



COLLEGE OF ARTS AND SCIENCES

Performing Arts Department

Self- Study

Campus Visit
April 1-3, 2009

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I. MISSION AND HISTORY

A. Mission

As a department of Performing Arts, with a major in Performing Arts and Social Justice, we are committed to providing structures, curriculum, activities and productions that acknowledge, explore and seek to redress injustice within our university, community, and larger society. Social justice entails: (1) an acknowledgment of the existence of inequalities and oppression within our society and (2) a personal commitment to the eradication of all forms of injustice.

Our goal is to develop students with a high level of technical expertise within their artistic craft, a critical understanding of injustice, and a commitment to create performances to address relevant social issues. As a department, we seek to continually forge dialogues amongst various communities, to make clear the connections between art making, social identities and social (in)justice, and to encourage our students to create effective alliances that empower those who are silenced.

Through our mission and values, the USF department of Performing Arts will model and continuously encourage our students to achieve the highest levels of quality in their craft while working towards a more humane and just society.

The department's mission is completely aligned with the University's. Unlike performing arts programs that place their main emphasis on "self-expression," our program focuses on the development of the whole individual, the interpersonal web that sustains self and relationships, and the expression of creative work in a community-based context. We strive to offer the knowledge and skills that will educate our students to become better persons, not just better artists. As a program, we are dedicated to embracing and representing, in our curriculum and in our stages, the broad diversity of human identities, experiences and resources present in our University, our Bay Area Community, and beyond our borders.

The department is structured to support its mission by means of work in the classroom, the studio, the performance space, and also through work with communities in off-campus venues. Our production calendar is conceived with our mission as its focal guiding principle. Presenting student work ranging from (but not limited to) original choreography and socially relevant music concerts, to contemporary adaptations of

classical theater and original ensemble pieces, our performance work is central to integrating our academic curriculum with the creative process, and embodying it as social practice in conversation with an audience.

B. History

This being the Performing Arts Department's first Academic Program Review, we felt the need to address its history prior to the last five years.

History before 1999:

Proposals and planning for a new Major in Performing Arts were created after Tom Lucas S.J. PhD, had come to the university in 1995 at the request of the Dean of Arts and Sciences, to explore options for developing programs in the Fine (Visual) and Performing Arts at USF. While Fr. Lucas focused on the visual arts program, he also worked with theater faculty Rick Davis and Paula Campbell, and Kathi Gallagher, the Dance Program Director, to look into the creation of a Performing Arts program.

Until this time, theater classes were housed in the Communication Arts Department. However, theater performances were produced outside the department: the Classical Theater Company (1994-2000) directed by faculty, funded by the Dean, and the College Players, a long time student performing group funded by the Associated Students. Dance was housed in, and supported by the Exercise Sport Science/PE Department. For thirty years, dance had had an active program with well enrolled classes, a concert series each semester for both faculty and student choreography, and ongoing guest artist master classes. The dance faculty also choreographed for the College Players.

The Board of Trustees approved the Department of Fine and Performing Arts, and the founding full time faculty, Rick Davis and Kathi Gallagher, generated a Performing Arts Major curriculum proposal. Fr. Lucas formed a Performing Arts Task Force, which included other disciplines at USF and professors in the arts from other campuses. The Task Force recommended the establishment of a Performing Arts Major that would

incorporate dance and theater courses with a strongly focused social justice orientation, which would reflect the Jesuit mission at USF. The program's goal was to form a generation of performers and involved citizens whose profound contact with concrete issues in a complex urban setting would make them positive agents for change, passionate and compassionate artists, workers and neighbors.

From the fall of 1999 to the present:

The Performing Arts Major was implemented in the fall of 1999, as part of the Department of Fine and Performing Arts. It saw its first graduates in May 2003.

Three more full time faculty were hired in 2000: two Theater faculty for the Performing Arts Major, Roberto Gutierrez Varea and Peter Novak (who started in the fall of 2001), and one Music faculty, Alexandra Amati-Camperi, to implement a Music minor.

In 2001, the Performing Arts Major was renamed Performing Arts and Social Justice (PASJ) Major to reflect its original social justice mission. Beginning Fall 2004, the Fine and Performing Arts Department was formally divided into two distinct departments: the Performing Arts Department and the Visual Arts Department.

With the retirement of Prof. Davis in June 2005, the Department had four full time faculty: two in theater, one in dance and one in music. The department continued to offer a PASJ major with a concentration in dance or theater, and a minor in music. By then there had also been added minors in dance, theater, and an interdisciplinary minor in performing arts. The department supports all of these programs to this day.

The Department of Performing Arts, as all performance-based academic programs, produces a full season of music, dance and theater. To that effect, our full-time staff divides its focus between administrative and producing responsibilities.

