

PROGRAM'S PURPOSE & LEARNING GOALS

Program's Purpose

The mission of the theatre department is to provide and maintain:

- 1) a safe emotional and physical environment for students, employees, and our audience;
- 2) an environment with reduced financial stress through scholarships and internships for our students;
- 3) exceptional mentoring & coursework to prepare students for professional work and/or transferring to another academic institution;
- 4) high quality performances for our community's cultural benefit, to entice potential students, to maintain our strong regional reputation, and to build confidence in our students;
- 5) guaranteed "hands-on" opportunities for our students through productions, internships, and coursework;
- 6) clean, comfortable, state-of-the-art facilities & equipment for students to experiment with, and that is available for our community to use; AND
- 7) rigorous and careful recruitment of top quality students that will perpetuate and emulate this mission and the tradition of excellence in the program.

Program's Primary Learning Goals

In keeping with the college-wide Learning Goals, the theatre program desires to foster a holistic curriculum where students can learn to:

- 1) Communicate Competently (Sending and Receiving)
- 2) Retrieve Information
- 3) See Issues From Multiple Perspectives
- 4) Solve Problems
- 5) Develop Life Skills

Review of Suggested Degree Programs of Study

1) AFA Musical Theatre

This program is new since the last program review. In fall of 2001, when a new Director of Theatre was instated, a series of revisions were made in an attempt to more closely align the program to transfer requirements and industry standards. Prior to this, technical theatre components in the program were emphasized over the acting training. Changes were made with this in mind.

During this program review careful thought and research indicates further that there is too much emphasis on dance and still not enough training in acting. (See Appendix A.) The content and required status of the Portfolio course needs reconsideration and a new method of final assessment needs to be developed.

2) AA Musical Theatre

This program was added in 2002 to accommodate the growing number of students and their diverse needs. Students needed more general education courses for their transfer plans, and were unable to commit to the rigorous five-semester AFA program.

Additionally, the AFA Musical Theatre program required students to perform in the dance concert. With increasing numbers of students, opportunities to participate in the dance pieces of the dance concert decreased. Several students were not being selected by the choreographers to perform in their pieces, making them unable to earn that credit, and thus not graduating with an AFA in Musical Theatre, despite their strong skills and academic experience. The AA Degree, while still giving a strong background in dance, requires less dance and provides an alternative to those students who may not be strong dancers but great singers and actors.

3) AFA Technical Theatre

This program was implemented in 2002. It was designed to train students in the theory and practice of construction/maintenance and basic design of theatrical sets, props, lights and sound. In comparing this program to universities that our students transfer to, it has been determined that further changes are needed. Currently, a major component of technical theatre – costumes- is not included in our program. Too much emphasis is being placed on specific design areas and not enough emphasis on general design practices. When these changes are made in course offerings, it will be essential to keep a strong computer proficiency (which is currently taught in the courses that will be phased out). Additional technology is also required to keep students current with other universities and the industry.

4) AA Technical Theatre

This program was implemented in 2003. It has the same objectives as the AFA Technical Theatre program, but has more emphasis in general education and less emphasis in related course work such as Art, Welding, Electronics, etc... The same need for change exists.

5) AA Theatre

In 2002, this degree was reviewed and revised. It was found to have suggested courses that had not been offered for many years. The program was revised to include courses that are currently offered. The addition of a non-musical production to our yearly season also adds viability to this program. Current analysis concludes that this program is virtually inactive, but holds great potential for growing the numbers of students and strengthening the overall program. The review of this program suggests too much musical theatre course work and not enough acting and theatre history. This program should be changed and activated, but can not be pursued until additional full-time faculty are added.

6) One-Year Certificate Technical Theatre

This program was added in 2002. It was designed for the student interested in gaining a year of intensive technical training and going straight into the work force.

Integration of Learning Goals in Courses

Each of the learning goals discussed individually below as it pertains to the three major categories of student training (Technical Theatre, Performing, and Producing) the program encompasses. The courses that fulfill these goals for each category of training are listed.

1) Communicate Competently (sending and receiving)

-**Technical Theatre Artists** – must learn to clearly communicate abstract concepts, intangible designs, unrealized visions and logistical limitation with designers, directors, managers, and performers.

Courses: THEA 1200 Scenographic 1, THEA 2220 Stagecraft, THEA 2150 Stage Management, THEA2230 Stage Lighting, THEA 2125 Beginning Scenic Design, THEA 2615 Sound Design, THEA 2050-2053 Theatre Practice.

-**Performing Artists** – must learn the refined skill of communicating vocally, physically, and psychologically to an audience. They must also learn to collaborate with every theatre artist.

Courses: THEA 1000 Introduction to Theatre, THEA 1110 Beginning Acting, THEA 1110 Acting for Musical Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 1460 Vocal Ensemble, THEA 2160 Stage Makeup, MUSC 1373 Singing for the Actor I, MUSC 1374 Singing for the Actor II, THEA 2050-2053 Theatre Practice, THEA 2370 Summer Theatre, THEA 1030 Written Music Theory I, THEA 1035 Aural Music Theory I, All Dance Classes, and the Technical Theatre Component

-**Theatre Producers (Managers)** - must communicate to pull together the multi-faceted elements of a production and then arrange the financing, facilities, and attendees for the production.

Courses: THEA 1000 Introduction to Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 2050-2053 Theatre Practice, THEA 2150 Stage Management, THEA 2370 Summer Theatre, THEA 2972 Theatre Management Internship

2) Retrieve Information

-**Technical Theatre Artists** – must learn to research and apply textual information and visual images of period, style, genre, technique, and design elements.

