale campus. Facilities for Digital Photography were opened in the Reubin O'D Askew Tower and the wet photography lab on the Davie campus was closed.

- **2006** In response to the SACS accreditation review recommendation, a portfolio review was instituted for students applying to the B.F.A degree programs in Studio Arts, Graphic Design and Computer Arts in Animation. This effectively has raised the standard for student performance in the B.F.A degree programs.

- **2007** Due to budget cuts the Research Center for Electronic Communication was closed.

- **2007** VAAH began offering a Bachelor of Arts in Studio Arts, a broad based studio arts degree program developed to accommodate students who either did not pass portfolio review or choose a degree program that allows students to take beginning and intermediate level studio art courses in three different areas.

- **2008** One tenure faculty line and two instructorships that taught in the Computer Arts in Animation program moved to the School of Communication. The majors remained in the Department and the degree program is being phased out.

- **2008** A new chair, Professor Linda Johnson, was appointed in November 2008. This has allowed a more cohesive coordination of the programs and faculty in Broward and Boca.

- **Faculty** —Two senior faculty members holding tenure lines in photography (2002) and printmaking (2004) retired. The Department did not receive approval to refill lines in these concentration areas during the period under review. Three new tenure lines were added on the Boca Raton campus with new faculty members in art history and 2-D foundations in 2003, and graphic design in 2005. Three full-time teaching instructorships were added in fall 2006. The retirement of other senior faculty members has allowed the Department to hire new faculty and in that re-assess our programs to address new directions in the studio arts and the technological advances that are redefining the practice of graphic design.

- **Administration**—During the period under review the Department has worked with three Deans' office administrations: Dean Covino's administration from Fall 2002–Spring 2006, Interim Dean Norman from Summer 2006-February 2008. Dean Pendakur has provided leadership to the College from March 2008 to the present.

- **Exhibition opportunities** — Second Avenue Studio, a gallery space, was opened in fall 2008 on the first floor of Reubin O'D Askew Tower. With large display windows facing the entrance to FAU. This significantly increased visibility for the visual arts at FAU in the downtown Fort Lauderdale area. The Student Union Gallery opened in 2006 providing an alternative space for students to showcase their artwork.

3 Instruction

The Department of Visual Arts and Art History is committed to excellence in both undergraduate and graduate teaching. Enrollment of art majors has steadily increased, the number of full time faculty has remained the same, and lower division courses continue to serve the larger FAU student community.

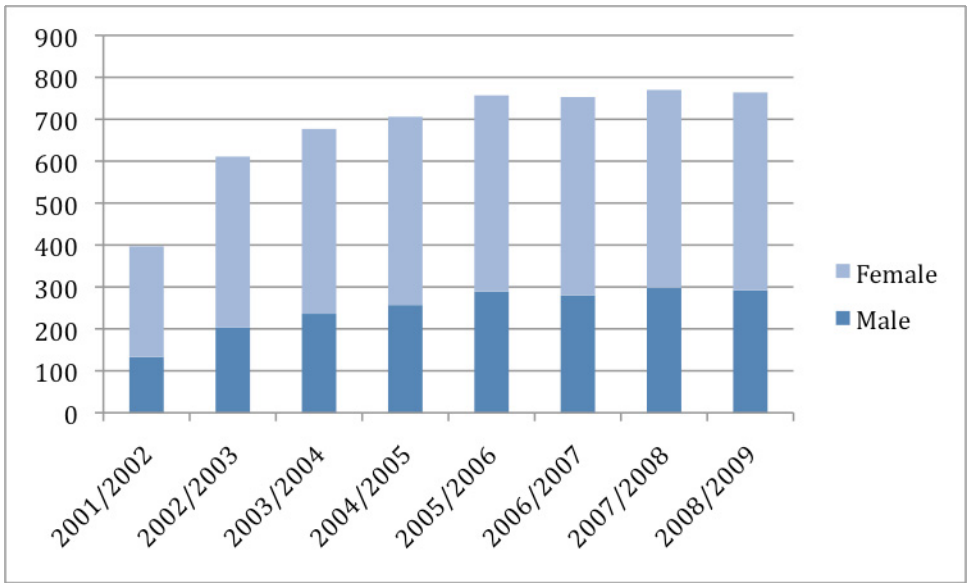
3.1 Review of Part 1 of Departmental Dashboard Indicators

At the time of the last review, the 2001/2002 academic year, the Art Department served 397 undergraduate and 8 graduate majors offering two undergraduate degree programs; a Bachelor of Fine Arts degree in Studio Art with concentrations in ceramics, graphic design, painting, printmaking, photography and sculpture and a Bachelor of Arts in Art History. There were two graduate degrees in art: The Master of Fine Arts degree (M.F.A.) in Visual Arts with two areas of concentration ceramics and painting and the Master of Arts in Teaching (M.A.T.). During the period under review the Department of Visual Arts and Art History increased the number of programs and concentrations to five undergraduate degree programs and four concentrations in the Master of Fine Arts in Visual Arts degree program.

The number of tenure line faculty in the department has varied slightly from year to year but has not had a permanent increase in the seven years under review. With instructors included, the number of full time faculty has consistently numbered 19 to 21 each year. Enrollment of art majors has maintained a growth pattern with 611 in 2002/2003 increasing to 764 in 2008/2009. The ethnicity of the student body is diverse and the gender ratio consistently favored female to male majors approximately 2 to 1. With the addition of the B.A. in Studio Arts degree program started in fall 2007 it is expected that enrollment in the Department of Visual Arts and Art History will continue to increase.

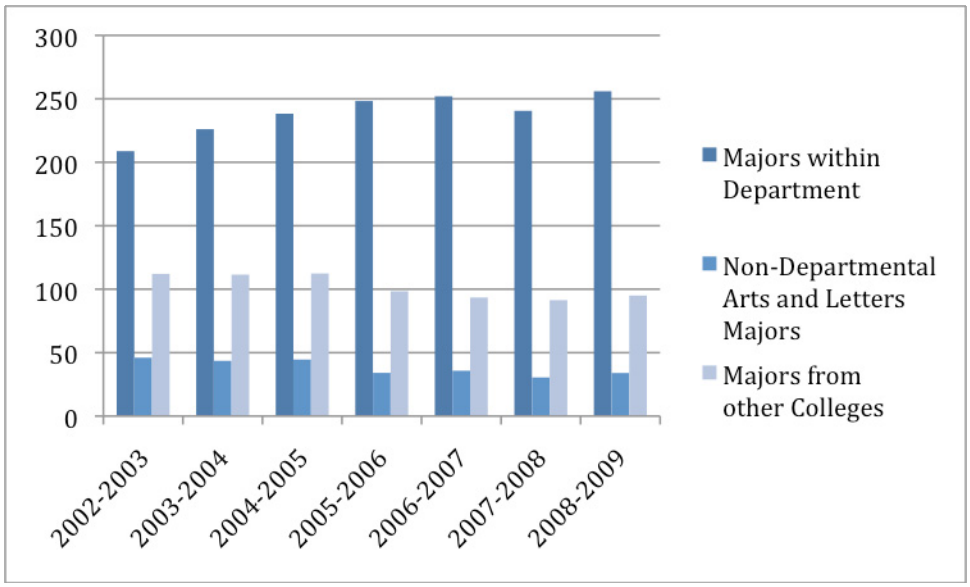
The Department of Visual Arts and Art History has a healthy retention rate with the number of undergraduate degrees awarded in the arts increasing year to year. In 2002/2003, 105 undergraduate degrees were awarded in art. That number grew proportionate to the increase in majors to 136 in 2008/2009.

Enrollment growth in undergraduate Art majors 2001-2009 with gender ratio indicated



The Department's lower division courses serve a larger number of non-majors than majors with an average of 55% of enrolled students being non-majors from 2002 through 2009. Art Appreciation is the primary course that serves non-majors. In upper division studio art and art history courses the number of non-majors served has decreased from 2002 to 2009. In 2002/2003 31% of the students enrolled in upper division art classes were non-majors. In 2007/2008, 20% of the students enrolled in upper division art courses were non-majors. As per the data provided by the dashboard indicators the average enrollment per lecture section was 10-15% larger than the college and university average. The average section enrollment per lab/studio course section in VAAH was double the university average and 62% larger than the college average.

Annualized State-Fundable FTE produced in/out of Department or College

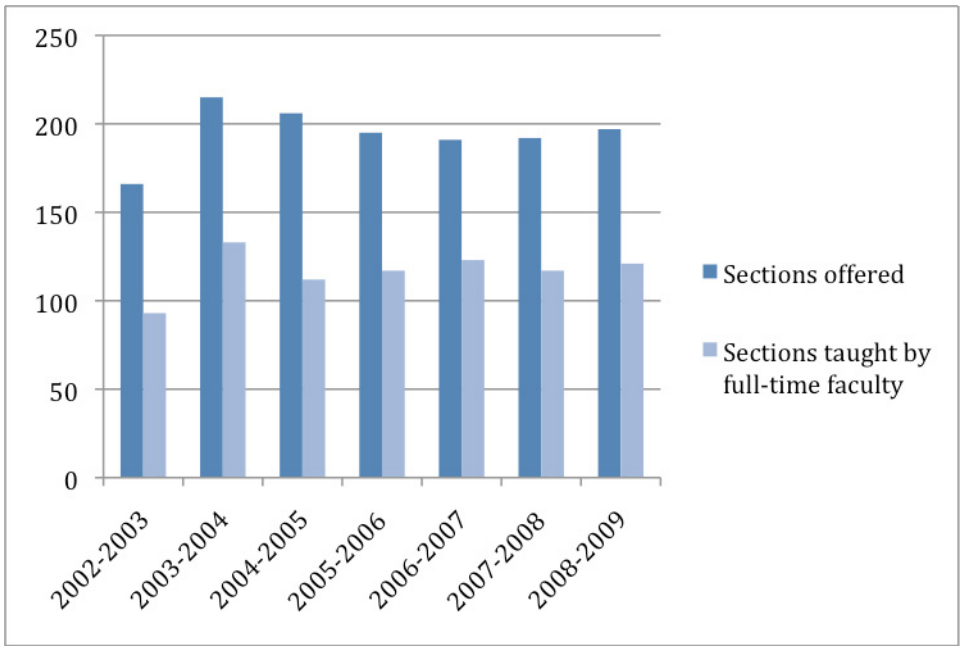


Art Appreciation courses delivered each semester by the Department of Visual Arts and Art History serves the FAU Intellectual Foundations Program as part of the General Education Curriculum in the area of Foundations of Creative Expression. This course is required of all art majors, however, the majority of the students enrolled in this course are non-majors. The department delivers four to five large lecture sections of Art Appreciation each fall and spring semester with caps set at 135–160 per section and an average total enrollment of 602 students per term with an additional section offered in the summer.

Students are required to demonstrate a broad understanding of art as a form of creative expression, the basic theory and methods used in the visual arts, and the cultural and historic context of the visual arts. Students' progress and understanding of the form, theory and history in Art Appreciation is evaluated through quizzes, a mid-term and final exam. Instruction in the Art Appreciation course sections is consistently good. This is evidenced by the Student Perception of Teaching (SPOT) ratings for instruction using various quality indicators. The SPOT combined results for all sections taught in fall 2008 indicated that between 72% and 80% of the students surveyed marked questions 1 through 15 as "completely agree." The mean rating of all sections combined for question 20 "*Rate the quality of instruction as it contributed to your learning in the course*" was 1.91.

Although there has been no sustained increase in the number of faculty, the Department has continued to meet the growing demand for studio art and art history course sections. In an effort to maintain a high standard of instruction within our course offerings a larger number of course sections are taught by full-time faculty rather than adjuncts and graduate teaching assistants.

Undergraduate Course Sections Taught by Full-time Faculty



The quality of instruction in the Department of Visual Arts and Art History is consistently good. Student Perception of Teaching (SPOT) mean ratings for instruction using various quality indicators over the 2002–2009 time period average between 1.7 to 1.9 within the Department. This is consistent with the college mean average that is between 1.8 and 2.0.

Graphic Design continues to be the concentration with the largest number of majors, with courses offered on the Fort Lauderdale and Boca Raton Campuses. This program has grown steadily since its inception. Maintaining state-of-the-art computer labs on both campuses is paramount to the educational goals of this degree program. Hardware and software upgrades were performed in the Fort Lauderdale lab in 2008 and Boca Raton in 2009. These labs coupled with excellent instruction in creative methodologies and critical thinking equip the students with the necessary skills to successfully enter the job market.

The ceramics, painting, and art history concentrations are popular with majors and non-majors. A number of non-degree seeking older students register for ceramics and art history courses each semester. Photography and art history are the most sought after minors offered by VAAH. Due to the retirement of the tenured professor in the printmaking area management of that studio has suffered. Printmaking courses fill and close early in the advanced registration process but are largely populated with majors from other concentrations seeking to expand their knowledge and range in the studio arts. The sculpture area, noted in the last review as having difficulties, has seen significant improvement in instruction and facilities management in the past seven years with a tenured faculty member providing guidance.

Graduate Program in review

The Master of Fine Art (M.F.A.) in the Visual Arts was approved and began admitting students in the fall 1998. The M.F.A. is a terminal degree requiring 60 credit hours with a visual and written thesis. Graduate student admission is based on a required portfolio submission that is evaluated as a major component for admission. The portfolio is in addition to the general University graduate admission's requirement of a GPA of 3.0 in the last 60 hours of under-graduate work or a 1000 on the GRE combined verbal and quantitative scores (beginning spring 2010 the GRE is no longer required). Admissions and portfolio standards for students applying to the M.F.A. in Visual Arts with a concentration in Ceramics, Graphic Design and Painting have become increasingly rigorous. This has resulted in a smaller but stronger academic graduate student group. The Computer Arts in Animation component of our M.F.A. degree falls under what is now referred to as the STEM initiative for promoting education to place students in high technology jobs.