In spite of the department's young age, the university's restructuring of facilities and the building campaigns of recent years have heavily impacted its history. Since 2004 we have lost the Gill Studio Theater, along with its technical shop and storage in old Campion

Hall, and the Dance Ballroom Studio and Auditorium in Lone Mountain. Three out of these four spaces have been replaced by the new Koret Dance Studio, the new tech. shop in Lone Mountain, and by the Studio Theater in Lone Mountain. Offices related to the Ballroom and Gill spaces, as well as the main faculty and staff offices in Lone Mountain were also lost. As a result, in 2005 our offices were moved temporarily to a trailer adjacent to the Lone Mountain building. We are still looking for our own permanent office spaces, and our classrooms, performance venues and offices continue to be scattered throughout campus between Koret, Lone Mountain, the School of Education Building and the Lone Mountain Trailer.

By virtue of being home to programs in dance, music and theater, the department of Performing Arts has an inherently interdisciplinary identity. While being a part of the Fine and then Visual and Performing Arts Department, our faculty engaged in interdisciplinary projects, course offerings, and special seminars such as the Davies Forum with Visual Arts faculty, in particular in the area of arts-in-community. Presently, faculty in the department teach concurrently in the Latin American Studies Program (Amati-Camperi, Gutiérrez Varea and Rivera), Studies Abroad Program (Dowling, Gutiérrez Varea, and Rivera), and the Saint Ignatius Institute (Amati-Camperi). Prof. Dowling's dance program in Peru is the result of a collaboration with the Computer Science Program. In addition, the department offers courses in the Asian American Studies program, and has offered courses co-taught with faculty in Theology and Religious Studies. Prof. Gutiérrez Varea also serves on the board of the Latin@-Chican@ minor program and of the Center for Latino Studies in the Americas (CELASA), and Alexandra Amati-Camperi in the Gender Studies Program.

There are a number of issues which have affected the department's morale: the loss of several original spaces, the replacement of only some of these, uncertainty related to our permanent offices, lack of adequate facilities in dance and theater, and the absence of dedicated spaces for the practice of music. Other issues bearing on the working atmosphere in the department relate to our dependence on a large adjunct pool to teach not only general electives, but also required major courses. On the positive side, with the

hiring of a Production Manager, we are beginning to address serious issues related to production and scheduling, which had not been centralized until the current year. Our adjuncts are highly dedicated faculty, who in most cases, sustain a career as part of the thriving Bay Area arts community. In spite of the drawbacks, faculty and staff feel part of the creation of a unique groundbreaking program, and collegiality and enthusiasm have been positive and high.

Present Eight Full-time Faculty:

Tenured (date indicates the year of hire):

1968 Kathi Gallagher (dance) - planned retirement June 2009

2000 Alexandra Amati-Camperi (music)

2000 Roberto Varea (theater)

2000/01 Peter Novak (theater, summer 2007 suspended teaching duties to serve as Associate Dean in College of A&S)

Not as yet Tenured:

2006 Amie Dowling (dance - tenure track)

2007 Christine Young (theater - tenure track)

2007 Francesca Rivera (music - term)

2007 Gabe Maxson (technical theater and production - term)

Present Full time Staff:

2003 David Pangaro – Director of Presentation Theater and Adjunct Professor
At USF since 1984 - formerly Tech Dir. Gill Theater & Lone Mountain Studio Theater (LMST)

2004 Ellen Maloney – Department Program Assistant (third assistant since 2000)

2008 James Mulligan – Technical Director of LMST

2008 Gabe Maxson – Production Coordinator (as well as faculty term -see above)

Past Full time Faculty:

1970-2005 Richard Davis (theater - tenure track – retired June 2005)

1999 Fall David Catanzarite (theater - tenure track- served only one semester)

2005-2008 Shawan Worsley (cultural studies - tenure track)

2006-2008 Radmar Jao (theater- assigned temporarily as part of education as a Jesuit)

2007-2008 Ken Sonkin (theater - term)

2007-2008 Florian Konzetti (music - term)

Past Full time Staff in PA:

2005-2006 Darren Hochstedler- Presentation Theater Facilities/ Tech Director

2006-2008 Sheila Bosco (Facilities Director – both Presentation and LMST)

C. Goals

The goals of the department are based on our strong conviction that the Performing Arts play a critical role in developing a full person, and a more humane and just world. We invoked the quote by German choreographer Pina Bausch “Not how people move, but what moves them,” as exemplary of our goal not to engage on the study and mastery of “form” without developing an understanding of the reasons which drive communities and individual artists to creatively embody identity, themes, and questions central to their life, place and times. Students who complete the BA in PASJ will:

1. Gain a historical foundation of the Performing Arts (Music, Theater, and Dance) and associated performance theories, from the classics to contemporary community practices within a context of cultural diversity.
2. Develop technical and conceptual skills related to the practice of their craft while engaging in both individual and collaborative approaches to the artistic process.
3. Gain a foundation in the theory and practical skills involved in community based artistic work and how this form of artistic engagement contributes to a more inclusive and just society.

Learning Outcomes:

- 1a. Students will identify, classify, and analyze the main historical periods of western Performing Arts in a context of social engagement.
- 1b. Students will identify, classify, and analyze diverse cultural traditions that inform their craft, in a context of community engagement.
- 2a. Students will demonstrate practical knowledge of the fundamental principles

and components involved in the practice of their craft.