Courses: THEA 2220 Stagecraft, THEA 2150 Stage Management, THEA2230 Stage Lighting, THEA 2125 Beginning Scenic Design, THEA 2615 Sound Design, THEA 2050-2053 Theatre Practice.

-Performing Artists – must know where to find performance material, how to research character traits (biological, psychological, and environmental), and analyze complex allographic code (scripts).

Courses: THEA 1000 Introduction to Theatre, THEA 1110 Beginning Acting, THEA 1110 Acting for Musical Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 1460 Vocal Ensemble, THEA 2160 Stage Makeup, MUSC 1373 Singing for the Actor I, MUSC 1374 Singing for the Actor II, THEA 2050-2053 Theatre Practice, THEA 2370 Summer Theatre, THEA 1030 Written Music Theory I, THEA 1035 Aural Music Theory I, MUSC 1290 Class Piano, some Dance Classes, and the Technical Theatre Component

-Theatre Producers (Managers) - must be able to gather information about securing rights to perform a specific play, potential performance spaces, available theatre artists/collaborators, desired audience markets, and funding sources.

Courses: THEA 1000 Introduction to Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 2050-2053 Theatre Practice, THEA 2150 Stage Management, THEA 2370 Summer Theatre, THEA 2972 Theatre Management Internship

3) *See Issues From Multiple Perspectives*

-Technical Theatre Artists – must learn to visualize the perspective of designers, directors, managers and performers in order to create a cohesive unit on stage.

Courses: THEA 1200 Scenographic 1, THEA 2220 Stagecraft, THEA 2150 Stage Management, THEA 2230 Stage Lighting, THEA 2125 Beginning Scenic Design, THEA 2615 Sound Design, THEA 2050-2053 Theatre Practice.

-Performing Artists – must analyze the multiple perspectives of humanity in the process of taking a play from the page to the stage. Creating a character, relationship, and/or story on stage requires multiple historical, biological, physiological, and sociological perspectives.

Courses: THEA 1000 Introduction to Theatre, THEA 1110 Beginning Acting, THEA 1110 Acting for Musical Theatre, THEA 1120 American Musical Theatre History & Literature, MUSC 1373 Singing for the Actor I, MUSC 1374 Singing for the Actor II, All Dance Classes, and the Technical Theatre Component

-Theatre Producers (Managers) - must be able to predict and adapt to society's diversity in order to prepare a production that "speaks" to the community, and in order to draw them into attending the event.

Courses: THEA 1000 Introduction to Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 2050-2053 Theatre Practice, THEA 2150 Stage Management, THEA 2370 Summer Theatre, THEA 2972 Theatre Management Internship

4) Solve Problems

-Technical Theatre Artists –must learn to create solutions to design and implementation challenges that arise from a script, director, or designer.

Courses: THEA 1200 Scenographic 1, THEA 2220 Stagecraft, THEA 2150 Stage Management, THEA 2230 Stage Lighting, THEA 2125 Beginning Scenic Design, THEA 2615 Sound Design, THEA 2050-2053 Theatre Practice.

-Performing Artists – Must adapt to the unpredictability of the components of rehearsal, performance, and everyday life requires performing artists to be expert problem solvers and well-prepared & creative improvisers.

Courses: THEA 1110 Beginning Acting, THEA 1110 Acting for Musical Theatre, MUSC 1373 Singing for the Actor I, MUSC 1374 Singing for the Actor II, THEA 2050-2053 Theatre Practice, THEA 2370 Summer Theatre, All Dance Classes, and the Technical Theatre Component

-Theatre Producers (Managers) –Must here to the ever changing dynamics of finding and/or managing a script, performance venue, personnel, money, and an audience presents a multitude of problems that students must learn to solve.

Courses: THEA 1000 Introduction to Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 2050-2053 Theatre Practice, THEA 2150 Stage Management, THEA 2370 Summer Theatre, THEA 2972 Theatre Management Internship

5) Develop Life Skills

-Technical Theatre Artists – must learn to interact with a variety of volatile personalities, meet deadlines, and become highly organized while maintaining a level of personal peace.

Courses: THEA 1200 Scenographic 1, THEA 2220 Stagecraft, THEA 2150 Stage Management, THEA 2230 Stage Lighting, THEA 2125 Beginning Scenic Design, THEA 2615 Sound Design, THEA 2050-2053 Theatre Practice.

- **Performing Artists** – the skills necessary to create excellent art will teach much about life, but are not enough. Students must learn how to have a successful life while creating their art (i.e. making a living, finding an agent, etc...).

Courses: THEA 1000 Introduction to Theatre, THEA 1110 Beginning Acting, THEA 1110 Acting for Musical Theatre, THEA 1120 American Musical Theatre History & Literature, THEA 2050-2053 Theatre Practice, THEA 2370 Summer Theatre, and all Dance Classes.

-**Theatre Producers (Managers)** – fundamentally are responsible for bridging the audience to the art and then maintaining that “bridge.” Many skills are required in the “bridging” and “maintaining” process that the student must learn (i.e. budgeting, computers, supervising, etc...).

Courses: THEA 1000 Introduction to Theatre, THEA 2050-2053 Theatre Practice, THEA 2150 Stage Management, THEA 2370 Summer Theatre, THEA 2972 Theatre Management Internship

Success at Accomplishing Program’s Purpose and Learning Goals

The program is concerned with accomplishing the Purpose and Learning Goals with five groups of people: students, staff, faculty, local community, and regional community of theatre artists. Success is evident with each group in every Purpose and Learning Goal. Consistent review of these groups, in relation to the Purposes and Goals, leads to steady refinement of the program’s practices. (See the “Limitations” section for a comprehensive list of plans for further improvements.)