Retention is excellent with 95% of all students who enter the program, completing their degree within 3 to 5 years. An average of 10 degrees are awarded each year from the M.F.A. in Visual Arts degree program. Graduate students from the graphic design and computer arts in animation concentration have successfully secured full-time faculty positions at other colleges and universities. Graduates from painting and ceramics have succeeded professionally and continue to have work accepted in juried regional, national, and international competitions.

The department supports the Dorothy F. Schmidt College of Arts and Letters PhD in Comparative Studies degree program. We deliver the Art Core course and department faculty members have chaired and served on PhD dissertation committees.

3.2 Establishment of goals for student learning

The Department of Visual Arts and Art History undergraduate program goals and Academic Learning Compacts are consistent with the university assessment criteria. Learning compacts address areas including: content knowledge, critical thinking skills, and oral and written communication skills as these relate to the visual arts and art history degree programs.

Declarative Knowledge: Students will demonstrate knowledge of the major artists and art works relative to chronological periods in art with an emphasis on artist/designers from their area(s) of study. Students will discuss artists and their works using vocabulary relevant to the discipline of visual art and applying perspectives from art criticism and theory, art historical knowledge and will relate these artworks to their area of study.

Procedural Knowledge: *Research skills*
Students will research, evaluate and discuss works of historical relevance through the required upper division art history course work. Studio art and graphic design students will research processes and production methodologies relevant to their own field of study and apply that knowledge in the creative process.

Procedural Knowledge: *Technical skills for Graphic Design and Studio Arts degree programs.* Students will demonstrate an understanding of the principles of studio foundations and an advanced proficiency regarding formal, technical and content issues in their studio area(s) of concentration. Graphic design students will demonstrate proficiency in the language of digital imaging and attain appropriate computer/technical/software skills as applied to the discipline of visual communication. Students enrolled in B.F.A. degree programs will participate in a class exhibition of artwork approved by faculty in the department. Visual arts students in the B.A. and B.F.A. degree programs will submit a digital portfolio, a résumé, an artist statement, oral and visual self-presentations of their artwork, and supporting materials including applications for an arts grant and gallery representation.

Critical Thinking: *Analytical skills, creative skills, practical skills*
Art History majors will evaluate and discuss works of art relative to the chronological and stylistic periods during which they were produced. They will make critical assessments of artists and their works and the role artists play in society. Graphic design and studio art students will demonstrate proficiency in art related problem-solving skills as applied to creative work from their discipline. They will develop a portfolio that documents and present their creative skills.

Written and Oral Communication:
Students will produce research papers, essays, and other relevant writing samples that are grammatically correct, well organized and demonstrate an active technical vocabulary relative to the assignment and discipline. Art History majors will deliver oral presentations on art historical subjects. Graphic Design and Studio Art majors will demonstrate proficiency in documenting, representing, and discussing their work by developing both visual and oral self-presentations of their creative work.

Team Collaborative communication:
All visual arts and art history majors will demonstrate the ability to work on a team-oriented, collaborative project. This is part of the required course work in all sections of Senior Seminar.

3.3 Assessment of how well students are achieving expected learning outcomes

Learning outcomes as defined by the department's assessment plans vary slightly for each degree program. All majors are required to present proficiency in the areas of content knowledge, critical thinking, and oral and written communication. The Department of Visual Arts and Art History has chosen to collect data for all areas of assessment from the Senior Seminar courses. This course is required of all majors and it is recommended that student take it in their final semester. During the period under review there were three Senior Seminar courses taught in the department serving four degree programs: Art History Senior Seminar, Senior Seminar (for studio arts and graphic design majors), and Senior Seminar/Portfolio Computer Arts/Animation. Every student in this course is required to prepare and turn in a packet of information that includes writing samples and evidence of professional development. Majors in the visual arts (ceramics, computer arts in animation, graphic design, painting, photography, printmaking and sculpture) are also required to include a digital portfolio of creative work from their discipline. The packets are retained by the department and evaluated by the Assessment Committee.

The assessment committee in the department with representation from art history, studio art and graphic design evaluates a representative sampling of 25% of the portfolio packets. A scoring rubric whereby a 5 is excellent, 3 is average and 1 is failing was implemented in 2007. Prior to this, the committee made observations and recommendations for program improvements based on a review of materials included in the sampling of student packets. Review of papers, creative portfolio, and group collaborative projects by the department committee has consistently indicated student performance in all assessment areas to be of average to slightly above average in quality and performance. The 2008/2009 assessment report noted that art history student samplings for written communication were above average and the visual arts students written communication skill were average. The studio art and graphic design majors ranked above average in the area of oral and visual communication which included their final portfolios.

The Senior Seminars for studio arts, graphic design and computer arts in animation majors require students to work collaboratively to host an exhibition or event featuring their creative work. These events are well attended each semester. The Graphic Design event has been successful at bringing in professionals from design and advertising agencies that are looking to hire new talent.

3.4 Description of how results of assessment are used for continuous program improvement

The Department's Assessment Committee reviews the results and makes recommendation to the department faculty members and specifically to those teaching the Senior Seminar courses. The most recent finding by the committee was inconsistency in the means and method for which data was being collected and evaluated by the instructors in each section. A standard grading rubric was designed this year and disseminated to the appropriate faculty members. The grading rubric will insure that data are captured and recorded in a consistent manner across the visual arts and art history degree programs allowing for variations from each discipline.

Improvement to the B.A., B.F.A. and M.F.A. degree programs is part of regular faculty discussion. At the forefront of that discussion are issues in critical thinking, core art program improvements, written articulation and portfolio development. The department is addressing changes that are occurring in the visual arts, recognizing the impact of digital technology and implementing program changes that reflect the demand to prepare students for the future.

Graduate students in painting and ceramics are reviewed twice a year. At the end of their first year in the program, they undergo a rigorous review to determine continuation towards the degree. Graduate students in graphic design and computer arts in animation are reviewed after having completed 50% of their coursework. Students that do not show adequate progress are given critical feedback and may be terminated from the program. Assessment feedback of graduate student performance in the M.F.A. in Visual Arts degree program has resulted in a critical review of entry criteria for graduate applicants to the program.

3.5 Review of lower level prerequisite courses to ensure compliance with state-approved prerequisites

The department foundation/core art program includes the following courses:

Art Appreciation (ARH 2000)
Drawing 1 (ART 1300C)
Design (ART 1201C)
Color Fundamentals (ART 2205C)
Drawing 2: Figure Drawing (ART 2330C)
3-Dimensional Design (ART 1203C) for studio art majors
Graphic Design 1 (GRA 2190) Graphic Design majors
Graphic Design 2 (GRA 2191) Graphic Design majors

These courses are recognized in the Common Prerequisites Manual (CPM) maintained by the State of Florida. Students who take these courses at community colleges or other state universities can transfer them into our program. Students who transfer to FAU but have not met the prerequisites are able to complete them in the Department of Visual Arts and Art History.

As previously stated, the Department of Visual Arts and Art History has instituted a portfolio review and application process for admittance into the B.F.A. in Studio Arts and the B.F.A in Graphic Design degree programs. A Student's portfolio must demonstrate that they have achieved a level of skill in the work completed in the core art courses that indicates the ability to be successful in an advanced course of study. Students are required to have maintained a 3.0 GPA in the core art courses. The B.F.A. degree program is the preferred degree by institutions accepting students for advanced study in an M.F.A. degree program in the studio or visual arts. Students who do not pass portfolio review may remain in the B.A. degree program.

4. Research

4.1 Review of Part II of the Department Dashboard Indicators

The Department of Visual Arts and Art History is active in the area of scholarly and creative research. Numbers have changed due to faculty leaving the department. Dashboard Indicator Data do not reflect many of the research activities that faculty members engaged in due to a lack of appropriate categories for response. Dashboard indicators provide one category in which all creative research is consolidated, *production/performance/exhibition*. The primary indicator of success in the area of creative activities in the Department is that of exhibition. In the evaluation of faculty performance, exhibition is further delineated and ranked by sub-categories: solo, juried, national, international, regional, invitational and curated. In addition to exhibitions, faculty in the department engaged in creative activities that included artist residencies, guest artist lectures and workshops, invitations to jury art competitions, curate exhibitions and pursue fellowships and grant opportunities. Taking into account the loss of some faculty due to retirement and program changes, that overall production in the area of research, creative and scholarly activities increased during the seven year period under review.

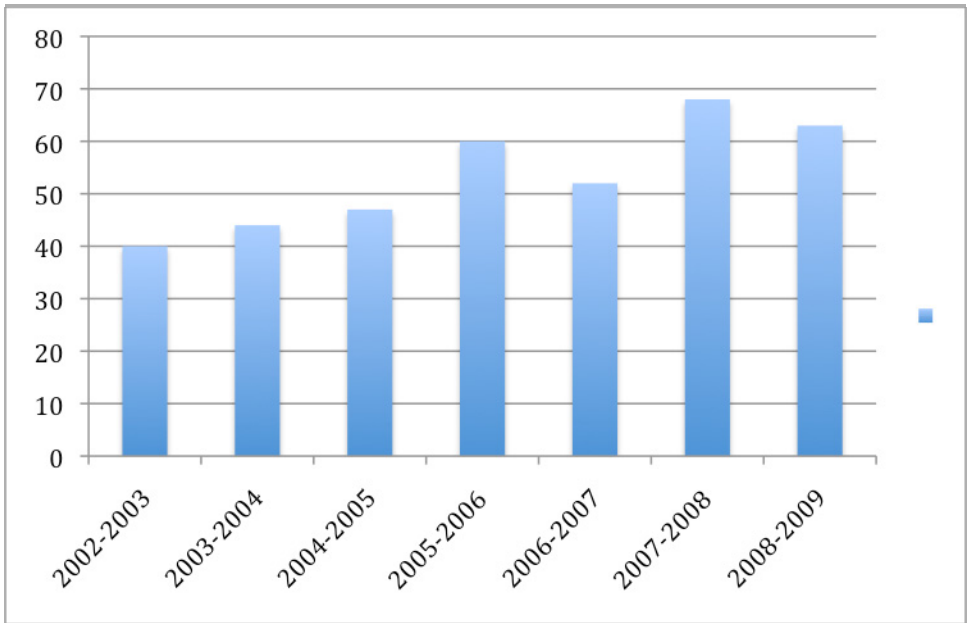
4.2 Establishment of goals for research

The departmental research goals established by the 2008/2009 assessment plan states that tenure-earning and tenured art faculty will be actively involved in research/creative activities, presentations, publications and exhibitions. The criterion for success establishes that each tenure-earning and tenured faculty engaged in professional creative activities will be required to have work accepted into an exhibition in an internationally, and/or nationally recognized museum or fine art gallery. Each tenure-earning and tenured faculty engaged in scholarly research will be required acceptance for publication by a noteworthy publisher (1) such publication or acceptance and/or presentation of (1) noteworthy paper at an international or national professional conference or association.

4.3 Assessment of how well goals are being met

The departmental goals for peer-reviewed scholarly and creative activities, the leading indicator of productivity in the visual arts and art history area, have consistently been met or exceeded in the past seven years. The Department of Visual Arts and Art History had a yearly average of 16 tenure-line faculty members actively engaged in scholarly or creative research. The quality of research activity by the art faculty during the review period was excellent. Faculty members in the department actively pursued scholarly and creative activities on a national and international level in peer or juried review processes. For faculty in the studio arts juried and curated exhibitions is the measure of professional success in the same way that published articles in peer reviewed journals are in other fields. Over the seven year period in review the average number of total exhibitions per year is 58 with the low being 40 exhibitions in 2002/2003 and the high at 68 exhibitions in 2007/2008. Presentation of scholarly work at professional meetings and conferences has increased from 9 in 2005/2006 to 16 in 2008/2009.

Faculty participation in regional, national, and international juried exhibitions



In addition to exhibition opportunities faculty actively pursued and received artist residencies at

nationally recognized institutions, fellowships and competitive grants. From 2002–2009 seven South Florida Cultural Consortium Fellowship that provide funding for up to $15,000 per artist were awarded to faculty in the Department. Of note is that the quality of research and creative activities has remained high even under tighter budgetary constraints and continued growth in student numbers.

All full time faculty members teach full loads each semester with large enrollment lecture based courses (40–165 students) and studio art courses with significant instructional contact hours. Faculty average teaching 18–20 credits over two semesters. Additionally, all faculty members are assigned significant instruction related activities and service to the university. The level and steady increase of research/scholarship/creative activities of the faculty under such challenges is meritorious and noteworthy.

The permissible categories within FAU's latest assessment for the Dashboard Indicators regarding research do not allow input of significant number of professional research and creative activities within the visual arts and art history. Therefore data cannot be utilized as a true reflection but can only give a partial picture of the productivity of the faculty within the Department of Visual Arts and Art History.

5 Service

5.1 Review of Part III of Departmental Dashboard Indicators

Service load numbers in the department of Visual Arts and Art History fluctuate with a trend towards heavier service loads in recent years. The overall faculty service on committees range is from a low of 63 in 2002/2003, peaking at 77 in 2005/2006, and 74 in 2007/2008. The fluctuation of the numbers is misleading due to retiring faculty whose lines have not been replaced. Membership on department, college, and university committees is traditionally above both the college and university totals. Individual faculty service loads have increased from 3.9 in 2002/2003 to 5.3 in 2007/2008. By comparison, the college total is 4.3 while the university total is 3.4 committees. VAAH faculty members are below college and university norms in only two categories: membership on community and professional committees, and service as editors and referees. In the first case, the data do not reflect the significant service done by faculty through public performances such as gallery exhibitions, public talks, lecture series, residencies, etc. In the second case, the nature and demands of maintaining active creative research agendas preclude participation as editors and referees on par with other colleges within the university.