- 2b. Students will identify and compare different methodologies involved in the staging and public expression of pre-existing performance works.
- 2c. Students will identify and compare different processes involved in the creation and public expression of original ensemble-based performance work.
- 2d. Students will evaluate and critique performance works (their own or others') orally and in writing, and participate in constructive critical discussion of such works.
- 3a. Students will engage with community members through performance work, with an understanding of the ethical collaborative methods employed by performance artists with the communities that they serve.
- 3b. Students will identify, classify, and analyze the structural, social, and cultural elements of performance present in community-formation.
- 3c. Students will research, develop and perform a community-based stage work addressing social justice issues.

The department of Performing Arts is committed to creating a learning and creative environment that honors and celebrates diversity among faculty, staff, and students in all forms of engagement. It fosters the development of a diverse curriculum, inclusive of cultural difference, through course offerings, perspectives represented in individual courses, as well as in its performance programming. The latter in particular, is central to our mission, since it literally represents the embodiment of the diversity that we seek to represent, not only in terms of identity (such as gender, ethnicity or age), but also of approaches to creative performance work. While we are proud of the representation of diversity among our guest artists and our adjunct faculty, we are aware that we have much work ahead of ourselves in building a more diverse *full-time* faculty and staff. While diversity among our student population has increased, we lag behind the university's ethnic diversity demographics. We are mindful of the obstacles that we face in attracting students of color to our department, in particular due to the lack of scholarships or programs to financially support their presence in a major in the arts.

II. CURRICULUM

A. General

The department is home to five programs in performing arts. A Bachelor of Arts Major in Performing Arts and Social Justice (48-unit program), where students can choose a concentration in either Theater or Dance, and four Bachelor of Arts minors (20-unit programs) in Dance, Music, Theater, and Performing Arts. Our curriculum requires that students take Service Learning courses in the PASJ major, and can elect to take Cultural Diversity courses from within the PASJ major, and the Music, Theater and Performing Arts minors.

A feature that particularly distinguishes Performing Arts departments in colleges and universities is their dual nature as both academic and artistic production programs. While there is an overlap between the two areas, each requires a particular set of skills, staff, facilities and logistical support.

Academic Program

The most significant feature of our academic program lays clearly on its approach to integrate social justice principles into its curriculum and productions. While individual faculty, or department areas in other institutions do engage with performance and social justice issues, to our knowledge, we are the only undergraduate performing arts program in the country completely structured to support this focus as its core mission. Another important feature of our program is its lower-division interdisciplinary emphasis, requiring majors to take two courses on each area of concentration (two in theater, and two in dance), plus one course in music. Finally, our program features a yearlong capstone course, “Company” (I and II), which is based on community engagement, service learning, and on the development of original work.

Our curriculum focuses on three major areas, through technique-based, survey-based, and community-based classes. Examples of courses centered on technique or craft, are “Acting I,” “Dance Exploration” and “Voice for Performance.” “Dramatic Literature”

and “Music for Performance” are representative of our survey-based courses, and finally, “Performance and Community Exchange,” and “Theater & Culture: Latin/o America,” are examples of courses based on community engagement. While social justice themes cut through the curriculum, even in craft-based courses (discussing how social class or cultural identity impacts the way we speak, or move, for example), the curriculum has evolved to identify a social justice or “PASJ core” of courses, such as “Performance and Social History” and “Performance and Community Exchange.”

Our community-based curriculum deserves special mention. All majors must take these courses whether their concentration is on Theater or Dance. Our aforementioned capstone courses, “Company I and II,” result in the development of an original performance work based on our students’ immersion with an underrepresented community in San Francisco (currently our students are conducting work with communities in the Tenderloin neighborhood, and with inmates in the San Francisco County Jail). It should be noted that we are revising our curriculum since before our work on the Academic Program Review, to strengthen both the social justice and community-based thread of courses. Parallel to our program’s Self Study, we are developing a new curriculum where community-based course work will be strengthened to better prepare our students for more meaningful and ethical community interactions towards program’s end. Finally, another important feature of our curriculum in-progress is the development of a third PASJ Major concentration on Music.

In performance, “form” results from the need to find expressive languages to “content” and is integrated with it. By extension, we see the Performing Arts as major contributors to any society’s cultural production, and as such, inseparable from the issues and events that most affect it. Consistent with this approach to form, the curriculum pays attention to ensemble techniques and the development of original work. The “Company” course has been conceived around the idea of ensemble-based, “collective creation” processes. We have to continue to develop this area of the curriculum, and we see ourselves in need of strengthening our ensemble-based courses in preparation for the capstone course, in the Theater concentration in particular.

Production Program

The production program is the laboratory for the curriculum, where practice and theory are inextricably linked. We believe that Theater and Dance are best taught and learned in this environment. The stage is essentially a place for experimentation, for modeling human interaction, and for exploration of different techniques, methodologies, and manners of expression. In keeping with this experiential, creative approach to our disciplines, we have created a program that has production at the center of its curriculum.