Methods of Assessing Accomplishment of Purpose and Goals

Each group of people is assessed differently as described below:

- 1) Students – Frequent interviews are conducted with students wherein specific questions are asked regarding the Purpose and Goals. Group discussions are held periodically to gauge the status of the Purpose and Goals and to improve that status. Students’ processes and products are examined and evaluated in course work and productions. Course evaluations are submitted by the students.
- 2) Staff – Interviews and group discussions are held with our office, theatre, and costume shop staff on a frequent basis. Additionally the projects assigned to the staff are evaluated with careful scrutiny. The product of these students often goes directly to the public. Course evaluations are submitted by some of the interns.
- 3) Faculty – In-class observations are conducted every semester by the Division Chair or Director of Theatre. Post-mortem discussions are held after every

- production to evaluate the level of success. The audience and third party professionals also evaluate the faculty's work.
- 4) **Local Community** – The culmination of every course we teach, every student we mentor, every rehearsal or work call we conduct is manifest in our public performances. The campus community and the local town communities attend these productions. We determine our effectiveness of the Purpose and Goals by the audience's reaction during the performance, our discussions with them after the show, by phone calls, letters, letters to the editor, etc. The number of audience members in attendance at each event is recorded to help determine increases and decreases in their interest in what we do. Occasionally our shows will be reviewed by a local newspaper.
 - 5) **Theatre Community** – The reputation of our program in the regional community of theatre artists is gauged by official third party adjudications (see Appendix B), and unofficial discussions with professionals who attend our productions. Our participation in festivals (Wyoming High School Drama Festival, Utah Theatre Association), and conferences (Rocky Mountain Theatre Association, American College Theatre Conference) help us to compare our practices and products and receive feedback from other experts in the field. Our guest artist program gives us a chance to hear their opinions of our program, students, facilities, etc...

PROGRAM'S ENROLLMENT AND AUDIENCE

Recruiting Efforts

The theatre program has an intense recruiting program. Every year the program does all or most of the following:

- 1) **Wasatch Front Recruiting Trip** – Every high school theatre teacher in the area is contacted by the theatre office staff and given complete information about our program (see "CD ROM" in the "Printed Information" section) and asked if we can visit their classes. The Director of Theatre and a team of 3 or 4 students then visits 10-12 high schools and makes a complete presentation about our college and program. Short performance vignettes are also presented and short workshops are sometimes given. Dean Ken Fitschen has said, "Theatre has been one of the major door openers for WWCC into the Wasatch."
- 2) **Wyoming Drama Festival** – This event attracts 200-300 high school students and their teachers. The Director of Theatre and the Technical Director take a team of 3 or 4 students to this event. Our team sets up and operates a booth at the festival and actively recruits students. The directors adjudicate events and attend scholarship auditions.
- 3) **Utah Theatre Association** – This High School event attracts up to several thousand high school students and their teachers. The directors and a team of students attend this conference, operate a publicity booth, teach workshops, attend auditions, and interview students.
- 4) **Rocky Mountain Theatre Association** – High Schools and Colleges from Wyoming, Utah, Idaho, Montana, and Colorado attend this conference. The

directors conduct workshops and attend auditions. Our program presents performances in the showcases. A display booth is set up.

- 5) **Performance Tour** – Every year the Theatre & Dance program takes a production on tour to high schools in the region. A publicity booth is set up at each performance.
- 6) **Performance Matinees** – Every show produced by the program has at least one matinee. This allows elementary through high school students to visit our facilities, experience our work, and get interested in what we do.
- 7) **Campus Experience** – We invite every recruit individually and many high school classes to come to our campus, attend our classes and productions, eat in our cafeteria, sleep in the dorms, meet our students and faculty, and just experience what it will be like when they choose to come here. We have also experimented with a high school summer internship in conjunction with our summer stock company.

Statistics & Demographics

Year	FTE			Total # of			Total # of Students from:					
	Fall	Spr	Ave.	Students	Males	Females	WY	UT	ID	MT	CO	Other
2001-02	31.92	28.33	30.13	19	5	14	2	10	4	2	0	1
2002-03	48.25	39.25	43.75	33	14	19	4	22	3	2	0	2
2003-04	40.42	??	40.42	29	14	16	6	19	3	1	0	0

The total number of students and their demographic breakdown comes from scholarship recipients only. There were other declared majors not included in these statistics. This data was collected since the first year of the current program director.

Based on existing resources a maximum of 40 students could be accommodated in the theatre program (24 students in musical theatre and 16 students in technical theatre). Currently there is an open door policy in the department and no students are turned away. When current growth trends continue, an enrollment cap will need to be activated unless new adjunct or full-time faculty can be hired.

Significant Changes

- 1) **Increased Enrollment** – The first year listed above was the number of students inherited by the current program director. He had no part in the recruiting of these students. The 2002-03 year was the new director's first year of recruiting. There was a drastic increase. The numbers dropped 2003-04 but remained higher than when the new faculty's tenure began. Maintaining numbers as high as 2002-03 is difficult because the amount of scholarship funding has increased very little (see section in Limitations "Growing Enrollment").
- 2) **New Technical Theatre Program** – This new program (beginning 2002-03) has added a new group of students to our total numbers. Additionally, it has helped retain students as the burden and stress of carrying both performance and technical responsibilities has been greatly diminished.