Since 2002/2003 faculty service has been significantly impacted by the transfer of student advising from the Student Academic Services to individual faculty members as well as the institution of a departmental portfolio review. Each faculty member is now assigned a portion of the 770 enrolled majors to advise. The portfolio review (recommended by SACS) requires an additional commitment from faculty to develop, administer, advise, and conduct preparatory workshops and reviews. The original review, instituted in 2006, reviewed all majors with one committee. In the fall of 2009 the department switched to two reviews each semester: one for graphic design majors and one for studio art majors. Two committees, comprised of a minimum of three faculty members each, review the materials of all sophomore-level majors wishing

to enter the BFA program. In addition to individual student advising sessions, faculty members advise multiple student groups including, Designers' Edge, the Sculpture Society, Painters' Forum and the Potters' Guild. Faculty members also work closely with graduate teaching assistants, instructors, and adjuncts to ensure the academic integrity of the degrees.

The VAAH Department faculty members are also responsible for facilities management unique to the individual disciplines. Maintenance of complex studios includes ceramics, photography, sculpture, drawing and painting, a comprehensive printmaking studio, multiple computer labs, a slide library, the T6 (now vacated) and T10 buildings. Faculty members are responsible for supplies, safety, and security of these areas in compliance with fire and OSHA codes. The department does not have the resources to hire technicians for these areas, as is common practice in other FAU departments and many universities. Classes cannot be conducted without these areas being supplied and in good working order.

5.2 Establishment of Goals for Service

Each tenure-earning and tenured faculty member is required to serve on College or University committees as well as active involvement in service to the Department. In addition appropriate professional service externally will be evaluated as it furthers the promotion and benefit of a faculty member's professional career, as well as and therefore, a benefit to the Department, College, and University.

5.3 Assessment of how well goals are being met.

The goals for service as established by the assessment database are being exceeded as the faculty members in the Department of Visual Arts and Art History continue to serve the Department, College and University in excess of the norm as cited in the Review of Dashboard Indicators section 5.1.

7. Strengths and opportunities that support achievement of program goals

- Increased number of faculty achieving national/international recognition as artists and scholars through peer reviewed selection into high profile venues and competitions.
- The ability of faculty members in the Department to maintain active research and creative activity agendas even though art faculty are required to teach a load with 16-24 contact hours per week and an above average service load.
- The implementation of Senior Seminar as the assessment mechanism and the institution of the portfolio review have raised the standards of scholarly expectation for undergraduate students.
- The graduate recruitment grant received in 2008/2009 resulted in a beautifully designed brochure promoting the M.F.A. in the Visual Arts program. It is expected to raise the visibility and awareness for the graduate program increasing the pool of applicants.

8. Weaknesses and threats that impede program progress

- The elimination of the dedicated School of the Arts advisor position has been significantly detrimental to the cohesiveness of student advising and has negatively impacted the clarity for students to understand the requirements of their degree program.

- Increased class sizes, particularly in the upper division art history courses where caps are set at 80 students impedes the ability of the instructor to assign research papers and is not conducive to effective classroom discussion.

- Inadequate preparation of transfer students from the community colleges to transition into upper division coursework in the studio arts. In the past few years Community colleges have changed their focus, decreasing their emphasis on a tradition studio arts training with the intent that a student would transfer to a four-year university. They have moved to A.A. and A.S. degree models that emphasis a job training approach. This has resulted in students transferring into our programs not adequately skilled in the core areas.

- The elimination of the faculty computer replacement program has and will continue to reduce faculty efficiency and ability to keep pace with the latest in software and technology used in the delivery of relevant coursework.

- The support system has not grown to handle the increase in enrollment and the needs of current and new students for advising, support and counseling.

- Loss of budget line items that supported equipment purchase and maintenance has hindered the Department's ability to provide studio art facilities that are fully functioning, safe and well equipped. Safety is paramount and those needs are met first and foremost, however, there is a critical need in certain areas for renovation and equipment renewal, most specifically photography and the sculpture area.

- The excessive service assignment of faculty in VAAH impedes the ability of the faculty to allocate time to research and creative activities.

9. Resources analysis

The computer facilities for the graphic design program are very good as are the facilities and equipment for the ceramics, drawing and painting areas. As listed above the photography facilities will need a major upgrade in the near future to keep pace with changes in that area of the visual arts. Equipment in the sculpture area must be maintained for safety. With recent budget cuts this is an area of concern. Equipment and the facilities in the printmaking area are aging and will need to be repaired and/or replaced. The roof in the Visual Arts building (53) continues to leak and needs major repair before permanent damage and or a mold problem occurs. The recent renovations to the T-10 bldg provide adequate studio space for graduate students in the painting and ceramics areas. However, this was a reduction in the amount of space previously allocated to the M.F.A program and could limit the growth potential of that program on the Boca Raton campus. The college administration has continued to support efforts in VAAH to maintain tenure-lines as senior faculty retire.

10. Major findings and recommendations

Growth of student numbers should not be a priority in the department as numbers have swelled and resources have not increased at an equivalent rate. The department should focus more on maintaining and improving quality, advancing curricular changes that meet the needs of our current students of art, and seek additional faculty/resources to relieve the service overload tenure-line faculty face due to reliance on non-service assigned adjunct professors.

The Department of Visual Arts & Art History provides a good education in the arts and its faculty are highly productive. The Department successfully made significant curricular changes with the addition of the B.A. degree and undergraduate portfolio review to improve the quality of our B.F.A. program and related degrees. The Department sought and received support from the graduate college to implement graduate student recruitment strategies and has successfully increased the awareness of the M.F.A. degree offered. It is expected that the applicant pool will improve as the Department continues to recruit more effectively.

10.1 Program recommendations

- Department administration should work closely with the School of the Arts and the Dean to develop short term and long term plans to effectively support and increase the research and creative agendas of the faculty members at all ranks including full professors. Plans should address faculty needs for financial support and release time through summer research stipends and variable 3-5 yrs assignments targeting the goals of research/creative activities objectives.

- Secure additional tenure-line faculty position and reduce reliance on adjunct taught courses.

- Investigate possibility within the department to seek and secure external donors, perhaps through restructuring of departmental administrative responsibilities to give time and support for initiating a departmental fundraising campaign.

- Provide better facilities for faculty research and studio work

- Educate the College and University on the breadth of viable research and creative activities of faculty within VAAH and the standing of the M.F.A. as a terminal degree.

- Develop upper division undergraduate courses as well as graduate courses to further individual faculty research projects while also enhancing curriculum.

- Continue support for Study Abroad Programs that can enhance not only the department curriculum but also individual faculty research initiatives.

- Address the changes that are occurring in visual arts, recognizing the impact of digital technology and implement program changes in both the undergraduate and graduate degree programs to prepare students for the era of collective thinking.

- Secure funding to renovate the photography studio area, transitioning from a wet-lab to a digital facility. This would also serve to reduce the use of potentially hazardous chemicals associated with the traditional photographic processes.
- Support expansion of categories within assessment databases in IEA programming to better represent the department's activities.
- Secure support person to maintain the technology labs.
- Continue to improve the departmental website so that it serves as a visual, promotional and informational source illustrating VAAH strengths and uniqueness.
- Develop a method to track alumni employment and admission to graduate program

FAU

DOROTHY F. SCHMIDT
COLLEGE OF ARTS AND LETTERS
Florida Atlantic University

Department of Music

Department of Music
School of the Arts
Dorothy F. Schmidt College of Arts and Letters

Departmental Program Review: 2002-2009

1. Mission and purpose of the program

The mission of the Department of Music is to offer comprehensive academic and performance training in all aspects of the discipline in order to prepare students for advanced study and successful careers in music. It also seeks to represent Florida Atlantic University through community outreach.

Located in the Dorothy F. Schmidt College of Arts and Letters, the Florida Atlantic University Department of Music is an accredited institutional member of NASM (National Association of Schools of Music) offering Bachelor of Music degrees with majors in Music Education, Performance, Jazz Studies, and Commercial Music, a Bachelor of Arts degree, as well as Minors in Music, Honors in Music, and a Certificate in Piano Performance and Pedagogy. At the graduate level, the Department offers a Master of Arts degree in both Music and Commercial Music. Additionally, a newly created Fine Arts Track in Comparative Studies is available to graduate students in music seeking an inter-disciplinary degree at the Ph.D. level.

Members of the Department of Music faculty are active regionally, nationally, and internationally as solo and collaborative performers, conductors, recording artists, scholars, composers, educators, lecturers, adjudicators, and mentors, while adhering to NASM standards regarding creative and scholarly research and service including: music making, the study of music and its influence, the advancement of music pedagogy, and the facilitation of musical activities. Department of Music faculty work closely with students to help them reach the highest levels of artistic expression, allowing students to build a versatile set of skills that will ensure success in their chosen areas of the profession.

The Department of Music provides extensive performance and teacher education experiences through its comprehensive classroom curriculum in music theory, history, and literature; culturally diverse perspectives provided by courses in American popular music, jazz, and world music; applied studio instruction in piano, brass, woodwind, percussion, string, and vocal areas; and collaborative performance experience in a wide variety of large and small ensemble settings. Furthermore, the department's Commercial Music Program offers practical music industry training with degree tracks in creative, music technology, and business areas. The program's affiliated Hoot/Wisdom record label affords students hands-on experience in its state-of-the-art studios.

As a prominent point-of-contact between the local community and university, the Department of Music serves as a vehicle for outreach and service in the arts. The marching and pep bands represent the department at a wide variety of athletic and university events. Annual summer music camps for elementary and secondary students make the university environment accessible

to young musicians and their families. Throughout the year, the Department of Music seeks to enhance the cultural life of the region through its annual season of concerts and music festivals, which feature performances by student ensembles, faculty, ensembles-in-residence, and guest artists.

In every regard, the Department's mission and activities are closely aligned with the strategic goals and objectives of both the University and the College.

2. Date and description of last external (i.e. accreditation) review, if applicable, or last review of this program

The last program review of the department took place in 2001-02 as part of the self-study in preparation for the SACS review of FAU. This was designed to take place at the same time as the review by music's accrediting body, the National Association of Schools of Music (NASM), so that the two reviews could be overlapped and coordinated.

Findings and recommendations

The findings and recommendations incorporated the comments of both the FAU Evaluation Team and the NASM accreditors. The department was found to be vital and active, offering high quality training of students, and contributing in important ways to the cultural life of south Florida.

Key findings include:

- the department was found to be in compliance with the mission of the University
- there is no needless duplication of other programs
- the department has grown in size, attracting a diverse group of high quality students
- the department offers a wide array of programs to music majors, and serves large numbers of students meeting general education requirements
- the faculty have excellent credentials and are consistently rated well by students – many have won awards at FAU
- retention is generally good, and graduates generally succeed in their careers following degree completion
- creative activity, research and service of faculty are excellent
- department's overall funding is inadequate, but the department operates instructional and equipment budgets very efficiently - quality and performance of the department more than justifies the resources

Key recommendations include:

- Department should continue to purse long-range financial plans to address equipment needs
- Issues related to music business curriculum raised by NASM must be addressed
- Issues related to retention in music education degree, and curricular problems relating to the shared degree with the College of Education, must be addressed

- Issues related to physical facilities raised by NASM must be addressed, with particular focus on acoustic problems
- Better efforts should be made to track graduates, through working with alumni affairs

Major changes made since last review

Through a combination of new and relocated faculty lines, the department gained nine new full-time faculty lines, for a current total of 18 full-time faculty (14 tenured or tenure-track and 4 instructors).

Full-time faculty:

- 2002-03 Michael Zager hired as Dorothy F. Schmidt Eminent Scholar in the Performing Arts
- 2002-03 Stacie Rossow hired as instructor in the choral/vocal/theory area
- 2002-03 James Cunningham hired as interdisciplinary music generalist position
- 2002-03 Aaron Kula replaced by Bryce Seliger as instructor/orchestra director
- 2003-04, George Sparks left the Department to serve as Director of the newly formed School of the Arts
- 2003-04 Judith Burganger and Leonid Treer were relocated to Boca Raton from Davie
- 2003-04 Scott Wynne hired as instructor/assistant director of in commercial music
- 2003-04 Edward Turgeon hired as instructor/director of collaborative studies
- 2004-05 Kyle Prescott hired as Director of Bands (to replace George Sparks)
- 2004-05 Chris Chapman hired as Associate Director of Bands/Athletic Bands
- 2004-05 orchestra director position redefined, Bryce Seliger resigned and Laura Joella hired
- 2004-05 Dan Salmasian resigned, replaced by adjuncts
- 2005-06 Chris Chapman resigned and Sean Murray hired to replace him
- 2005-06 converted orchestra director position from instructor to tenure-track, Laura Joella hired
- 2005-06 converted assistant director of commercial music position from instructor to tenure-track, Alejandro Sanchez-Samper hired
- 2005-06 Krisztina Kover hired as instructor/staff accompanist
- 2006-07 Sandra McClain hired as visiting professor, retained as instructor
- 2008-09 Ken Keaton returned to full-time faculty in the department

Adjunct faculty:

- formalized the search process
- hired applied faculty in seven areas, including oboe, trumpet, voice, French horn, cello, double bass, and guitar
- streamlined and combined adjunct positions
- established relationships with four ensembles-in-residence: Duo Turgeon; Florida Woodwind Quintet; Klezmer East; Orquesta Nostalgia
- reduced reliance on adjuncts from 20 to 15, partly due to PhD graduate assistants in new FPA track of the PhD program, and partly because streamlining adjunct instruction

Undergraduate Curriculum:

- Developed commercial music degree, with three areas (technology, business and creative/composition); the focus on the business track addressed the issues raised by NASM
- Music education program further refined
- Bachelor of Arts program improved
- Created athletic bands program and related courses
- Created collaborative studies program and related courses
- Developed world music courses
- Formalized department-wide advising process and procedure
- Developed closer relationship with admissions, freshman orientation and retention offices
- Developed Freshman Learning Community for music majors
- Received Writing Across the Curriculum grant to improve writing skills in music

Graduate Curriculum:

- Created defined tracks in MA program
- Formalized department-wide advising process and procedure
- Worked with SOTA to develop and implement Fine and Performing Arts track of PhD in Comparative Studies
- Received recruiting grants and Provost Fellowships

Facilities (Inventory, Space, Labs):

- Established lab fees for applied and ensemble courses
- Created recording studio and computer sequencing lab, with pre-production room
- Acquired new 9-foot Kawai piano
- Acquired new donated pianos, addressing some issues raised by NASM
- Acquired new string, woodwind, brass, percussion, electronic and world music instruments, addressing some issues raised by NASM
- Repaired string instrument inventory
- Acoustical repairs done to AL 219 and Al 260, addressing only some of the issues raised by NASM
- Established jazz archive at Wimberly Library to house large jazz recording collection

Performance Season:

- Articulated priorities for public events
- Present over 60 performances annually, including on and off-campus events
- Developed process and procedure for concert promotion, publicity and production
- Hired webmaster and public events coordinator (adjunct) to assist
- Established Recording Services to create archive of all events
- Libby Larsen and Kevin Hathway served as Dorothy F. Schmidt Eminent Scholars in residence
- Commissioned new works by Libby Larsen, Arthur Weisberg, Stuart Glazer, Jeremy Beck

Outreach:

- TOPS Summer Music Camp continues annually, expanded to include creative writing and world music

- Starting in 2004, receive annual grant from Mary and Robert Pew Public Education Fund to offer under-served elementary students music instruction during the year, and a band camp experience in the summer
- Starting in 2005, hosted Michael and Madelyn Savarick Annual Music Competition for four years

Other:

- Created Hoot/Wisdom Recordings, which has released numerous albums featuring students and faculty to national acclaim, and afforded greater facilities and opportunities to students
- Established FAU chapters of four music fraternities
- Significant increase in scholarship dollars through development efforts
- Over $500,000 in gifts to the department received

3. Instruction

Review of Part I of Departmental Dashboard Indicators.