Students' exposure to and training in production methodologies and technical skills are an integral part of the curriculum. To this end, we aim to provide students with the knowledge, experience and vocabulary necessary to produce their own work. While we do not have a comprehensive “tech-track”, we provide specific guidance and curricular support to individual students who demonstrate interest in performance production and technical theater.

As in the sciences, productions are our laboratory. As a companion to most departmental courses it provides a richer understanding of each discipline by:

1. Requiring and focusing the active participation of beginning students in the creation of a wide variety of professionally led theater, music and dance work
2. Providing the resources and incentives for more advanced students to create their own performance work

Just as the scientist does not tell the beginning student of physics to go to the lab and experiment on her own, a careful introduction to the processes of experimentation, to the workings of the tools of the trade, and the facilities, is required before the students' creativity can be unleashed. However, for us, technical skill is not an end in itself but central to the collaborative process. In dance, for example, the mastery of technique and its progression is carefully sequenced in each student's progress in the production program. We explain systems and procedures, the proper use of tools, and the

interdependence all the parts of a production. In these contexts, physical safety is stressed.

Interpersonal ethics are also underscored, because in theater and dance “the laboratory” model includes other people. Collaboration is always essential in the creation of performance work: an actor and director work together to hone performance from a playwright’s text, a choreographer and designer exchange visual and spatial ideas to make an original piece. The variety of artistic connections between theater and dance workers in the course of making art is almost endless. But even in its simplest form –an improvised one-person show performed without scenery or staging– the performance artist brings a wealth of previous interactions with peers and masters, and ultimately, the collaboration between audience and performer is inevitable.

Production season

Two principal approaches characterize the department’s production program. First, to present students with the opportunity to create their own work (students occupy many of the crucial directorial and design positions in each year’s productions); second, to create an environment of apprenticeship, where students have the opportunity to work with and observe faculty directors, choreographers, performance makers and designers. In the latter, work is not student initiated. The appropriate balance between these two approaches changes from year to year, based on such factors as faculty leaves, occasional unusual performance opportunities, and senior project obligations.

The department produces a minimum of six “mainstage” events each academic year (2 theater, 2 dance and 2 music) in addition to multiple student performances and presentations of guest artists and companies, for a total, on average, of eighteen to twenty individually produced events yearly. All of these events are produced and/or overseen by full-time faculty and staff, and represent a major part of our workload. Three levels of performances can be discerned:

Workshop In Dance / Theater, Music Productions

Large scale plays, dances, performance pieces and music concerts with medium to large casts, complex technical production and large budgets. Such productions are usually directed and designed by faculty, although advanced students often direct and design these large scale productions in their senior year, for the “Company” capstone performance. These productions are necessarily collaborative. It is common for faculty and student to work as designer and director, stage manager and producer. Such projects usually happen in Presentation Theater and the Studio Theater. These productions usually run three to eight nights.

Cabarets

Lower production level plays and performance pieces with smaller casts, minimal technical production elements, and smaller budgets. Such performances have access to production through a proposal submission process. In such productions students usually often fill all the creative functions. On occasion, a faculty member will produce a work in this context emphasizing the experimental process and minimizing the production values. These pieces are performed in the Studio Theater or in Presentation Theater with the playing area re-configured with audience and performers both on stage, or in an alternative spaces or site-specific locations on campus.

Course Performances

Each year the department also presents several studio performances, which are integral to advanced courses. The focus of these performances is on the issues raised by the course, making minimal demands on the overall production program.

Administration of the production program

The activities of the production program are supervised by the director or choreographer (D/C) of each specific production, in the case of our “mainstage,” and by the *Production Manager* (PM). The PM is a member of the faculty with the broadest view of the entire production program and who is therefore the most appropriate person to manage the occasional conflating needs of individual productions.

The PM and D/C are responsible for:

1. Assigning students, staff, faculty and outside contractors / guest artists to major production positions. Such positions specifically include designers, stage managers and other technical coordinators. Assignments are based on the assessment of:
 - a. ability to fulfill requirements of the positions;
 - b. appropriateness of the assignment to student's educational goals;
 - c. appropriateness of shared work volume between students and staff.
2. Supervising the work of the professional staff and indirectly through them, of the department paid employees;
3. Preparing and managing the production budget with the Department's Chair, and the assistance of the producer of the performance;
4. Preparing and managing the production calendar;

In all of these activities the PM and D/C are responsible to the faculty of the dept. which functions in reviewing the season as a whole.

Majors, Double Majors, and Minors

The PASJ Major has averaged 44 majors per year for the last five years. Of these, an average of 6 students are double-majors.

The Music Minor: averages 55 students per academic year, and typically 3-5 of those are also PASJ majors (as of Fall 08, Music has 60 minors, 5 of whom are also PASJ majors).

The Dance Minor averages 30 minors per academic year, typically 3 of those are PASJ majors.