- 3) **New Internship Program** – In the past, students could be paid employees of the theatre, but they received no credit for it. Through this new program, students receive official proof of their work through the grades on their transcripts and the college earns more FTE.

Potential New Audience

- 1) **Technical Theatre Program** - Still in its infancy, this program has the potential and capacity to grow from the current 10 students to 24 students.
- 2) **Rock Springs & Green River** – For some unknown reason, the local high school theatre programs have not had a good relationship with the college’s theatre program. Efforts are underway to mend broken bridges and actively serve these high school programs.
- 3) **Wyoming Schools** – Our program has very few students from Wyoming. We believe this is largely due to the fact that very few Wyoming high schools produce musical theatre. With the new technical theatre program and the potential non-musical theatre program (see “AA Theatre Program” in this section below) we believe we can attract more Wyoming students. The faculty has plans to establish relationships and a regular workshop schedule with high school theatre programs in our service area.
- 4) **AA Theatre Program** – If this program were revised, activated and promoted, we believe we could draw-in an additional 8-10 students a year. Currently, if a student believes s/he can not sing or dance, s/he do not even consider our programs because there is no active program for non-musical theatre. This program can not be pursued until additional full-time faculty are added.
- 5) **Costume Emphasis** – During our recruiting efforts, one of the most frequently asked questions from technical theatre scholarship candidates is, “Does your Technical Theatre program have a costuming emphasis?” We have an internship and production experience in the area, but no course work or qualified mentoring. With the addition of two courses in our curriculum and a revision of our Stage Craft class, we could have a good costume emphasis to promote. We believe this could draw-in an additional 4 to 6 students per year. This addition could be made with a qualified adjunct faculty member or rolled into the same additional full-time faculty position mentioned in the paragraph above. This emphasis can not be added until such faculty are hired.

Printed Information

- 1) **Catalog** – The suggested programs in the catalog have all been revised and cleaned up. Courses that are inactive have been dropped out of the catalog. Consultations and advising sessions with the students seem to indicate that the material is easy for them to read and helpful. However, the Purpose and Learning Goals of the program are not included in the catalog.
- 2) **CD ROM** – The program hired a professional company to create and produce a high-quality CD ROM for potential students. The information is current, the format engaging, effective and efficient, and the technology state-of-the-art. Prospective and matriculated students alike have evaluated the CD ROM and agree upon its effectiveness. Several other entities reviewed several drafts of the

- project and all of their input was included in each revision. The Purpose and Learning Goals are the central theme of the presentation.
- 3) **Brochures** – Two new brochures have been designed for the program. One is a “Fine Arts” brochure that Music, Art, Theatre and Dance share. It was developed in collaboration with those programs and the Admissions Office. The other is a season brochure advertising our productions and brief information about our program and its Purpose and Goals.
 - 4) **Web Site** – A web site has also been added to our repertoire. It was developed and reviewed by students, staff, faculty, and administrators, going through several drafts to improve its appeal. The students have expressed their approval and it has been an effective recruiting tool. It contains details about our Purpose and Learning Goals.
 - 5) **Display Board** – This equipment is used at booths and presentations when we recruit. The board has recently undergone a complete revision to focus on our Purpose and Learning Goals. The revisions and upgrades will continue until the feedback we are receiving about the board is all positive.

STRENGTHS AND LIMITATIONS

Strengths Implemented Since 2001

- 1) **Revised Purpose and Learning Goals** – As outlined above, these have been revised on paper and implemented in daily operations.
- 2) **Revisions to Programs of Study** - The revisions to the AFA Musical Theatre and the AA Theatre programs have been explained briefly above.
- 3) **Addition of New Programs of Study** – The addition of the AA Musical Theatre, AFA Technical Theatre, AA Technical Theatre, and the One-Year Certificate in Technical Theatre have been explained above.
- 4) **New Technical Theatre Program** – For many years Western’s Theatre program has won awards for technical theatre. A musical theatre student was carrying the load of two students – doing all aspects of performance AND sets, props, building, painting, lighting, sound, and costumes. With a group of technical students to take on much of that work, musical theatre students have been able to concentrate more on their intended field of study, while still getting enough experience with technical theatre to meet levels of expected competencies. Additionally, we now have a program to back the award winning work we have produced.
- 5) **New Faculty Position** – The demands of fulfilling all the responsibilities in the theatre area were too great for one faculty. The Administration and Board approved a new faculty position in the Theatre program. The position was designed to head up the Technical Theatre program, provide technical design and support for productions, and act as the Technical Director for the facility and all events in the facility. While the two positions are still not enough to run the program at an optimum level, this addition has increased the quality of what the theatre program does.
- 6) **Additional Production Added** – To provide the growing numbers of students the opportunity to accomplish the Purposes and Learning Goals of our program, it