In January 2010 a department assessment committee was formed and is in the process of making revisions, as necessary and appropriate, for 2010-2011.

This report covers academic years 2002/03 through 2008/09, after the last retained and approved Academic Program. It covers the four degree programs offered by the Department of Music: Bachelor of Music in Performance (which includes Performance and Jazz Studies), Bachelor of Music in Commercial Music, Bachelor of Music with an Emphasis in Music Business, Bachelor of Music in Music Education, Bachelor of Arts, and Master of Arts.

The assessment of each of the undergraduate programs was carried out in three areas: applied music, music history and literature, and verbal competence. A fourth area of assessment of skills in music education is used for that degree program. As of the 2004/05 academic year, an additional area of assessment was added when the department developed an online method of acquiring Student Perception of Teaching data for applied instruction (this had been challenging, since anonymity in a private lesson is difficult to guarantee). The MA program assesses three outcomes, in music history and literature, in music theory, and in the final creative or research project.

Beginning with academic year 2004/05, assessment was tied to ALC goals. As of the latest assessment report, each program covers, in one or more outcome:

- Content Knowledge
    - Declarative Knowledge
    - Procedural Knowledge (Research Skills)
- Communication
    - Written Communication
    - Oral Communication
    - Non-verbal Communication
- Critical Thinking

- Analytical Skills
- Creative Skills
- Practical Skills

As of the 2007/08 academic year, each area was tied to University Strategic Goals:

- Applied Music:
  - Goal 1, Objective 1: Assure student achievement in baccalaureate degree programs by developing and implementing Academic Learning Compacts
  - Goal 1, Objective 2: Foster institutional commitment to student satisfaction and success
  - Goal 1, Objective 3: Promote the academic success and improve the retention rate of first-time-in-college (FTIC) students
  - Goal 1, Objective 4: Promote timely completion of degrees and increase the graduation rate of FTIC students
  - Goal 1, Objective 5: Promote the timely completion of degrees and increase the graduation rate of Associate in Arts transfer students
  - Goal 4, Objective 1: Align University outreach activities with the highest priority community needs and unique institutional responsibilities in order to best utilize resources, knowledge and expertise in service to the region
  - Goal 4, Objective 2: Provide a point for community contact that will serve as a clearinghouse for University outreach initiatives that satisfy community needs and unique institutional responsibilities
  - Goal 4, Objective 4: Communicate effectively to both internal and external audiences the University's community outreach activities
  - Goal 4, Objective 5: Engage students, faculty and staff in service activities that mutually benefit the University and the community
  - Goal 7, Objective 1: Showcase University accomplishments internally to faculty, staff and students
  - Goal 7, Objective 2: Showcase University accomplishments externally to local, regional, national and international audiences
  - Goal 7, Objective 3: Communicate the University's identity and messages to the public with one consistent voice
- Music History and Literature
  - Goal 1, Objectives 1-5
- Verbal Competence
  - Goal 1, Objectives 1-5
- Applied Music SPOT
  - Goal 1, Objectives 1-5
- Music Education (Music Education majors only)
  - Goal 1, Objectives 1-5
  - Goal 1, Objective 10: Award graduate and undergraduate degrees in targeted and non-targeted areas consistent with Board of Trustees-approved Board of Governors Accountability Targets
  - Goal 1, Objective 11: Award graduate and undergraduate degrees in targeted and non-targeted areas consistent with Board of Trustees-approved Board of Governors Accountability Targets

        - Goal 2, Objective 1: Expand production of degrees in nursing, engineering and teaching to align with approved Board of Trustees and Board of Governors Targets. Expand production of degrees in nursing, engineering and teaching to align with approved Board of Trustees and Board of Governors Targets. Expand production of degrees in nursing, engineering and teaching to align with approved Board of Trustees and Board of Governors Targets.
- Applied Music SPOT
    - Goal 1, Objectives 1-5
- Music Education (Music Education majors only)
    - Goal 1, Objectives 1-5
    - Goal 1, Objective 10: Award graduate and undergraduate degrees in targeted and non-targeted areas consistent with Board of Trustees-approved Board of Governors Accountability Targets
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- MA assessment
    - Each Outcome linked to Goal 2 (all Objectives) and Goal 3 (all objectives)

<u>Establishment of Goals for Student Learning. Refer to the Program's latest plan in the FAU Assessment Database. For baccalaureate programs, attach a copy of ALC</u>

Each program has established Goals for Student Learning for each Outcome. For all baccalaureate students, these are as follows:

- Music History and Literature: 50% of students, who have completed the music history sequence, will score 80% or higher on the composite grade of all tests in the four classes; 80% will score 70% or higher.
- Performance: 80% of students will complete six consecutive juries and their recital pre-hearing on their first attempt (performance majors only).
- Verbal Competence: 90% of students will receive an evaluation of "satisfactory" on this outcome.
- Applied Music SPOTs: This is a new program and this will be considered a baseline year. Chair will examine data and make recommendations to faculty to refine the evaluation forms. The end of academic year 2005 was the first year of the College's new annual report system (calendar year), so we had only a limited opportunity to comprehensively review SPOT scores and consider their implications for the program. Therefore it will take us at least another year until we have a clear understanding of how to use these scores to improve the program

Music Education majors, in addition to the above, must meet the following:

- In student teaching, 50% of students will score a 4 (very good) or 5 (superior) on the Final Assessment Form for Interns and that 80% of students will score a 3 (competent) or higher.

Goals for MA students are assessed according to the following criteria:

- Music History and Literature: On their final comprehensive exam, 90% of students will receive a low pass or higher, 50% of students will receive a pass or high pass, and 25% will receive a high pass.
- Music Theory: On their final comprehensive exam, which is linked to their recital or their thesis topic, 90% of students will receive a low pass or higher, 50% of students will receive a pass or high pass, and 25% will receive a high pass.
- Final Research or Creative Project: 60% of students will receive a pass or high pass, and that 75% of students will receive a high pass.

Assessment of how well students are achieving expected learning outcomes. Refer to the program's latest report in the FAU Assessment Database.

According to our latest report in the Assessment Database, for the academic year 2008/09, for the baccalaureate degree programs, all criteria were met in each area, and most were exceeded. This includes the extra outcome for Music Education majors; that category was also met. The exception is in the case of the Applied Music SPOT reports, which need data over more than one year to be able to determine meaningful results

MA students also met or exceeded the baseline outcomes in each of their three categories.

Description of how results of assessments are used for continuous program improvement.

While the assessments have been uniformly positive so far, faculty continue to assess our program with a goal of continuous improvement. On the latest report, Director of Assessment Gail Wisan requested that we distinguish more clearly between grades and learning outcomes, and establish more clearly the rubrics used to determine grades, particularly in applied music.

In fact, most areas of the Department have such standards in place, both for applied music and for theory along with history and literature. We are in the process of ensuring that the whole department is in compliance with this, and the standards are consistent.

On another issue, our Music History sequence is being re-considered by faculty in order to more effectively discuss recent trends, with the possibility of creating a new course specifically focusing on the 20th century.

We are also dissatisfied with the S/U grading for students' Verbal Competence assessment, and are considering shifting to a regular grading sequence. This will require us to review assessment standards for this outcome. Since we rely heavily on adjunct faculty for applied music instruction, and since Verbal Competence is assessed by an Artist's Statement for the applied music jury, it has taken some time for this requirement to take root in all faculty. Increasingly,

we are hearing Artist's statements that address more than one aspect of the works to be performed, whether historical, theoretical/analytical, or pedagogical.

The Music Education baccalaureate is housed in the College of Education; it is, like most secondary certification programs, a double major in all but name. Our students complete a music curriculum as approved by the National Association of Schools of Music (NASM), our accrediting organization, as well as a significant block of upper-division courses in professional education. As the number of music education majors increases, faculty will become more involved in supervising the student teaching component of the degree. Faculty will complete the training required and will be able to ensure that students are appropriately supervised.

At the graduate level, we are interested in changing our degree designation from Master of Arts to Master of Music. To that end, we are expanding course offerings to bring us in line with NASM requirements for that degree. Music history courses are being developed and faculty are diligently creating improved syllabi for existing courses so that students have a variety of opportunities to study a cross-section of music history and literature in the various tracks of the MA, and to expand the current history and literature concentration. In the area of music theory and analysis, we are finding that our new graduate students are better prepared than many former students, and theory curriculum continues to evolve to match the needs of the increased skill required of MA students. In the area of graduate research and creative work, faculty committees are being formed more thoughtfully and faculty are providing more in-depth feedback to students. In all areas, graduate students are performing at a higher level than in the past, and faculty are continually working to enrich the opportunities for performance and research of all MA students.

<u>For baccalaureate programs, review of lower level prerequisite courses to ensure that the program is in compliance with State-approved prerequisites</u>

That program is currently under review state-wide, with the final results pending. We have been in compliance with the lower level prerequisites as established by the State Mandate, though this review has noted that, lower-division prerequisites exceed the 24 credits allowed if a performance major is required to complete 2 credits per semester of applied music. This is a state-wide situation, a conflict between state requirements and those of NASM. Currently the state recognizes the following prerequisites in Music:

MUT 1111/1112/2111/2112	(Music Theory I – IV)	12 cr.	
MUT 1241/1242/2241/2242	(Sight Singing I – IV)		4 cr.
MUN xxxx	(Music Ensembles, one per term)	4 cr.	
MVx xxxx	(Applied Music Instruction)		8 cr. (performance) 4 cr. (other concentrations)
Total Credits	2		8 for performance, for other concentrations)
24			

A 3 credit course in music history and literature is covered under the Humanities General Education requirement. It was proposed in a state-wide curriculum committee on common program prerequisites for music that one music theory course be accepted as a Humanities GenEd requirement, which is done at two institutions in the state, the University of North Florida and Florida Gulf Coast. However, this was met with some resistance—music theory does not meet the traditional definition of humanities. At FAU, we have dealt with this in the past by

substituting extra ensemble credits for the missing applied credits if the student confirms his/her abilities by audition and ensemble contribution.

For limited-access programs, review of whether such status is still warranted.

N/A. Music is not a limited-access program.

4. Creative activity/Research

Review of Part II of the Departmental Dashboard Indicators

Faculty activities have steadily increased, due in part to the increased number of faculty, and the increased number of faculty with growing careers as performers and composers. Categories and total numbers listed do not fully convey the scope and range of creative activities for musicians. The term "performances" alone is not adequate to capture the range of performances (solo performer, chamber music performer, conductor, soloist with an ensemble, member of an ensemble, music director, complete or partial recordings, etc.).

Instructors are not assigned creative activity/research. In this department they are generally active performers who participate in creative work on and off campus.

As described in the department's tenure and promotion guidelines, creative activity is closely linked to both instruction and service. For example, a conductor leading a university ensemble at a performance for a university event (convocation) is engaging in instruction, creative work and service simultaneously. The preparation for a live or recorded performance generally requires daily practice (physical practice on the instrument as well as study and research of the work to be performed) for weeks or months prior to the event. Therefore, faculty who list a comparatively small number of performances generally engage in rigorous and significant creative activity for many months leading up to the performance.

Establishment of goals for research

A single outcome has been established. Goals have been linked to the FAU Strategic Plan.
Goal 1(all objectives): Providing Increased Access to Higher Education

Goal 2(all objectives): Meeting Statewide Professional and Workforce Needs

Goal 3(all objectives): Building World-Class Academic Programs and Research Capacity

Goal 4(all objectives): Meeting Community Needs and Fulfilling Unique Institutional Responsibilities

Goal 7(all objectives): Increasing the University's Visibility

Assessment of how well goals are being met

Performance and applied faculty are involved in creative activity and research on a daily basis, in the classroom, preparing for rehearsals and performances, and in their own individual practice on their instrument or discipline. The goal of studying the applied skills of music is to perform in public. The goal of composing music is to have the work performed in public. Budget

and time constraints leave very little time for the appropriate study of music, and yet the music faculty is extraordinarily active and successful as performers and composers.

The smaller number of research faculty are involved in writing books, presenting papers, conducting workshops, and publishing.