The Theater Minor averages 8 minors per academic year, and the Performing Arts Minor averages 5 students per academic year.

The department has graduated a total of 53 majors in the last five years.

Of these, we have graduated 43 PASJ Majors with a Theater Concentration, and 10 PASJ Majors with Dance Concentration.

Curricular Development

Given the uniqueness of our program, our department's faculty has engaged in the development of the curriculum without a comparable undergraduate model from other institutions. Since 1999, we have undergone one major curriculum revision in 2004, and are currently undergoing the most profound revision since the department's creation.

Curriculum is determined following the mission, goals and outcomes outlined above. Courses are developed within the aforementioned framework, in dialogue with other faculty, under the supervision of area coordinators in Dance, Theater and Music, and finally, of the department's chair. There is an ongoing conversation related to curriculum during our weekly meetings, but primarily, curriculum discussions occur in the context of retreats. Department faculty have conducted an on-going series of such retreats, numbering in about 6 since the past 7 years. Some of these have lasted for two or three days. These are some of our guidelines:

- coverage of areas related to skills/craft; survey; and performance/production
- coverage of areas related to social justice in performance
- coverage of areas related to the creation of original performance works
- coverage of areas related to community engagement
- coverage of areas related to interdisciplinary work
- coverage of areas related to CORE, Cultural Diversity (CD), and Service Learning (SL)

The Department of Performing Arts offers an average of eight CORE F courses and one CORE C1 course every semester, totaling an average of seventeen sections. Some of these courses such as "Asian-American Performance & Culture" include majors and non-

majors alike, and are capped in the range of forty students.

The department also offers an average of two SL and three CD courses every semester.

Since some of our upper division courses in the PASJ major are relatively low enrolled (six to twelve students), offering these courses provides us with a necessary balance. But we also believe in the value of engaging in creative courses across the university's student population, and in particular, in the role that our department plays in engaging the performing arts with social justice issues, in the context of USF's mission as a Jesuit university. In total, an average of one thousand students take our department courses every semester.

B. Undergraduate Program

The Performing Arts Department's Learning Goals and Outcomes are listed above in section I.

Primary Assessment Method(s):

- 1a. Review of final exams/selected papers from PASJ 263; PASJ 265; PASJ 320
- 1b. Review of final exams/selected papers from PASJ 265; PASJ 305; PASJ 310; PASJ 312; PASJ 316; PASJ 320
- 2a. Viewing/critique of final presentations of PASJ 108; PASJ 130; PASJ 152; PASJ 201; PASJ 208; PASJ 230; PASJ 308; PASJ 354; PASJ 356; PASJ 361; PASJ 408; DANCE 200 series; DANC 300 series; DANC 400 series
Review/critique of final project of PASJ 321; PASJ 353
- 2b. Review of final exams/selected papers from PASJ 130; PASJ 265
Viewing/critique of final project of PASJ 130; PASJ 208; PASJ 354; DANC 231; DANC 300 series; DANC 400 series
- 2c. Review of final exams/selected papers from PASJ 265; PASJ 321
Viewing/critique of final project of PASJ 230; PASJ 308; DANC 231; DANC 200 series; DANC 300 series; DANC 400 series
- 2d. Review of selected papers from PASJ 108; PASJ 130; PASJ 208; PASJ 231; PASJ 265; PASJ 305; PASJ 312; PASJ 354; DANC 231

- 3a. Review of final exams/selected papers from PASJ 305; PASJ 321
Viewing/critique of final project of PASJ 321;
Evaluation/critique of final presentation of PASJ 480
- 3b. Review of final papers, projects, exams from PASJ 265; PASJ 305; PASJ 310; PASJ 312; PASJ 316; PASJ 320; PASJ 321
- 3c. End of Fall semester presentations and evaluations by Faculty panel of PASJ 480
Viewing and “Post mortem” critique of PASJ 485
Individual evaluation of creative work and exit interview of PASJ 485.

Mid-semester evaluations and progress reports on all PASJ major’s courses.

Time Frame:

Students complete mid-term and final exams and artistic presentations.

Students complete their “Company” proposal at the end of Fall semester, senior year.

Evaluation of the “Company” proposals and final performance will be scheduled at the end of Fall and Spring semester, respectively, during the senior year.

The current chair of the Performing Arts Department, in conjunction with the Coordinators of Dance, Music, and Theater, and the professors of all courses in the Major conduct the assessment. Area Coordinators in Dance, Theater and Music first meet with the respective area faculty. The department’s Full Time faculty holds interdisciplinary meetings to discuss findings and recommends to the Chair methods of improving curricula. Please note that the department has been engaged since the summer of 2007 in periodic retreats and seminars to review and assess the current curricula, and develop a new one. We expect that this self-study for our first departmental Academic Program Review will greatly shape data assessment and curricula improvement.

Core Requirements:

Current PASJ Major’s requirements involve courses taken by either Dance or Theater concentrations, and courses specific to each. Please note that this curriculum is under revision and will definitely change.