- became important for us to add an additional production to our season. We now produce two productions in the Fall, one production, one tour, and one dance concert in the Spring – a total of four productions and one tour. Usually this extra production will be a non-musical production or smaller musical.
- 7) **Visiting Artist Program** - Every year we bring in one guest director and one or two guest designers. We also have periodically had guest artists teach a special workshop. There are several reasons for the addition of this program. First, when we added a production to the season, it added more load on the existing faculty. Even though the work load of this extra production is still heavy for the faculty, the guest artists help to alleviate the weight of the task. Second, this gives our students the opportunity to gain experience with other experts in the field, learning new methodologies, and establishing more connections.
 - 8) **Summer Stock Theatre** – The summer of 2002 was our first attempt at a professional theatre company in the summer. The company produces two or three shows during the summer. This helps to fulfill our Purpose and Learning Goals more thoroughly and throughout the summer sessions. This provides the more advanced students in our program a more advanced theatre opportunity and keeps their skills sharp during the summer months (just as an athletic program would want to keep its athletes in shape).
 - 9) **Internship Program** – 15 to 20 interns are hired by the department every year to help run all program operations. They work in one of three categories: Theatre Office (producer/manager responsibilities), Theatre (events, set, lights, stage, and sound), and Costume.
 - 10) **Increased Enrollment** – As demonstrated above, the growth and potential for growth has increased dramatically.
 - 11) **Theatre Usage Policy Change** – In the past, there have been problems that have arisen as a result of hosting an event in the theatre too close to our own production times. A new policy has been implemented to block outside theatre usage two weeks prior to our opening.
 - 12) **New Materials** – In addition to the new recruiting CD ROM, the brochure, and display board, the department has increased its performance library (reference texts, scripts, scores and libretti) quite drastically.

Limitations

- 1) **Growing Enrollment** – Because of the increase in the number of students we have in our program, and the inevitable continued growth, several limitations are looming:
 - **Overcrowded Classes:** Several of our classes are already exceeding their capacity and second sections have been added. This problem will recur with more frequency as the numbers grow. (See “Faculty Overload” below.)
 - **More Production Opportunities:** In Spring 2003 a fourth production was added to our annual season to accommodate the growth. When the program’s enrollment increases to 55-60 students, a fifth production will need to be added.
 - **Scholarship Money:** Despite the addition of a new Technical Theatre program (the equivalent of a new athletic team) and an increase in our enrollment the special ability grant money we are allocated has not changed accordingly. If we

are to support the continued growth, we will need continued increases in scholarship funding.

- **Diversity:** Though our numbers are growing, they are growing within the same demographics. We need more diversity as we gain more students.
- 2) **Faculty Overload** – Currently the faculty in the Theatre program is made up of two full-time faculty (the Director of Theatre, and the Technical Director) and borrowed time from a faculty member in the Dance program (serving as Costume Coordinator). This faculty is required to carry a load that at most comparable college Theatre programs is done by 5 to 7 full-time faculty. The faculty carries this heavy load every semester, which is partially lightened by the internship program. With the current need to add sections of classes and the future need of adding another production and even more sections of classes, the demands on the faculty will be too great.
- 3) **Facilities-** The following limitations arising with the facilities must be overcome to continue accomplishing the Purpose and Learning Goals of the department.
- **Outgrowing:** Classroom space is already at a shortage. Several classes have been conducted in the lobby of the theatre, in the hallways or other borrowed spaces. The design studio is currently shared with other classes from other programs and damage has occurred to students' projects. The scene shop, costume shop, makeup room and dressing rooms were designed with a small program in mind. The number of students we have and the number of productions we do, already have exceeded what these facilities were designed to handle. For example, often two productions are being worked on at a time in the scene shop. This, in a space that cannot even handle construction demands of one show. For building just one show, we are already forced to use the stage, hallways, and the parking lot for workspace. Another example is the makeup room and dressing rooms. During a show we often have 30 people in the makeup room that was designed for 14 or 15 people. We currently divide into shifts when possible and/or set up makeup stations in the bathroom sink areas. Each of the dressing rooms adequately holds 7 to 9 people. We have 18-20 people trying to use one of those spaces. Dressing in shifts, when possible, and changing in the costume shop or temporarily built changing booths helps as a temporary solution. We are currently at production capacity with two productions a semester. In several years when we need to add a fifth production a new performance space will be needed.
 - **Aging:** The theatre facilities have been well maintained since they were built in 1989. But the original carpet, paint, seats, stage floor, and outittings (curtains, etc.) are still being used. These need renovation.
 - **Safety Concerns:** There are several additions, replacements, and renovations that must occur to prevent injury, illness, and theft in our facility. New doors throughout the facility, new fire curtain, new rigging hardware, safety harness rigging, heated hallways, ventilation during pottery kiln firing, and a solution to the frequent sewer gas leaks are all needed.
 - **Storage:** Currently all Theatre storage areas are filled to capacity, hallways are being used for storage, and thousands of dollars of reusable supplies, props and furniture are discarded after every production because we lack the room to store it. At this time the college is adding more storage in the downtown area, however storage will continue to be limited even with this addition.