5. Service

Review Part III of the Departmental Dashboard Indicators

For the 2002/03 academic year, a single outcome was established:

1. Faculty will become more closely involved with College and University committees.

From the 2003/04 through the 2008/09 years, two more outcomes were added:

2. Faculty will be actively involved in community outreach.
3. Faculty will be actively involved in appropriate professional organizations.

Establishment of goals for service. Refer to the Program's latest plan in the FAU Assessment Database.

Goals have been tied to the FAU Strategic Plan. Starting with the report for 2005/06, Outcome 2 was tied to Goals 4 and 7, and Outcome 3 with Goals 3, 4 and 7:

Goal 3 (all objectives): Building World-Class Academic Programs and Research Capacity

Goal 4 (all objectives): Meeting Community Needs and Fulfilling Unique Institutional Responsibilities

Goal 7 (all objectives): Increasing the University's Visibilities

Assessment of how well goals are being met

Over the years, faculty involvement in university and college governance has remained consistently strong. All tenured members are involved in some aspect. The number of faculty involved in community outreach has increased from less than 50% to nearly all tenured or tenure earning faculty involved currently. Nearly all faculty are members of national professional organizations; 30% are members of governing boards. Senior faculty will continue to be encouraged to involve themselves in service at all levels, and our next evaluation will connect outcome 1 to the FAU Strategic Plan.

5. Other Program Goals

General Education courses

The department offers general education courses to non majors throughout the academic year on four campuses (Boca Raton, Davie, Jupiter and Port St. Lucie). Lower division courses include:

- MUL 2010 History and Appreciation of Music
- MUH 2017 History and Appreciation of Rock
- MUH 2018 History and Appreciation of Jazz

Upper division courses include:

- MUH 3023 Rock and Roll in American Society
- MUH 3056 World Music Survey
- MUH 3801 Jazz in American Society

Enrollments were as follows:

	Lower Division	Upper Division
Fall 2002	513	390
Spring 2003	392	428
Summer 2003	110	315
Fall 2003	611	463
Spring 2004	385	578
Summer 2004	143	468
Fall 2004	535	511
Spring 2005	398	282
Summer 2005	133	466
Fall 2005	507	471
Spring 2006	350	434
Summer 2006	115	453
Fall 2006	436	143
Spring 2007	364	412
Summer 2007	126	374
Fall 2007	489	453
Spring 2008	447	380
Summer 2008	108	454
Fall 2008	527	454
Spring 2009	486	382
Summer 2009	130	398

Enrollments have been consistently high. Additional sections were added when we had the benefit of assigning PhD graduate students to these classes. Although not ideal, we are able to offer and fill large sections (200-300 students) of these courses in Boca, as scheduling permits.

Courses are determined based on needs of particular campuses. Partner campuses cannot offer lower division courses, so most faculty teach upper division only in summer. Since these summer courses are almost exclusively general education courses, the department has been unable to offer music core courses in summers. Our very tight scheduling and course rotation issues could be greatly relieved if we were able to offer more music core courses in the summer terms.

<u>Music education degree</u>

We would like to focus even more heavily on improving this degree, as it is the primary traditional, professional degree we offer. Graduates are almost certain of job placement, as teacher shortages in the arts abound across the state. Curriculum needs revision, and partnership

with the College of Education needs discussion. Central to our goal will be the hiring of new faculty exclusively devoted to this degree, as a long-overdue replacement for Clark Bell.

Master of Arts degree
Curriculum has been improved and procedures streamlined and are ready to submit a name change of this degree to a Master of Music degree. Begin to consider the possibility of adding a DMA (Doctor of Musical arts degree) within the next 10 years.

6. Strengths and opportunities that support achievement of program goals

High visibility, strong reputation and active performance season create numerous opportunities to partner with other organizations, and to attract a variety of donors

Faculty members, particularly area directors, are recognized as leaders in their disciplines and able to attract and recruit top students, as well as visiting artists/scholars

Shortage of music educators in the state coupled with our determined commitment to music education degree allows us the opportunity to be the major provider of music education graduates in south Florida

7. Weaknesses and threats that impede program progress

Insufficient personnel
- Lacking faculty dedicated wholly to music education program
- Lacking full-time applied wind/percussion faculty
- Lacking full-time staff accompanist
- Lacking full-time music theory/music history specialist
- Lacking sufficient staff support: need choral/vocal studies secretary, public events coordinator, technology support expert

Insufficient space and physical resources
- Severe lack of appropriate facilities, with significant potential for hearing damage to students and faculty due to sustained decibel levels at unsafe levels: large rehearsal rooms are acoustically inappropriate and inadequate, practice facilities are insufficient and acoustically inadequate, insufficient number of faculty studios,
- Lack of appropriate equipment funding: pianos are not maintained adequately, not enough concert instruments
- Lack of sufficient performance space: need smaller recital hall with staff
- Lack of sufficient support staff for production needs in the University Theatre

Insufficient student support
Lack of sufficient scholarship funding: we need to be able to compete with other institutions to recruit and retain the best music students in the state.

8. Resource analysis

The faculty/student ratio at FAU is not in line with the majority of the other institutions. The chart below shows comparisons between FAU and other SUS institutions. Faculty loads are heavy, with many faculty (especially directors of areas) working excessive overloads in terms of contact hours. The department relies heavily on graduate assistants for teaching and accompanying, which is not advisable for program development. New full-time positions in music education, music theory/history, and applied instruction are recommended. A full-time staff accompanist is needed.

Staff support is insufficient given the number of students as well as the number of activities in which the department is engaged. An additional staff member is recommended.

	FAU	**UF**	**UWF**	**UCF**	**FIU**	**USF**	**FL Gulf Coast**
Tenure track faculty	15	37 5		18	14	28	7 (no tenure)
Instructor faculty	3	0 1		3	6	4	1-Jan
Adjunct faculty	22	7 14		16	26	22	20-Jan
Staff	2.75	4 1		4	4	7	1.5
Undergraduates	214	195 92		265	191	297	95
Master's	38	53 0		36	43	89	0
Master's grad assistants	21		0		11	0	
Doctoral students	0	37	0 0		0 9		0
Degrees awarded annually	20-30	20-30	12 to 15	50	46	97	12 in 2010

The facilities are not adequate for the size of the department. There are insufficient appropriate applied teaching spaces, particularly for winds, percussion and voice. The existing applied teaching spaces have no soundproofing. There are far too few practice rooms and there is no soundproofing in these rooms. In addition, the large rehearsal rooms (Al 219 and Al 260) have a dangerous acoustic imbalance (i.e., sustained exposure to too much sound for the spaces damages the human hearing). An external, expert acoustician has been consulted on several occasions, and their recommendations have been followed as much as possible. However, even with improvements, the expert's recommendation is that new large ensemble rehearsal rooms need to be found, as any additional repairs would be extraordinarily costly.

The large inventory of instruments and equipment is not adequately funded to allow for regular maintenance and repair. In addition, security remains a critical issue – additional appropriate storage facilities are needed. The budget for tuning and maintenance of the pianos is insufficient for the requirements and demands of the instructional and public performance programs.

9. Major findings and recommendations

The Department is doing an excellent job fulfilling its mission, particularly with its relatively limited resources. The majority of the faculty work at a very high level and many carry instructional and service overloads.

The Department needs at least four new full-time faculty lines, and one new staff position. A separate, acoustically appropriate building with sufficient teaching, rehearsing and practice facilities is recommended. An appropriate budget for instrument and equipment repair is also recommended.

The music education degree should continue to be a primary focus: it is our primary recruiting degree and has grown rapidly. Graduates are able to find immediate placement in the state, and we are fulfilling a state workforce objective by training these students. Consideration should be given to the future of the commercial music program. If Michael Zager were to retire, there would be only one full-time position dedicated wholly to this degree. Additionally, the funding Professor Zager provides to support the program, the labs, and Hoot/Wisdom recordings would need to be replaced.

The Master of Arts degree curriculum is not comparable to a Master of Music degree. A proposal to change the name of the degree should be submitted.

FAU

DOROTHY F. SCHMIDT
COLLEGE OF ARTS AND LETTERS
Florida Atlantic University

Department of Theatre and Dance

Department of Theatre and Dance
School of the Arts
Dorothy F. Schmidt College of Arts and Letters

Departmental Program Review: 2002-2009

The Theatre program was established in 1964. It is presently in its 46th season of outstanding theatre training. In 2004, Theatre joined with Music and Art to form the School of the Arts promoting interaction among the arts at FAU and acknowledging the arts at FAU as a major component of the University's mission in South Florida. In 2008, the Theatre department incorporated dance into its program.

1. Mission and Purpose of the program

The mission of the Department of Theatre and Dance is to prepare students to successfully serve and participate in the ongoing creation of world theatre and its related fields. The department seeks to fulfill the artistic and humanistic needs of the emerging artist and student by providing theatre education and professional training of the highest quality through: 1) excellence in research, creative activity and scholarship in both the classroom and production process; 2) development and sharing of skills and providing opportunities for their practical application; 3) production of significant theatrical works which serve as cultural resources of both the University and the South Florida community.

The Department of Theatre and Dance's graduate program is a professional training program designed to provide the information and skills necessary to participate in and contribute to the world theatre. Through text-centered research and exploration of varied approaches to the art, students acquire information, techniques and skills that will empower them to develop their own comprehensive, individual process of creative practice.

The goals of the Department of Theatre and Dance enhance and support FAU's mission and Strategic Plans components. Theatre at FAU offers challenging opportunities in higher education for theatre students in Southeast Florida and beyond, and in so doing it enhances economic, human, and cultural development. It also prepares undergraduate students to be productive and thoughtful citizens by offering courses that contribute to a broad liberal education, coupled with the development of competency in fields of special interest. At the B.F.A. and M.F.A. levels, FAU theatre students work closely with faculty in the classroom, studio and the field, experiencing first-hand the discovery, application and extension of knowledge. Perhaps most important of all, FAU encourages students to think creatively and critically and provides intellectual tools needed for lifelong learning.

Date and description of last accreditation review

The program was last reviewed during the 2001-2002 academic year, as part of a self-study preparing for the university wide SACS accreditation review.

1.1 Findings and Recommendations

The 2002 Program Review team found Theatre to be a vital and active department offering high quality student training making "valuable contributions to the cultural life of South Florida". The Theatre program is "found to be in compliance with the mission of the Institution." The Program Review team states that the Theatre Department "strives to fulfill the creative and intellectual needs of the students, while preparing them for professions in the arts." The Theatre program "does not needlessly duplicate other programs." The program "attracts high quality students." Because the program "involves creative activity, the faculty monitors student progress carefully." "The program meets or exceeds the university standards for diversity." The Theatre curriculum "aims for a high level of professional and program development", and "is appropriate to the program." "Students appear to complete their degrees successfully." Many "graduates succeed in finding work in their areas of training and some appear to have interesting careers. As judged by their graduates, the programs are doing quite well." "The quality of research and creative activity is exceptional. The faculty members are admirably active and effective in service to the College of Arts and Letters, the University, and the community." "The quality and performance" of this program "more than justifies the resources."

"Program reviews almost invariably discover that programs would be improved if they had more faculty and bigger budgets. This review is no exception; the program was found to be "performing extremely well","…doing so well under tightly constrained budgets, and the unremitting growth of FAU is reflected in a continuing need for additional faculty. What the university must do, however, is identify the most critical shortages and use whatever funds are available to address those most urgent needs. To determine whether the needs of this program should be among those requires an analysis beyond the scope of this review; while the Review team notes that, it is not possible to identify any of them as severe threats to the programs' vitality at this time. At the same time, it seems clear that funding is very tight. The need for careful fiscal planning is consequently the overarching recommendation resulting from this review, and other recommendations largely are dependent on its outcome.

Theatre should continue its progress toward accreditation by the National Association of Schools of Theatre and membership in the University Resident Theatre Association. Both of these organizations present significant advantages for the program and its students.

The department "might consider working with alumni affairs or Institutional Effectiveness and Advancement to track their graduates. This would give them more precise data, which may help them to attract other serious students to their programs."

Major Changes Made Since Last Review

2002 Eminent Scholar Dollars are withdrawn from exclusive use by the Department of Theatre and shared on alternate years with the Department of Music. This changes the department programmatically. Funds also supported faculty travel.
Publicity begins to fail.
Dean Covino reduces Department of Theatre funding from $25,000 to $10,000 annually.
2004 SOTA is implemented. Funding and hiring priorities are established. Interaction between the arts increases. Era of interdisciplinarity begins. Current approach to graduate recruitment is established.
2004 Acting position vacant since 2001 is restored.
2005 The B.F.A. program in pre-professional actor training is restored.
2006 Dance begins to play an integral role in the production of Summer Rep.
2007 Department changes its name to the Department of Theatre and Dance.
2008 Voice position vacant since 2005 is restored.
2009 Equity Stage Manager resigns and his salary is redistributed to create two shop management positions.

2. Instruction

The faculty of the Department of Theatre and Dance represent diverse specialties: acting, directing, voice, movement, scenic design, lighting and sound design, costume design, technical direction and play writing and stage management. All full-time faculty in the Department teach an equivalent of a three course load per semester. The only exception to this course load is the Department Chair who receives a one course reduction for chairing, and when applicable, a one course reduction for administering the Eminent Scholar program. All research and creative activity done by faculty members and produced by the Department of Theatre and Dance has an associated teaching component. This is normal in the Department's principal teaching laboratory, using student artists as the actors, design assistants, technicians and production staff. Research and creative activity produced outside the university is rarely given course release time.

The Eminent Scholar program is an exceptional enhancement to the undergraduate and graduate programs. Until 2003, this program had exclusively benefited the Department of Theatre and Dance. It is presently shared with the Department of Music. The eminent scholars who are now brought in on alternate years, are nationally or internationally known artists who stay in residence for short, concentrated periods of time (usually' 2-8 weeks). Previous eminent scholars include: Tony Award winning actress Zoe Caldwell, acclaimed British director William Gaskill, Broadway actress Patricia Connolly, Royal Shakespeare Company actors Bill Homewood and Estelle Kohler, and Studio Theatre movement coach Meade Andrews. The reduction of this program to alternate years makes more of a "nice perk" but certainly less useful as a recruitment tool and as a curricular mainstay.