Common PASJ courses include (4 units each):

PASJ 265 Performance & Social History; PASJ 331 Performing Arts & Community Exchange (currently an elective); PASJ 152 Intro to Production; PASJ 320 Music for

Performance; All seniors take the capstone courses, PASJ 480 Company I; PASJ 485 Company II.

Dance concentration students take two lower division Theater courses (4 units each): PASJ 108 Acting I: Foundations; PASJ 208 Acting II: Creating a Character.

Theater concentration students take two lower division Dance Courses (4 units each): PASJ 130 Dance: The Craft; PASJ 230 Dance: Exploration.

In addition to Required PASJ Major courses, the Dance Concentration entails DANC 231 Dance: Composition (4 Units); total of 4 units in 210-series technique; total of 8 units in 300-400-series in 300-series technique, dance in community courses (DANC 395 Dance Outreach or DANC 331 Performing Arts and Community Exchange), enrollment in DANC 369 Workshop in Dance Production, 300-series Special Topic or Directed Study. Theater concentration students also take (the following are all 4 unit courses): PASJ 201 Voice for Performance; PASJ 263 Classical Dramatic Literature; plus two upper division electives from the following: PASJ 308 Acting III: Viewpoints; PASJ 408 Acting IV: Shakespeare; PASJ 205 Gender, Sexuality and Performance; PASJ 305 Theater & Culture: Latin/o America; PASJ 312 Asian American Performance & Culture; PASJ 316 African American Performance & Culture; PASJ 353 Play and Scriptwriting; PASJ 354 Principles of Directing; PASJ 356 Scenic & Production Design; PASJ 316 Stage Lighting Design.

Core requirements for any PASJ major who declares a Music minor: The PASJ Core “Music for Performance” class will count as 4 units towards the 20 total units of the minor. Additionally, the PASJ major would need to take MUS 201 Musicianship (4 units); one of the 300-series History of Western Art Music courses (4 units), and 8 additional units of study, which can be done in directed music instruction for private lessons (2 units each semester), participating in a performance ensemble (2 units each semester), or historical survey courses (4 units each class).

Core requirements for Dance Minor: DANC 130 Dance: The Craft (4 units); DANC 230 Dance: The Exploration (4 units); DANC 231 Dance: Composition (4 Units); total of 4 units in 210-series technique; total of 4 units in 300-400-series in 300-series technique, dance community courses (DANC 395 Dance Outreach or DANC 331 Performing Arts

and Community Exchange), enrollment in DANC 369 Workshop in Dance Production, 300-series Special Topic or Directed Study.

Core requirements for the Theater Minor (all 4 unit courses): PASJ 108 Acting I; PASJ 208 Acting II; PASJ 152 Intro to Production; PASJ 263 Classical Dramatic Literature; plus one upper division elective.

Core requirements for the Performing Arts Minor (all 4 unit courses): PASJ 108 Acting I; PASJ 130 Dance: The Craft; PASJ 208 Acting II; PASJ 230 Dance: The Exploration; plus one course from the following: PASJ 265 Performance and Social History; PASJ 263 Classical Dramatic Literature; PASJ 152 Intro to Production; PASJ 231 Dance: Composition; PASJ 300 level or above (Intermediate Dance); PASJ 300 level or above (Advanced Dance); PASJ 308 Acting III; PASJ 408 Acting IV.

Course Sequence, Major:

PASJ Major's core: PASJ 152 Intro to Production is offered in the Fall and Spring semesters; PASJ 265 Performance & Social History, and PASJ 331 Performing Arts & Community Exchange are offered every Spring semester; PASJ 320 Music for Performance is offered in the Spring; PASJ 480 Company I is offered in the Fall, and PASJ 485 Company II in the Spring.

Dance program: Two sections of DANC 130 Dance: The Craft and one section of DANC 230 Dance: Exploration are only offered in the fall semester; one section of DANC 231 Dance: Composition is offered only in the Spring. 200- and 300-series technique courses are offered every semester. DANC 331 Performing Arts and Community Exchange and 313 Balinese Dance and Culture (also serves the Anthropology minor) will be offered every spring. All other 300-series courses offered every semester.

Theater program: PASJ 108 Acting I, and PASJ 208 Acting II are offered in the Fall; 2 sections of PASJ 263 Classical Dramatic Literature are offered every semester; PASJ 308 Acting III is offered in the Spring, and PASJ 408 Acting IV, in the Fall. All other 300-series are offered on rotation, with at least 2 "Performance & Culture" electives every semester.

Music program: The only pre-requisite core class, MUS 201 (Musicianship), is offered every semester, and at least one of those semesters will have 2 separate sections. The core 300-series History of Western Art Music is offered at least once a year, often alternating 301 and 302 each year. (FR) Until the university switched to the 4-unit model the music program also had a third Core course, MUS 210 Music of the Americas, which was offered every semester. It still is offered in multiple sections every semester, as a CORE F and CD class, and it also serves the Latin American Studies Program.

Students don't experience any difficulties in meeting graduation requirements for the program due to the frequency and sequencing of course offerings.