- 4) **Equipment-** The following equipment needs should be addressed to maintain the program's Purpose and Learning Goals.
- **Old Technology:** Some of the equipment in the theatre is technology that is rarely, if ever used in the industry anymore. (Sound System Overhaul: speakers, monitors, EQ of entire system, safety harnesses, light boards.)
 - **Replacement of Current Technology:** Some of the equipment in the theatre is considered state-of-the-art or current to industry standards, but has been worn out. (Speakers and monitors, fly system overhaul, shop tools (power drills, sanders, radial arm saw), fire curtain, stage drapes, stage floor, wireless mic packs, some lighting equipment, safety harnesses, guards for power tools)
 - **Additional Items Needed:** There are a few more pieces of equipment needed to complete a fully-equipped laboratory to prepare students for industry. (Intelligent lighting (roboscans, color scrollers), sound equipment, sound studio, functioning design lab (drafting arms, bigger drafting tables, plotter) wireless speakers, mic packs, safety harnesses, panel saw, costume cutting tables and mats, truss system, mini strip lights, computer site licenses.)
- 5) **Programs of Study** – As mentioned above, there are several problems in the programs of study that are currently limiting effectiveness and growth. These programs need revision.
- 6) **Articulation Agreements** – There appear to be no articulation agreements with University Theatre, Musical Theatre, and Technical Theatre programs.
- 7) **Summer Stock Theatre** – While the existence of this program helps to fulfill the Purpose and Learning Goals of the program, it has not drawn the necessary audience to its performances. This has caused the Summer Stock program to not be financially independent. Revamping is needed.
- 8) **Theatre Usage Policy** – Although this faculty has revised the policy (as mentioned above with a blackout period two weeks prior to production), this policy has not been approved through appropriate channels nor has it been posted for public information. Additionally, the current policy needs a revised fee schedule, and clarification on the parameters of technical support available as a “base package,” fees for “extra services,” and staffing minimums for events.
- 9) **Portfolio Course** – The current organization of this course seems to place too much emphasis on providing data for the college, insufficient instruction on preparation of a theatre portfolio, and incomplete assessment of the students work. The course should be made an option (not a requirement) for students, should focus solely on preparation of a professional theatre portfolio, and changed to a one credit course. Additionally, all theatre students, even those not taking the portfolio course, should be assessed (or adjudicated) in some sort of final jury. For general college data collection, the students should attend Assessment Day.
- 10) **Program Review** – The current faculty were not trained upon hiring on what would be needed to complete a program review. Collection of support materials is therefore lacking. The faculty must prepare for the next program review consistently every semester.

Recommendations from Previous Program Review

The current faculty was not aware that there were items recommended in a program review that they should have been working on. However, many of the following items were completed as indicated:

- 1) **“Incorporate the Portfolio class and develop assessment for students completing project.”** This was completed, but further evaluation and revisions have been recommended above.
- 2) **“Develop and employ an assessment instrument to evaluate the Theatre Program’s facilitation of the theatre space for various organizations.”** To the current faculty’s knowledge, this was not done.
- 3) **“Add another production to the WWCC Theatre program performance season which will help to make the season more educational and provide necessary experiences for students.”** The program is now into the second year of having an additional production in the performance season.
- 4) **“Work to creatively solve the problem of varied performance experiences for students.”** The addition of the new production, which will usually be a non-musical play, helps to fill the void of non-musical theatre production. The Director of Theatre has also implemented a planning practice of choosing musicals from various genre and time-periods to ensure students a well-rounded production experience. One musical from each of the following styles will be selected for production every two years: classical (1929-1964); contemporary (1980-present); and children’s theatre.
- 5) **“Move the paraprofessional technical director position to a full-time professional position.”** This was completed as described above with the addition of the Technical Theatre Director position and the corresponding Technical Theatre program.

PLAN FOR IMPROVING ACHIEVEMENT OF PROGRAM’S GOALS

Vision of the Future

We foresee a continual increase in the enrollment of the Musical Theatre and Technical Theatre program. With the activation of the AA Theatre degree (as described above) and the institution of the Costume emphasis in the Technical Theatre program, this increased enrollment will be even greater. To maintain the program’s Purpose and Learning Goals with an ever-increasing enrollment, the Theatre program’s infrastructure must also grow in the following ways:

- 1) **Additional Production Opportunities** – The current three theatrical productions, one dance concert, and one annual tour provide adequate performance opportunities for the number of students we have. As our enrollment increases, the size of these productions will need to increase, reaching a point where they are too big. At this point a fourth theatrical production will need to be added.
- 2) **New Faculty and Paraprofessional Staff** – In order to activate the AA Theatre degree, add a costume emphasis, fix the current problems in the Musical Theatre AA and AFA program, and alleviate the overload on current faculty, a new faculty position will need to be added and some paraprofessional staff hired.

-Costume Designer/Theatre Generalist/Costume Shop Manager – This full-time faculty position is the first priority. This faculty member will be responsible for overseeing a new costume emphasis in the Technical Theatre program. This position would also allow the department to reactivate the AA Theatre program as well as align the AA and AFA Musical Theatre program more closely to transfer universities. This individual would be responsible for designing costumes for the program's four annual productions and for overseeing the construction of the costumes as costume shop manager by supervising and training student workers/interns in their duties and responsibilities in the costume shop. This individual would teach the following courses:

Fall Semester

Costume Construction (3 credits)

Theatre History and Literature (3 credits)

Stage Craft (1 credit – team teaching 1/3 of the course)

Beginning Acting (3 credits – technical theatre majors and non-majors)

Theatre Practice (3 credits – section 3 costume students)

Technical Theatre Internship (2 credits – costume shop internship)

Spring Semester

Costume Design (3 credits)

Intro to Theatre (3 credits)

Stage Makeup (2 credits – section one)

Stage Makeup (2 credits – section two)

Theatre Practice (3 credits – section 3 costume students)

Technical Theatre Internship (2 credits – costume shop)

-Assistant Technical Director/Theatre Foreman – This would be a 20-30 hour a week job responsible for supervising the technical crew in production and event preparation and assisting the full-time Technical Director in his/her responsibilities. This position would be our second priority.

-Theatre Office Administrative Assistant – This too would be 20-30 hour a week job responsible for supervising the theatre office staff and assisting the Theatre Program Director in all producer and administrative responsibilities.

- 3) **Facility Expansion** – To combat the problem of outgrowing our physical space as described in the “Limitations” section above and as the problem will be exacerbated by continued growth, our facility will need expansion. A new versatile black box theatre/rehearsal studio will need to be built with an expanded scene shop, costume shop, and additional dressing rooms and makeup rooms added. The other related issues of classroom space, a design studio, and storage will need equal attention too.