2.1 Review of Part 1 of Departmental Dashboard Indicators

The Department of Theatre and Dance serves approximately 1,300 FAU students each year. A significant portion of this enrollment is in the theatre appreciation course serving the general education core. A department whose modus operandi depends on a high level of collaboration and purposeful synchronization of creative activity, the absence of a faculty line means no less than a vacuum in that area of specialty, both in the production process and in the classroom. Over the seven years under review, not since 2002/2003, when the departmental tenure earning faculty was comprised of 10 members, has this number been restored until the present academic year. This represents a 20% efficiency variance in several areas over five years. The department has employed one non-tenure earning faculty member for four of the last seven years, and two non-tenure earning faculty members for only one year. Full time faculty FTE totals have risen from 9.2 in 2003/2004 to 10.9 in 2007/2008 dipping to 10.3 in 2009/2010.

From 2002/2003 to 2008/2009, the Theatre and Dance faculty taught an average of 81% of the sections offered, with a high of 85% in 2005/2006 and a low of 77% in 2007/2008. The remainder was taught by adjuncts and GA's. In 2008/2009, the faculty taught 81% of the sections offered. The undergraduate annualized student FTE's for the 2006/2007, 2007/2008 and 2008/2009 academic years were 117.9, 115.8, and 108 respectively. During the same period, the number of class lectures were 36, 33 and 31, respectively, while the percentage of those classes taught by ranked faculty changed from 83.3% to 84.8% to 74.2% respectively, significantly greater than the college average of 61.9% and the University average of 63.9%

In 2002/2003 the instructional faculty was comprised of 8 white males and 1 white female, by 2005/2006 the composition included 6 white males, one of whom was a non-resident/alien, a black, non-Hispanic male and a white female. Presently the faculty as a whole, displays considerably greater diversity, being comprised of 6 white males, one of whom is a non-resident/alien, 2 white females, a black , non-Hispanic male, and a black, non-Hispanic female.

As the faculty size dropped from 10 to 8 in 2003/2004, in an effort to adjust faculty loads, the undergraduate curriculum was revamped, and the number of course offerings was reduced by

roughly 12%. As a result, by 2005/ 2006 undergraduate enrollments also gradually dropped by 15%. As previously mentioned, the restrictions on studio class sizes also contributed to a drop in total enrollment. It is evident that limitations of physical space restrict creative activity. The number of undergraduate Theatre majors has ranged from a high of 109 in 2003/2004 to a low of 97 in 2005/2006, to the present 98. No significant trends are detected. In the past seven years, the number of undergraduate degrees granted fluctuated between 13 and 22. Again, no trends or patterns are evident.

Presently, 39% of the undergraduate majors are male, while 61% are female. Also, 10% of BA candidates are black non-Hispanic, and 22% are Hispanic. These figures are a significant improvement from the previous review period, and begin to fall in line with the University overall averages of 18% black and 19% Hispanic. The department will continue to intensify its efforts in this area.

Because of the intensive nature of the graduate theatre training at the M.F.A. level, the department has set demanding audition/portfolio review standards, in addition to the university-wide graduate admission requirements. Due to the limited size of the design/ technical faculty and staff, the Department of Theatre and Dance can only actively recruit M.F.A. in Acting students. While there is always a smattering of graduate students in the Design/Technical areas, these have traditionally been accepted into the program as direct applicants only when assistantships were available, there was a need, and the applicants demonstrated promise. The typical M.F.A. in Acting class consists of 10 students. This number was raised to 12 in the fall of 2010, because no M.F.A. in Design/Technical applicants were considered. Applications to the M.F.A. program are largely made by recommendation at time of recruitment auditions. In selecting the class of 2004-2005, 66.7% of the applicants who applied were admitted, in 2006-2007, 50% were admitted and in 2008-2009, 70% were admitted. No significant trends were observed. There is typically a 20% attrition rate by the end of the first year.

The number of graduate degrees granted, in the past seven years, fluctuated between 4and 6 per year. From the fall 2005 statistical data, 46 % (5) of graduates received an M.F.A. in three years. An additional 18% (2) have earned a degree in more than three years. Thus from a class of 11 entering graduate students, 64 % have earned a degree. These results are consistent from year to year.

The quality of instruction remains high, as evidenced by the percentage of students giving positive ratings to the item "Rate the quality of Instruction" on the Student Assessment of Instruction form. Over the past three years, the mean rating on the response to that question was 1.6 (between "Excellent "and "Very Good") among undergraduates. Similarly, for the item "What is your rating of the instructor?" for the same three year period, the mean rating of the response remained at 1.6 (between "Excellent "and "Very Good"), among undergraduates.

This is somewhat above both the University mean (1.9) and the College mean of (1.8). Graduate ratings for the same two items over the last three year period meet the University mean at (1.8) and the College mean (at 1.6).

The quality of advising by faculty in theatre for year 2008-2009 was at 2.8, a dip from the previous year at 3.5. The college and University totals for2008-2009 were at 2.9 each. (Scale 1=Poor 4=Excellent.

2.2 Establishment of Goals for student learning

The Department of Theatre and Dance program goals are consistent with meeting and exceeding the University criteria for assessment. As stated in the Academic Learning Compact, these include content knowledge, critical thinking skills, and communication skills.

UNDERGRADUATE -Content Knowledge (Research Skills, Technical Skills)

Students will reach a level of proficiency of knowledge in the processes of the creation of the theatre art form at which they should have the ability to participate as a creative and collaborative artist in the production of theatre works at a professional level.

Each student will be appraised in accordance with 1) consideration of level of achievement in academic program, 2) size and complexity of production assignment, and 3) record of achievement in demonstration of artistic competence

Critical Thinking (Creative Skills)
Students will develop and demonstrate methods of creative expression of ideas and thought through the synthesis of scripted works, critical research, and creative imagination in the creation of the theatre art.

Each student will be appraised in accordance with 1) the student's success in understanding their creative role in the production of an artistic work, 2) the student's personal and artistic dedication and contribution to the living theatre in production and 3) the student's demonstration of love for the art form through the processes of theatre production.

Oral Communication (Team/Collaborative Communication)
Students will develop an understanding of, and shall demonstrate in production situations, successful communicative and collaborative skills in the creation of the theatre art appropriate to professional practice.

Each student will be appraised in accordance with 1) the student's ability to collaborate with the other artists working on the production, and 2) their participation in communicating the artistic common goals of the work to the audience of the production.

Practical Knowledge: (General knowledge of all areas of the art form)
Each B.A. and B.F.A. student majoring in theatre will be required to complete six (6) Production Hour courses over the student's four (4) year residency in the department. The Production Hour class assigns students to production related duties and tasks in various production areas. At the completion of each semester, a faculty committee composed of the production directors and designers from that semester will meet to appraise the level of achievement and progress of each theatre major in Theatre Practicum.

GRADUATE
In accordance and in conjunction with the University criteria for assessment, as indicated in the Academic Learning Compact, graduate students are assessed at the end of each term, both in and out of residency by the same general criteria as undergraduates. Additionally, graduates are required to meet the following goals:

Presentational Awareness (Audition/Resume/Portfolio Presentation skills)
Students are expected to develop skills in preparing their work for presentation or audition. These skills are taught through special seminars and applied at time of actual auditions and end of term portfolio reviews.

Growth and maturity as an Artist (Improvement of Skills)
Students must demonstrate through their art work their personal development as well as potential for further growth as an artist.

3.3 Assessment of how well students are achieving expected learning outcomes

At the end of each term, formerly on Reading Day, presently on the first day of finals, the Department of Theatre and Dance reviews student performances to see if they meet expected learning outcomes. Assessment methods differ for students participating in the various programs. Because every member represents a specific area, the faculty as a whole makes up the assessment committee. In the B.F.A. in Acting program, the Acting Curriculum Committee discusses the relative success each class has had in delivering the expected outcomes. Here every student is evaluated individually as his/her progress is tracked academically and artistically. In the BA with emphasis on Design/Technology program, the Design/Technical Committee meets to discuss the program and the degree to which the majors achieved expected learning outcomes. The BA in General Education is more broadly based and class performance (grades up to final) is largely used to determine how well students are achieving expected learning outcomes. These are discussed in a general faculty meeting.

The following, taken from the assessment database for 2008-09, sets out the Criterion for Success by which the Goals for undergraduate student leaning (given in 2.2 of the present document) are judged, and the Data Summary for that same assessment year. It should be noted that, presently, the three learning outcomes are judged and reported in a holistic manner. The department may consider judging and reporting the components separately.

Criterion for success
In accordance with the collective assessment of the Production Hour Practicum faculty review committee, each student will make acceptable progress toward the achievement of all of the assessment criteria. If a student does not meet a level of achievement acceptable to the faculty committee, the student will fail the practicum assignment. All students who are theatre majors are expected to successfully complete 6 practicum assignments before graduation. The department expects at least 90% of all students to successfully complete the Production Hour Practicum each semester.

Data Summary
The Department continued to successfully achieve its expectation of over 90% of the students completing the Production Hour portion of their curriculum. This process is instrumental in integrating the production program with the more traditional pedagogical approaches to theatre education. Continued deficiencies in critical faculty positions in the BA training programs has resulted in further and ongoing reduction in both class offerings and production opportunities. This situation will, to a degree, be remedied with the recent replacement of two critical performance lines. The department has also suffered a substantial cut in production resources resulting it its increased reliance on public goodwill to continue its academic production programs. Despite budgetary setbacks, the department continues to adapt and employ creative production strategies to minimize the impact of reduced resources on its academic programs.

The M.F.A. in Acting and the M.F.A. in Design and Technology assessments are conducted by the entire Theatre and Dance faculty immediately following the final acting class presentations

and the graduate portfolio review. Students are expected to meet or exceed expected learning outcomes in the areas of performance, skills, thoroughness, thoughtfulness, auditions or portfolio reviews, written and verbal direction and critique, end-of the semester evaluations, classroom activities/grades, participation in the collaborative process, self-evaluation, overall growth, potential, compatibility with the program, attitude and commitment to the artform—to name a few. This process is intended to highlight the student's strengths and point out areas that need improvement. Students are expected to actively participate in these evaluation processes and to improve as instructed. In addition to satisfactorily completing coursework, M.F.A. students are expected to demonstrate talent, professional potential and to respond to the training over and above the minimum qualifications. (See attached Graduate Student Evaluation form for complete list of assessment criteria.)

3.4 Description of how results of assessment are used for continuous program improvement

Because assessment results are gathered at the end of the term, there is generally little time to begin implementing changes. Typically, during the semiannual faculty retreat, programmatic improvements take up a good portion of the discussion. However, beside the end of semester student evaluations and the faculty retreat, The Acting Curriculum Committee and the Design/Technical Committees meet, on a regular basis, throughout the academic year, planning programmatic and curricular changes to better meet student needs. In the past seven years many proposals have emerged from programmatic assessment data, among these were a methodology for standardizing creative theses, an "0" credit seminar entitled "Introduction to Graduate Study in Theatre", and a totally revamped undergraduate design/technical curriculum. This year alone, we have created a Career Seminar and two new dramatic literature courses that are becoming part of the general curriculum.

While the Department reflects seriously on assessment results, it is stymied as to how to increase the number of productions to meet the need of our majors, raise the quality of production values and be able to recruit more quality students. As Richard Gamble, the former department chair aptly put it: "Improvement in the program is simply dependent on the availability of resources. While the department with its present manpower shortage is currently unable to maintain a theatre and dance production program similar to our peer universities, we have found that by shelving parts of our operation and cutting back on production activity we are at least able to continue the production program as a minimally viable educational component. The department will continue to maintain as much of a production program as it possibly can since the importance of fully developed theatre production is imperative to the development and training of theatre artists."

Review of lower level courses to ensure compliance with state approved prerequisites

The department foundation/core Theatre and Dance programs include the following courses:

Appreciation of Dance (DAN 2100)

Appreciation of Theatre (THE 2000)
Acting I (TPP 2110)
Introduction to Production (TPA 2200)

These courses are recognized in the Common Prerequisites Manual (CPM) maintained by the State of Florida. Transfer students from other state junior colleges, and universities who have taken any of the above courses, and earned a grade of "C" or better, will be given credit toward a degree in our programs. All Theatre and Dance majors are required to have a grade of "C" or better in their area of study. Transfer students who have not taken the above prerequisite courses will be able to complete them in the Department of Theatre and Dance.

3.6 Status of limited-access programs

Our graduate programs are not considered limited-access programs, however, the M.F.A. in Design and Technology is largely limited by the absence of available assistantships in any given year. Recruitment is out of the question, as our assistantship stipends are not competitive nationally. Furthermore, the absence of adequate financial resources makes it difficult to accommodate even mid-sized portfolio projects. Similarly, the lack of personnel resources, both faculty and staff, make it impossible to educate and train more than one or two students in each of the design/technical areas (lighting, costumes, scenery, etc.) There are typically no more than three M.F.A. in Design/Tech students enrolled in any single term. This is a problem because they are also necessary to help support the M.F.A. in Acting program.

Research

While research is conducted regularly in all areas of theatre activity, it does not typically manifest itself in publication. Research in Theatre and Dance is a continuous process of uncovering old information and data and applying that data to the creative process. From dramaturgical reports, that help uncover details of people, places, events , values, traditions, former productions, etc., to graphic research that explores historic styles, ornaments, fashions, trends and movements in art, architecture, textiles, artifacts etc., to internal research or text analysis, that delves into the dramatic structure, themes, language, author's references etc, theatre and dance artists continually seek specific and detailed information on which to base their character, production concept, design ideas or technological solutions. The fruits of production research are made manifest in performance and staging. It is partially through the vehicle of research that we educate our students, while it is through its implementation and practice that we train them. It is therefore impossible in educational theatre to separate research from creative activity.