Course Sequence, minors:

For the Dance program, DANC 130 The Craft is a pre-requisite for DANC 230 The Exploration and Exploration is a pre-requisite DANC 231 Composition.

In Theater, PASJ 108 Acting I is pre-requisite for PASJ 208 Acting II and 208 is pre-requisite for PASJ 208 Acting III and PASJ 408 Acting IV; PASJ 208 is pre-requisite for PASJ 354 Principles of Directing; PASJ 152 Intro to Production is pre-requisite for PASJ 356 Scenic Design and PASJ 361 Stage Lighting Design.

For the music program, Musicianship (MUS 201) is a pre-requisite for all private directed music instruction (MUS 112-120), Music 300 series History of Western Art Music, and MUS 250-and-higher music theory series. Otherwise, there are no prerequisite sequences for upper-division academic survey classes.

Class sizes in the major's core courses range from 6 to 18 students, with an average of 12. This is also true of performance/craft-based courses. Lecture-based courses open to non-majors range from 20 to 40 students per class. These class sizes are appropriate for the learning goals/outcomes and learning objectives of the curriculum.

Majors to non-majors mix:

In Dance and Theater, Majors constitute 100 to 80% of the core course offerings, with

minors filling the other 20% on average. Minors and non-majors constitute the large share of PASJ Theater & Culture series and Dramatic Literature; and in particular, the DANC 200-300 technique series, and the PASJ 300 Performance & Culture series.

In the Music program: MUS 201 (Musicianship) typically has at least one PASJ Major out of 15 student cap in the section each semester. In some semesters, PASJ Majors have made up 1/4 of the total class enrollment in a single section. Some PASJ Majors take the class to count as general electives or for fun because they are interested in improving music literacy or sight-singing skills, and some take the class because they are interested to pursue a music minor and eventually add the minor.

Our performance-based courses, such as Workshop in Dance or Play Production vary in enrollment given the size of the cast or ensemble. Theater productions usually cast 1-2 non-majors on average, but that number is much larger in dance concerts. The music performance ensembles (Classical Choirs, ASUSF Voices, Gospel Choir, Jazz Ensemble) typically have anywhere from 1-5 PASJ majors participating within each ensemble in any given semester.

The size of each cast or ensemble varies semester to semester, so it is impossible to track the ratio of majors to non-majors, but PASJ majors are never the majority of participants in a given dance concert or music performance ensemble.

Changes, new perspectives and updates in the curriculum:

As expressed in earlier sections, our department is engaged in an ongoing conversation regarding course and production offerings, production calendars and course scheduling, with at least 2 major reviews of the curriculum. Five years ago we conducted the first major review, and are currently involved in the most comprehensive curricular revision since the program's birth ten years ago.

In theater, most of the courses have evolved. "Theater and Social Justice" was dropped all together to make room for a more updated and interdisciplinary "Performance & Social History." "Theater & Culture" courses on Latino, African American and Asian

theater have been dramatically updated to reflect current trends and content, and also to best reflect our department's social justice mission. As our goals have become more focused, Acting III has shifted from a "styles" rotating approach (offered as a clowning class, or a storytelling course, etc.) to a course focused on Viewpoint techniques, which better serves our ensemble and original composition needs. Upper division courses in technical theater have largely not been offered for lack of facilities or enrollment.

Our major's community-based focus received a great boost with the recent inclusion of "Performing Arts & Community Exchange."

"Intro to Production" has replaced "Survey of Technical Theater" providing more balance between technical theater and production content, also engaging our students with concepts and practice related to ensemble-based and experimental work.

New courses in dance such as Contact Improvisation, Dance Conditioning, Balinese Dance and Culture (CD & Core F) have been created in response to changes in the field, shifting faculty and student interests. These new courses have been carefully developed and maintain the foundational principles of the Dance concentration. Dance: The Craft, and Dance: Exploration have been updated within the last three years to more fully align with the social justice focus of the department, recognizing dance as a unique method of communication that contributes to social change, civic engagement and activism in multiple ways.

Music minor courses not offered in the past 5 years: When the Freshman seminar program started there were two courses in music: "Opera in San Francisco" (which is still offered every year) and "Symphony in San Francisco" (which, however, hasn't been offered for a few years). "Romantic Piano Music" was only offered twice since the program started in 2000, because it does not count for CORE credit and so the numbers are always small. The same applies to "Mozart's Greatest Operas," which was offered only twice but the last one more recently, and it does enroll a greater number of students. We expect to keep offering this last course.

Music courses substantially changed or updated: “Music for Performance,” “Music of the Americas,” “History of Popular Music,” and “History of Jazz,” (now “Jazz, Culture & Social Justice”). Also two of the vocal ensembles are quite different now than 5 years ago: Gospel Choir (new director, new focus and repertoire) and the USF Classical Choirs’ structure (contains off-shoot smaller chamber groups).