In summary, by the time the next program review occurs we foresee an activated AA Theatre degree (with an additional 8-10 students), an added Costume Emphasis (with an additional 4-6 students), a thriving Technical Theatre program (at about 18-20 students) and capped enrollment in the Musical Theatre program (at around 27-30 students) for a combined student enrollment of 57-66 students. Additionally, by next program review, there would be a new faculty position and two paraprofessionals on staff. And finally,

classroom space, design studio, and storage problems would all be resolved with temporary solutions while plans would be well underway for permanent solutions and an additional theatre/studio and expanded backstage support facilities as described above.

Action Plan for Reducing Existing Limitations

1) Growing Enrollment

-Task or Action: To increase: the number of sections offered for overcrowded classes; the number of production opportunities; the amount of scholarship money; and the amount of diversity amongst the student enrollment.

-Funding: The cost of additional sections of courses would depend on the course. An additional production would cost approximately \$5,000 per year. An increase of \$17,000 is needed to support our scholarship program with annual increases thereafter. Increasing diversity will not require additional funding.

-Consequences: If this action is not taken we will have students not able to get into classes they need for graduation. Students will not be cast in productions and not get that hands-on experience integral to our mission and goals. The numbers of students enrolling in the program will drop drastically. FTE will be affected negatively.

-Timeline: The time frame for these events will be periodic throughout the upcoming years. There is already the need to add several sections of courses. When the program increases in size, this will need to happen more frequently. When the program reaches an enrollment of about 55 students we'll need to add a fifth production.

2) Faculty Overload

-Task or Action: To hire a new full-time faculty member, two part-time paraprofessional positions and frequent guest artists.

-Funding: Approximately \$48,000

-Consequences: If these positions are not added the faculty will not be able to teach extra sections of courses, provide adequate production experiences for the students, or teach the new courses that need to be added to improve the existing programs.

-Timeline: The new full-time position we'll need to be in place by Fall of 2005. The Assistant Technical Director/Theatre Foreman will need to be in place by Fall of 2006 and the Theatre Office Administrative Assistant will need to be in place by Fall of 2007.

3) Facilities

-Task or Action: To acquire temporary space while planning for major facility expansion, to renovate the existing facility, and to resolve safety concerns.

-Funding: Ultimately several million dollars.

-Consequences: If the facility is not expanded the student enrollment and student opportunities will have to be decreased. If the facility is not renovated, it will become an unattractive place. If safety issues are not resolved injuries, theft and lawsuits will occur.

-Timeline: Temporary space needs to be acquired immediately. Renovations and safety concerns need to be resolved by Fall of 2006. Plans for facility expansion need to be complete by Fall of 2009. The expansion should be complete by Fall 2011.

4) Equipment

-Task or Action: To acquire needed equipment.

-Funding: \$70,000

-Consequences: The program will not be able to keep up with the industry, compete with other colleges, and fulfill to its fullest the Mission and Goals if the equipment is not acquired.

-Timeline: This will be an annual process.

5) Programs of Study

-Task or Action: To revise the current programs as indicated above in “Review of Suggested Degree Programs of Study.”

-Funding: There will be no cost.

-Consequences: If the programs are not revised, then students will not be as prepared as they should be for industry or transfer.

-Timeline: Since these revisions are contingent upon the addition of a new full-time faculty position the deadline will need to coincide. The preferred time of completion would be by Fall of 2005.

6) Articulation Agreements

-Task or Action: To establish articulation agreements with regional universities in Theatre, Musical Theatre, and Technical Theatre programs.

-Funding: There will be nominal postage, supply, and travel costs. No additional funding will be requested.

-Consequences: There will not be any major set back if this is not accomplished, but when it's done students will have much smoother transfers.

-Timeline: After the revisions are made to the programs, we will pursue articulation agreements. Preferably completed by the end of Spring 2006.

7) Summer Stock Theatre

-Task or Action: To revamp the Summer Stock Theatre Program.

-Funding: New funding sources will be found and/or a way will be developed for the program to be self-supporting. SBOCES has been discussed as a possible source of complete funding.

-Consequences: If the Summer Stock Theatre program is not allowed to survive, then the theatre program will lose an important opportunity to fulfill its mission with the elite students who need this special challenge. The theatre program would also lose some of its recruiting abilities.

-Timeline: Annual experimentation is required until we figure out the best model.

8) Theatre Usage Policy

-Task or Action: To revise fee schedule, clarify parameters of technical support available as “base package,” and establish fees for “extra services.” Then we need to seek approval for these and the revised policy for blackout period two weeks prior to production. After approval is granted we need to publicize these new policies.

-Funding: No funding required.

-Consequences: Completion of these tasks will insure smoother operations.

-Timeline: Completion expected by the end of Fall 2005.

9) Portfolio Course

-Task or Action: To revise portfolio class as specified above (under “Limitations,” implement a new jury procedure for assessment and require attendance of college-wide assessment day.)

-Funding: This will not cost any additional funds.

-Consequences: The students are not getting proper portfolio training. This would correct that problem and open up more time in our busy students’ schedules.

-Timeline: Completed by Spring of 2005.

10) Program Review

-Task or Action: To prepare for the next program review consistently throughout the next few years.

-Funding: Additional funds will be allocated from existing budgets to help pay for the increase in the number of third party evaluations we’ll request for our productions.

-Consequences: If this is not done, the supporting material for the next program review will be similar to this year’s.

-Timeline: Continuous.