4.1 Review of Part II of the Department Dashboard Indicators

The Department of Theatre and Dance, for its size, is very active in the area of Research and Scholarly Productivity. Over a seven-year period it has staged 154 productions which translates on the average to 1,232 performances. In the last year alone, with 9 faculty members reporting, the faculty has been involved in 306 performances, cumulatively. This academic year, faculty members reported delivering a total of 11 presentations at professional meetings or conferences. The faculty reported having presented 20 times in the previous three years combined. While this is a significant rise, it is partially attributable to a 20% growth in faculty. This year the faculty published 2 books, and 20 "other publications." This is the first time in seven years that a book was published, while it is the third time in the last four years that the faculty exceeded 20 "other publications."

4.2 Establishment of goals for research

The FAU Assessment Database reveals that the Theatre Department's single goal for research is to "produce one classical, historical or socially significant production per academic year." While this is indeed a modest goal, perhaps even in some ways too modest, it is not a great stretch if we consider the possibility of staging a period production, costumed in a period prior to 1890, such as a work by Sophocles, Shakespeare, Moliere, a Restoration comedy or a Romantic tragedy. It takes the combined efforts of 7or 8 faculty members over an average span of 8 to 12 weeks to pull this off. This will require creative brainstorming, planning and scheduling, researching in all areas, designing, casting, rehearsing, acquiring goods, building and ultimately implementing the production design. On the other hand, we have not produced a fully mounted period production since 2002 due to lack of support personnel and financial resources.

To stage even a modest modern play, it takes a great amount of effort on the part of the faculty, compensating for the lack of resources. Given greater support, this effort could be better placed. Theatre is a performing art, and its thrust has always been performance. It is, however, necessary to find the means to reach beyond performance. Designated faculty evaluates the

production for "clarity of thought, and practical application to the field." Selected productions are chosen to be adjudicated through the Kennedy Center's American College Theatre Festival.

4.3 Assessment of how well goals are met

While the Department of Theatre and Dance does, indeed produce at least "one classical, historical or socially significant production per academic year", it has been forced by circumstance to work in more "flexible" methods of staging. The respective production areas have relied heavily on stock modular scenery, found objects, contemporary or neutral dress or "suggested "period costuming, While production values have been typically low, we have managed to a degree to meet the needs of our students. Meeting the faculty's own expectation has been nearly impossible. This academic year we have decided to forego one adjudication by a representative of the Kennedy Center's American College Theatre Festival (KCACTF). This was due to our familiarity with the adjudicator and the adjudicator's lack of understanding of the educational process. We expect to continue our relationship with KCACTF in subsequent productions.

3. Service

Unique to theatre and performance based arts, it is generally understood that research, development and implementation are largely service based and only causally related to creative activity. Performance, the ultimate goal of the production process, may contain creative elements such as improvisation, but by and large, its parameters are largely fixed beforehand. It is clearly understood as well that, a director's decision to attend every performance is due to the necessity of keeping the production on track, and offering educational guidance to the performers. It is, therefore, often difficult to determine where service begins and teaching resumes.

5.1 Review of Part III of Departmental Dashboard Indicators

The faculty of the Department of Theatre and Dance reports a combined membership on department, college and university committees for the years 2006-2007, 2007-2008 and 2008-2009 to be 13, 12 and 14 respectfully. These figures do not change significantly over the past seven academic years. Since all faculty members serve on at least one college committee, each is also member of his/her own departmental area committee, and each serves on at least two GPP committees, the recorded service outcomes seem suspect. In the same three year period listed above the faculty has served on 4 community or professional committees. These figures also do not change significantly over the past seven academic years.

While the service efficiency data is startlingly low at 1.8 compared to the University average at 3.4, it is noteworthy to point out that most of our faculty contributes to service in areas that do not receive recognition. Our Costume Designer works in shop performing the task of a stitcher and launderer, the Scenic Designer acquires properties and maintains property and furniture storage facilities, the Technical Director, services departmental machinery and unloads lumber delivery trucks among a myriad of other service duties, our Directing and Acting faculty

participate at recruitment conferences and set up auditions etc. All of these services are indispensable to our program and are frequently very time intensive.

5.2 Establishment of goals for service

The FAU Assessment Database does not distinguish production work from service. While other service goals and objectives are at present conspicuously absent from the Database, it is clear that the Department regards much of production work as service. While this is the case, it will be necessary to amend the goals.

5.3 Assessment of how well goals are being met

Overall service goals are being met admirably. The efficiency data is misleading at best. Our faculty by far exceeds both the College and University averages.

6 Other program goals

The Department has set these goals for itself both as ongoing and as it looks toward the future. Some of these are already in progress and will be reported in the next program review.

- Foster institutional commitment to student satisfaction and success.
- Place greater emphasis on recruitment to the BA program.
- Create performance possibilities for BA students.
- Reach out to minorities by presenting plays in other languages as well as dances that relate to their cultural values and experience.
- Attain maximum visibility for our academic and production programs in the university community.
- Attain maximum visibility for our academic and production programs in the off campus community.
- Continue the progress toward accreditation by the National Association of Schools of Theatre.
- Work with alumni affairs or Institutional Effectiveness and Advancement to track graduates.
- Replace an aging lighting system for the University Theatre that causes a potential fire hazard.
- Encourage faculty participation in scholarly activities.
- Engage community stakeholders in continuous dialogue to identify priority needs and evaluate the University's outreach activities.
- Engage in community outreach activities.
- Engage students, faculty and staff in service activities that mutually benefit the University and the community.
- Maximize the use of instructional facilities.
- Showcase University accomplishments internally to faculty, staff and students.
- Showcase University accomplishments to local, regional, national and international audiences.

- Learn to use digital technology more extensively for the purpose of class development, maintaining and upgrading our websites, and growing our audiences and support through on line marketing and promotion.
- Create a relationship with Middle Schools and High Schools by inviting them to selected performances, providing Middle School and High School Teachers with an Education & Research Packet on the Production.

The Department is highly effective in meeting its goal of institutional commitment to student satisfaction and success by its contribution of two courses to the GenEd curriculum (now the Intellectual Foundations Program). Appreciation of Theatre and Appreciation of Dance fulfill the expectation that students will understand forms, methods, and contexts of creative expression. Productivity is high in these courses, and the level of student satisfaction with the Department's undergraduate-level courses is high as well, with mean scores of 1.6 on Student Perception of Teaching surveys.

In achieving its goals associated with community outreach and public engagement, the Department produces 4 mainstage plays and 3 dance performances during the regular season and 2-3 mainstage performances during Summer Repertory. In addition, there are smaller productions running continuously throughout the regular performance season. All productions serve both to provide a variety of educational and service opportunities to students and to showcase the University's accomplishments to both internal and external audiences.

The progress toward accreditation by the National Association of Schools of Theatre was put on hold until the full complement of Departmental faculty is more securely in place.

7 Strengths and opportunities that support achievement of program goals

- The Department is composed of bright, multi-talented and energetic individuals who under favorable circumstances produce outstanding work.
- The quality of teaching is equally impressive.
- We have the support of Dean who realizes the importance of the arts.
- Two new faculty members have revitalized the department.
- Elevating the Costume and Scene Shop Manager positions to full time status stabilizes their respective shops.
- The incoming president of the University also looks favorably on the arts.
- The M.F.A. in acting program has acquired national recognition having produced two Emmy nominees and several Broadway and Hollywood performers. It continues to be an outstanding program and attracts highly talented individuals.
- In the present recruitment class, all 10 first tier M.F.A. applicants were offered assistantships and accepted our offer and are entering the program in the fall term.
- The Undergraduate program attracts many talented individuals from Junior and State Colleges. They frequently emerge with ready skills and talents and are enthusiastic to deploy them, as evidenced by the increasing use of our Studio 2 performance facility.

- Our theatre spaces and shop facilities are for the most part well equipped and maintained, capable of housing and supporting an outstanding program.
- The creation of the School of the Arts (SOTA) brought more interdisciplinary collaboration and collegiality among the arts.

8 Weaknesses and threats that impede program progress

- The Departmental Review and Assessment of 2001 recognized that the program has been severely underfunded. The situation has only grown worse as documented in this report.
- College contributions have been reduced to half, and private donations have virtually disappeared.
- Student Government funding has been withdrawn, and The Schmidt Endowment to Theatre is currently shared with the Department of Music.
- Recognized by last Departmental Review and Assessment as one of two superior graduate programs at the University, The M.F.A. in Acting is losing some of its effectiveness due to lack of funding.
- A once thriving Summer Repertory program, integral to both graduate and undergraduate curricula is barely hanging by a thread due to a lack of financial support.
- Inadequate publicity has contributed to substantially diminished attendance. Low attendance coupled with small production budgets, which no longer allow us to fill the large scenic space of the University Theatre, have forced the Department to use its lab theatre to stage mainstage productions.
- Severely under budgeted, productions are forced to use inadequate or inferior materials, "corner cutting" methodologies, the repetitive use of stock scenery, thrift store and neutral base costumes, scrounged furniture and scenic materials and often inferior technologies. Frustration on the part of the faculty and students is growing.
- This year as in the previous year, the Department has budgeted $500 for two of its four mainstage productions. The other two were allotted $1500 each. In 2002, production budgets were 3 times the size of those today.
- Some of the necessary Departmental repairs, upkeep materials and equipment replacements, have also been performed using production funds.
- Some of our equipment is in disrepair and waiting for adequate funding to be repaired or replaced.
- The Department is understaffed in several areas making it very difficult to function efficiently. Areas that need immediate support are: design and technology, stage management and house management.
- While demand for introductory acting classes remains very high, adequate classroom space for this specific type of activity is unavailable.

9 Resource analysis

For the most part, the Department of Theatre and Dance facilities remain functional and adequate for our needs. There are some exceptions. The scarcity of funding has forced the department to waste less and to recycle much of its materials and holdings. Storage space has thus become very

low. While enrollments indicate demand, performance classroom space is inadequate to expand our class sizes and sections. Studio One seating is antiquated, and barely holding up, having been acquired from and old 1930's movie house. The lighting systems, both in the University Theatre and in Studio One are well past their prime. In the case of the University Theatre, the system constitutes a fire hazard. The Counterweight system in the University Theatre is deemed unsafe. The industrial washer in the costume area needs major repairs and is non functional. While the current college administration has been very supportive in replacing lost faculty lines, the Department remains understaffed in several key areas making it very difficult to function efficiently. Areas that need immediate support are design and technology, stage management and house management.

10 Major findings and recommendations

To operate more successfully, the Department of Theatre and Dance requires resources: financial, faculty and support personnel, adequate instructional facilities and of course quality students.

As a department that represents the public face of the University to the community, Theatre and Dance should, at all times, present the highest qualities in the arts this institution can offer. An under-resourced department that specializes in highly visible public performance is vulnerable, and its weaknesses are quickly exposed. It is critical that the University continue to support this valuable program. Despite the setbacks, the productivity in the department remains high. The department continues to produce the same number of theatrical productions annually as it did in 2002. It continues its Summer Repertory program. As a matter of fact, while the addition of dance to the department had brought with it no additional funding, the Department also produces three dance events annually.

FAU

DOROTHY F. SCHMIDT
COLLEGE OF ARTS AND LETTERS
Florida Atlantic University

University Galleries

Appendix: Report on University Galleries

Program Review 2002-2009

Introduction

Background

The University Galleries function as a learning laboratory for undergraduate art students, as well as other students having an interest in non-profit arts or museum management including graduate students in art, Non-Profit Management (CAUPA), and Comparative Studies. The Galleries are directed by a full-time A&P staff member who also teaches Museum Studies & Gallery Practices, an upper division art history course that is integrally tied to the operations and programs of the University Galleries.

Two 2,500 square foot galleries – The Ritter Art Gallery (1983) and the Schmidt Center Gallery (1995) – and a public space adjacent to Schmidt Center Gallery comprise the Galleries' exhibition facilities. The exhibition program prioritizes the presentation of contemporary visual arts and occasional forays into other kinds of exhibitions such as history, anthropology, popular culture. Visiting artists, public programs, documentary publications (catalogs, brochures) and collaborations with outside organizations like the Boynton Beach Senior Center or the Boys and Girls Clubs of Broward County are often incorporated into exhibition programs. Each year 8 to 10 exhibitions are presented, a combination of loan exhibitions from outside sources and internally generated student and faculty exhibitions. The Galleries' welcome and facilitate the use of the Galleries for poetry readings, lectures and musical performances hosted by many university entities.

While the Galleries' primary constituents are the students and faculty of the Department of Visual Arts and Art History, the Galleries often collaborate with other departments in the College like Languages and Linguistics, Philosophy, Anthropology and others and the wider University like International Programs and the School of Architecture. The Galleries also serve public audiences as well as collaborating with and serving community and professional organizations like the American Institute of Graphic Arts. The Galleries receive an annual budget allocation from the College that is supplemented by grants and donations from public granting agencies, private foundations and individuals. Annual attendance to exhibitions and public programs varies between 12 -- 15,000.

Staffing / Learning Laboratory

The Galleries are currently staffed by a half-time assistant (a recent FAU BFA grad) , four part-time (undergraduate) student employees, two regular volunteers, a graduate student engaged in a directed independent study, and members of the Museum Studies and Gallery Practices class who all perform four lab hours each week. This level of staffing and commitment to student training has been typical during the report period. Career oriented training through hands on involvement and experience at the University Galleries has benefited many former student employees by gaining employment at area

museums such as the Norton Museum of Art, the Boca Raton Art Museum, The S.D. Spady Museum (Delray Beach) and the Hollywood Art & Culture Center.

Budget / Funding
The Galleries receive an annual allocation of approximately $92,000 for its full-time director, a half-time assistant and $40,000 for operation and program expenses. While the Galleries have not had funds cut during the recent financial crisis, it received permanent cuts to its annual budget totaling over $40,000 in 2006 when the Dean reallocated funds to create the School of the Arts.

Exhibition and Program Highlights 2002/03 – 2009/10
Following are examples of exhibitions, related programs and publications presented during the review period that represent the diversity of programs and collaborative endeavors.

Here is New York: A Democracy of Photographs 2002/2003
An exhibition commemorating the 9/11 terrorist attacks. Produced in collaboration with campus-wide and community recognition of first responders one year after the event.

Corporal: Contemporary Women Artists from Latin America 2003/2004
An exhibition presenting 13 artists from the U.S., Mexico and South America. Visiting Artists, Public Programs, Brochure.

Me, Myself & I 2004/2005
A guest-curated thematic exhibition featuring 20 nationally and internationally significant artists, mostly from New York. A variant of the exhibition was presented in Miami during Art Basel Miami Beach. Visiting Artists, Public Programs, Poster/Brochure.

Picturing Florida: Ellen Harvey & Mark Dean Veca 2005/2006
A year long community oriented artist in residence project culminating in an exhibition of site-specific works made in the gallery. The Galleries and the visiting artists worked with three schools, an after school program and a senior center. Brochure with essay.

South Florida's Haitian Culture: A Photographic Celebration 2005/2006
A presentation produced by Toussaint la Ouverture, a Delray Beach-based high school and community center.

Rebirth After the Holocaust: The Bergen-Belsen Camp, 1945-1950 2005/2006
Presented in collaboration with the College of Education's Holocaust Education Center.

The Graphic Imperative: International Posters for Peace, Social Justice & The Environment / Graphic Noise: Art at 1,000 decibels 2006/2007
Two traveling exhibitions presenting over 650 historic and contemporary posters. Visiting artists, Public Programs, Poster/Brochure.

Exhibition and Program Highlights 2002/03 – 2009/10 (continued)

southXeast: Contemporary Southeastern Art 2007/2008
The second edition (also 2004/05) of this highly selective exhibition of southeastern artists. The third is planned for 2011. Visiting Artists, Public Programs, Illustrated Catalog with essay by Galleries' director.

Of Rage and Redemption: The Art of Oswaldo Guayasamin 2008/2009
Traveling exhibition of historic master artist from Ecuador. Through collaboration with President's Office, International Programs and several faculty/departments in the Schmidt College many related public programs – lecture, music, poetry readings, film – were presented serving as the University's official Hispanic Heritage month project.

Curiosities: Rick Valicenti + the 21st Century Thirst 2009/2010
Organized with Stephanie Cunningham, professor of art, the exhibition surveys a decade of work by this important designer/design collaborator. Public Program, Poster/Brochure with essay by faculty member.

The Museum Education Program
Student Employment/Training & Community Service

An ongoing program since 2003, the Museum Education Program has trained FAU art students to become part of a student team of educators that provide interactive interpretive tours of University Galleries' exhibitions as well as delivering other arts education services to youth in our community. Most of these services are provided to middle and high school aged children through their schools or after school programs.

Each semester the Museum Education Program focuses upon one of the Galleries' major exhibitions for educational tour training for FAU students enrolled in the Museum Studies and Gallery Practices class. "Training" includes learning educational theories, touring techniques, museum education practices, and exhibition content. Far in advance of these exhibitions student employees and class members develop "Field Trip Guides" designed to aid schoolteachers in integrating gallery visits into their curriculum. These efforts are aided through strong collaboration with an arts education professor from FAU's College of Education.

Each year since 2005 the Museum Education Program has been approval by the School District of Palm Beach County as a Field Experience Provider. For the last two years the School District has invited the Galleries to provide a professional development workshop for all of its high school art teachers before school begins in August. The University Galleries work closely with the Palm Beach County Cultural Council and the School District of Palm Beach County to stay abreast of developments in cultural arts education in Palm Beach County. The University Galleries Director is an active participant in the Cultural Council's Cultural Educators Committee.

University Galleries' student employees are trained to deliver exhibition related arts education services to area schools and for the past four years they have also provided a two day per week studio art program at the Wayne Barton Study Center, an after school program serving at risk youth in Boca Raton's historically African American neighborhood (also known as "Pearl City"). For the last three years the galleries have also collaborated with Boys and Girls clubs in the region to present their annual art and photography exhibitions. In addition to their arts education experiences Galleries' student employees receive valuable career oriented training and experience in a variety of other museum and gallery functions. Several former University Galleries employees have gained employment at area museums and cultural organizations.

Outside Funding

The quality and breadth of University Galleries' programs would not be possible without funding from outside sources. Among others during the report period the Galleries have received grants from:

Florida Dept. of State - Division of Cultural Affairs; Florida Humanities Council; Community Foundation of Palm Beach & Martin Counties; David and Francie Horvitz Foundation; R.A. Ritter Foundation; Michael Kauffman – Julius Kauffman Fellow; Beatrice Cummings Mayer.

School of the Arts

Mission and goals

Research Creative
Instruction
Public Engagement

- Scholars and Artists- national and international presence
- BA, BFA, MA and MFA degrees
- Contributes to the University's Core Mission
- Powerful public engagement

Department of Visual Arts and Art History

16 tenure line faculty

3 instructors

10 adjuncts

764 majors

29 MFAs enrolled

VAAH Faculty Productivity

	Student Credit Hours (SCH)
Undergrad Lower Division	7622
Upper Division	7646
Graduate	461

- Compared to college totals:
  - 9.7% of Undergraduate SCH
  - 6.9% of Graduate SCH

Department of Visual Arts and Art History

Intellectual Foundations course (Art Appreciation)

- Student performance assessed by comprehensive exams:
  - To assess understanding of major artistic movements
  - To assess visual knowledge

Department of Visual Arts and Art History

Assessment of Majors

Students submit portfolios:

- Writing samples
- Evidence of professional development
- Digital portfolio of creative work

Improvements based on Assessment results

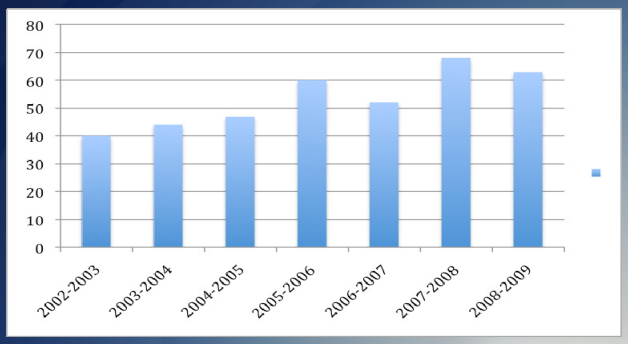
- Critical thinking curriculum
- Core of art program (increased digital technology)
- Teaching of written communication
- Portfolio development

Undergraduate Student Perceptions of Teaching

- Departmental average = 1.9 (scale of 1—5)
- College average = 1.8
- University average = 1.9

Faculty Research/Creative Productivity

VAAH Faculty participation in regional, national, and international juried exhibitions



Faculty Research/Creative Productivity

- Major exhibitions: Frankfurt, Tokyo, Rome, Toronto, London, NYC, Chicago, Atlanta, LA
- Faculty work held in major collections, brings prestige to FAU: MOMA, Tate in UK, Scottish National Museum, National Museum for Women in the Arts, DC
- Major Fellowships and Grants including:
  Howard Foundation,
  Joan Mitchell Foundation Artist Grant

Public Engagement and Service

- Multiple Yearly Student Exhibitions:
  Boca Campus Galleries and Second Ave Studio, Fort Lauderdale
- Public Lectures by visiting artists
- Exhibitions in collaboration with University Galleries

Learning Lab: University Galleries

University Galleries

- Two 2500 square foot galleries in Boca
- 8-10 exhibits yearly
- One full-time director and one half-time assistant
- Annual budget: $147,650 in E&G funds
- Funding from grants: Palm Beach County Culture Center, Florida Division of Cultural Affairs, Other Private donors

Impact on Students

- Training Center for Undergraduates and Graduates interested in arts education and museum management
- Museum education program in collaboration with College of Education
- Outreach to middle and high school community youth:
  - Wayne Barton Center serving at-risk youth
  - Boys and Girls Club
- Professional development workshops for high school art teachers
- Our graduates employed at area museums

Galleries Working with Communities

- **Major Exhibitions: 12-15,000 people visit annually**

  Rebirth After the Holocaust

  (with the Holocaust Education Center)

  Of Rage and Redemption: The Art of Guayasamin

  (with the Ecuadorian Government & multiple FAU units)

- **Collaborations with Local Community Organizations:**

  South Florida Haitian Culture

  (with local high school & community center)

  Picturing Florida

  (with 3 public schools)

  Here is New York: *A Democracy of Photographs*

  (with community & campus-wide effort)

FAU

Department of Music

Department of Music
Instructional Variety

- Ensemble Instruction (Band, Orchestra, Chorus)
- Intensive one-on-one tutorials
- Large lecture-style classes (for non-majors)
- BA, BM, MA in Music
  BA, MA in Commercial Music

Faculty Productivity

- 14 tenure-line faculty, 4 instructors, 20 adjuncts

Student Credit Hours (SCH)

- Lower Division 4907
- Upper Division 6754
- Graduate 566
- Compared to college totals:
  7.4% of undergraduate SCH
  8.5% of graduate SCH

Department of Music
Intellectual Foundations course (History and Appreciation of Music)

- Student performance assessed by:
  - Written examinations
  - Written concert reports
  - Concert attendance requirements

Department of Music
Assessment of Majors

- Series of juried recitals
- Comprehensive written exams
- Written artist's statement

Improvements based on assessment results:

- Establish clearer assessment rubrics
- Increase detail in assessment of verbal competence
- Improve scope of artist's statement
- Expand scope of music history curriculum

Undergraduate Student Perceptions of Teaching

- Departmental average = 1.6 (scale of 1—5)
- College average = 1.8

Faculty Research/Creative Productivity

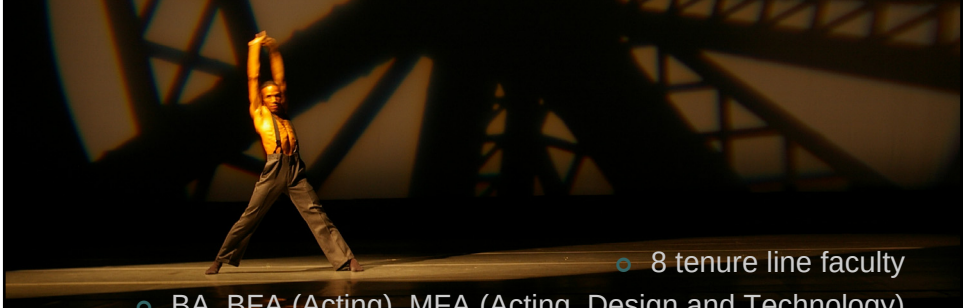
- Performed at prestigious international venues:
  Canada, Belgium, France, the Netherlands, Singapore, Mexico
- Chamber Singers opened the Florida Legislative Session
- Obtained Recent Fulbright
  Payap University, Thailand
- Established FAU Record Label:
  Hoot/Wisdom Recordings

Public Engagement and Service

- 60 annual public performances on and off campus, including:
  B'Nai Torah, Country Club of Boca, Public Library
- Performances at University public events—ceremonial and athletic
- World Premiere Performances of new and commissioned work by living composers, including:
  Libby Larsen, Jeremy Beck, Arthur Weisberg
- PEW Educational Fund grant to teach at-risk students at three Title 1 Schools

Department of Theatre and Dance

- Production program serves as a learning lab for undergrad and graduate students
- Collaborative enterprise: students and faculty work together to create sets and costumes, lighting and sound design, house and property management, and finally, performance art



- 8 tenure line faculty
- BA, BFA (Acting), MFA (Acting, Design and Technology)

Faculty Productivity

	Student Credit Hours (SCH)
Lower Division SCH	3078
Upper Division SCH	1241
Graduate SCH	465

- Compared to College totals:
  - 2.7% of Undergraduate SCH
  - 7% of Graduate SCH
- Only graduate theatre degree in South Florida
- 22 productions yearly
- Perform and direct at local and national levels

Department of Theatre and Dance

Intellectual Foundations courses (Appreciation of Theatre; Appreciation of Dance)

- Student performance assessed by:
  - Written performance reviews
  - Written examinations
  - Written analysis of dramatic works

Department of Theatre and Dance

Assessment of Majors

- Full departmental review of each student's performances
- Academic and artistic tracking and evaluation of each student

Improvements based on assessment results:

- Revamped design/technical curriculum
- Creation of Career Seminar
- 2 new dramatic literature courses

Undergraduate Student Perceptions of Teaching

- Departmental average = 1.6 (scale of 1—5)
- College average = 1.8

Public Engagement and Service

- Summer Repertory: 2-3 stage productions
- Regular season: 4 “mainstage” plays and 3 dance productions; yearly rotate American Realistic Theater, World Theater, Contemporary Theater
- Additional ongoing “second stage” productions

School of the Arts

Total Productivity

	Student Credit Hours	FTE
Lower Division	15,607	390.2
Upper Division	15,641	390.9
Graduate	1,492	46.6

Costs

Salary	$ 3,803,953
OPS	994,589
Operational Expenses	293,968
Total	**$5,092,509**

Challenges

Visual Arts and Art History

- technological upgrades
- physical space and facilities
- staff and faculty to meet student demand

Music

- faculty and staff in key areas
- space and physical resources
- financial support for students

Theatre and Dance

- space to meet student demand
- production budget
- publicity funding

School of the Arts

Humanities and Social Sciences develop the intellect, but the Arts nourish the soul!

In a resource-short environment, faculty and students do a fantastic job of serving the University's mission and achieving its strategic goals in research, creative activity, instruction, and public engagement.

FAU is a richer university because we have these four arts enterprises housed in one School.

Thank you!