Appendix A**Musical Theatre Program
Comparison of Dance and Acting**

The following table compares the number of dance classes & credits and the number of acting classes & credits required by each of the major musical theatre programs in the region with what we require at Western. Please note that Western's AFA degree requires more dance in two years than every other institution requires in four years. Also note that our AFA and AA degrees require less acting in the first two years of training than all but one of the other institutions.

College Name	# of Dance Classes (4 Year Totals)	# of Dance Credits (4 Year Totals)	# of Acting Classes (in first 2 years)	# of Acting Credits (in first 2 years)
Weber State	8	8	3	9
Mesa State	10	15	2	6
North Colorado	7	16	3	9
Brigham Young	13	18	3	8
	(2 Year Totals)	(2 Year Totals)		
Western Wyoming AFA Degree	16	21	2	6
Western Wyoming AA Degree	8	8	2	6

Summary: The motivation for this study came from assessment of our student's acting abilities upon completion of our program. There is a noticeable weakness in the acting area. The AFA program is currently an 80 credit hour program. Adding a 3 credit acting class to this load is unreasonable. So we began looking for what we could cut back on. This study verified our suspicion about not having enough acting and concluded that our dance requirements could safely be reduced.

Appendix B

Adjudication of
Western Wyoming College Theatre Department's
Production of
Crazy for You

Submitted by
Michael Myers

Western Wyoming College's Theatre Department specializes in musical theatre performance, and after watching its production of *Crazy For You*, I can say with assurance that it is very strong in this area. The students are receiving excellent training and doing commendable work. Although the script is slight—merely a contrived excuse to loosely tie together one musical number after another—the production was carried off with aplomb. And the audience's laughter, applause, and cheers indicated that it was well-received by all who saw it.

The show's six sets present a challenge for the set designer, a challenge which Amy Critchfield capably met. Each locale was clearly and logically represented. I appreciated the way she used the stage space, frequently supplying several levels for the actors to play on. The numerous scene changes were handled with surprising speed and efficiency. When short scenes were played in front of the curtain as scene changes were taking place, there was a lot of distracting noise, but this was unavoidable. A design choice that stood out for me was the lowering of an electric to serve as the lights of Zengler's Theatre. I also enjoyed the neon lights of Broadway. The contrast between New York and Deadrock was made very clear. The set I was most impressed with was

that of the Gaiety Theatre. The positioning of the “stage” on stage left and the “lobby” down left lent itself to the action very well. I also liked the breakaway rail in the saloon.

The lighting, also designed by Amy Critchfield, was handled skillfully as well. I was distracted by the follow spots and unmotivated light cues used in many musical numbers, but the generally warm light was appropriate for a musical comedy. Visibility was fine; there were no distracting shadows, and cues were executed smoothly. The sound cues, designed by Nate Lundquist and James Larsen, were also well-done. Deidre MacDonald’s costumes were colorful, attractive, and helped to establish characters. I was particularly impressed by the costumes for the Fodors and all the matching chorus girl outfits.

The actors were energetic, enthusiastic, and worked as an ensemble. They shared a common understanding of the piece’s style. Overall, the performances were honest. Although I occasionally lost lines spoken by ensemble players, the principal actors had generally good projection and enunciation. The singing and dancing were uniformly strong. Vocal Director Dana Shearer did fine work with her singers. Nancy Lee was not convincing as Bobby’s mother. The actors who comprised the Cowboy Trio—with their contrasting body types—were funny and sang well together. Melvin Shambry was always “in the moment.” Nathan Lundquist and Babette Holtman, as Eugene and Patricia Fodor, created sharply-drawn comic characters. Kyle Allred was effective as Bela Zangler, particularly in the “double” scene. Erik Stevens, a very confident performer, created a clearly-defined Lank. Shelley Leatham, as Irene, never had a moment in which her objectives were not clear. She acts with her whole body, and every movement was graceful, clean, and clear. As Polly, Hayley Pace sang and danced well, but I was not

always convinced by her acting. Underneath her hard exterior we need to see a warmth and charm that wasn't there. It was hard to believe that Bobby would fall for her.

Clayton Barney was excellent as Bobby. He had an easy, unforced charm and naturalness. I loved the scene in which he read the telegram from his mother. He made it funny without playing for laughs. His dancing is exceptionally fine and he has a very pleasant singing voice. I particularly enjoyed his "They Can't Take That Away From Me."

Western Wyoming College is indeed fortunate to have a director-choreographer as skilled and knowledgeable as Jamie Young. His choreography is varied, creative, and clever. He really challenges his performers. Scene after scene contained a big, complex, highly-polished production number. I was particularly impressed by "Stiff Upper Lip," in which the characters build a stack of furniture and then dance on it and, of course, "I Got Rhythm," in which--among many other feats--the performers dance on barrels. I had trouble following some plot points. For example, I never understood why Polly thought Bobby had come to close her theatre or why Zengler showed up in Deadrock, but this may be the fault of the script, which does not put much emphasis on plot clarification. Mr. Young's blocking throughout was clean and coherent. He has a talent for creating attractive, balanced stage pictures. The saloon fight was staged in just the right style—not so realistic or violent as to cause us concern. My favorite scene was the "What Causes That?" number in which Zengler and Bobby as Zengler precisely mirror each other's movements. I was impressed by how much they looked and moved like each other. The pace throughout was brisk.

While a tap dance musical is not my favorite form of theatre, I appreciate how challenging it is to pull off successfully. This production was carefully conceived and skillfully carried out. It provided always enjoyable--and sometimes dazzling--entertainment for its audiences and an outstanding learning experience for its young performers.