Department Syllabi and Shared Standards:

This year (since Fall 08) the department has adopted a unified set of standards regarding formal presentation (“look”), grading, absences, mandatory departmental performances and other policies, as well as PASJ goals and learning outcomes, to ensure a modicum of uniformity and present our students with a clear message.

Course content is always matched in each syllabus with our PASJ goals, which are also included at the end of all syllabi, along with our department’s mission.

Since we employ a large number of adjuncts, some of whom also teach required courses in the major, each area of concentration conducts comprehensive orientation sessions every semester with all part-time faculty to review departmental policies and standards.

Other Learning Opportunities:

The Theater and Dance Programs regularly arrange for students to engage in internships and apprenticeships with local theater and dance companies and choreographers. We also provide student’s opportunities for field trips to the highest quality performances in San Francisco. In dance alone, during the Fall 08 semester, students have attended performances by Erika Schuch, Lines Ballet, Merce Cunningham, Keith Hennesy and Pina Bausch. In a similar vein the programs organize guest artist residencies each semester, some of whom are foreign guest artists, such as Australian playwright Christine Evans, Serbian director Dijana Milosevic, and Peruvian actress Teresa Ralli (from *Yuyachkani*). Examples from dance include Hip-Hop dancer Marc Bamuthi Joseph and Axis Dance Company. Visits of such persons to campus have proven highly stimulating to our students. On average, two to four majors study abroad every year, particularly in

the spring.

The department also sustains a substantial work-study program, in particular to support our technical theater needs, but also including front of house duties and administrative support. On average the department employs 12 – 14 students per semester from a dedicated budget of approximately \$32,000.

As we have been graduating students only for the past 5 years, there is not enough data to support substantial alumni analysis yet. PASJ Majors with a theater emphasis have successfully placed in top graduate programs such as Columbia, Yale, and Denver Center, but also in programs such as Chapman University, and Naropa University. Some students have also moved on to paid internships or employment at local venues such as the Magic Theater, the Climate Theater and the Performance Complex at the S.F. Jewish Community Center. PASJ Majors with a Dance Concentration graduate with a range of intellectual, creative, critical, political and physical approaches to dance. They have experienced numerous collaborative processes with students in class, and with faculty/guest artists, which eventually lead them to different personal or community choices and engagement.

(“C. Graduate Program” N/A)

D. International Programs

The department does not offer a program abroad, but it is home to a theater & performance summer course in Peru, and dept. faculty also teach a dance immersion program, also in Peru, through the Community Connections Program housed in the Computer Sciences Department.

Several dept. faculty have taught or teach courses abroad. Prof. Gutierrez Varea has taught summer courses in Peru and in El Salvador, as well as intersession courses in Mexico. Prof. Rivera has also taught a summer course in El Salvador, and prof. Dowling teaches the dance component of Community Connections in Peru. These courses have all received excellent evaluations from students. In addition to two - four PASJ majors

studying abroad every year, the Major is currently home to 2 international students, and periodically welcomes guest faculty to teach, direct and design. We have hired international visiting faculty from Argentina, Australia and Serbia.

E. Admission and Transfer Policies

There are currently no admission requirements to the program. In regards to transfer students, the department has successfully worked with Charles Skinner in the Registrar's Office to ensure that a fair transfer of credits is in place. The procedure involves the dept. Chair's review of course material covered, course syllabus, seat time and assignments. When needed, direct consultation with the student's instructor via email or phone is pursued.

The department Chair, in dialogue with the area coordinators and with the Registrar's Office, evaluates any non-traditional instruction credits, when needed.

F. Advising

Teaching and studying in a Performing Arts program require establishing trusting, personal student-faculty relationships in which students process and synthesize course content within a framework of creative risk taking. The Dance and Theater faculty evaluate and mentor our students constantly, and come to know each one of them personally. Since our core major classes are small by necessity, and experiential by design, we work with our students individually. Our students' progress or lack thereof is evaluated in semester showings, departmental meetings, mid-semester and end of semester interviews.

Advising in the PASJ is not just a "nuts and bolts" administrative task during orientation, or at the time of signing up for new courses, but rather an efficient way to assess a student's progress both academically and creatively, as well as proactively prevent potential problems before they become unmanageable. At the beginning of the year, we have a collective advising session for all majors and, as a department, discuss course offerings and advising priorities each semester, so that we can offer consistent advising to all our students. Advising is highly valued in our department. All full-time faculty

participate wholeheartedly in the process. It is customary for faculty members to check in with each other about students he/she is advising and to work together to address specific problems in student performance. Advising is often a collective effort across disciplines.

In the past two years, faculty have taken important steps to streamline and set up an efficient advising support structure. In great measure these steps have been taken due to the confusing and often erroneous “advisor-advisee” lists available from the College’s web system, and in particular, to ensure that our students always know whom their advisor is throughout their four years of study.

Each major and minor is assigned a departmental advisor in his/her artistic discipline. Advisors meet with majors at least once a semester in a formal appointment. Minors have advisors in their majors outside of the department, but check in at least once a semester with the advisor in the minor. Faculty in each concentration (theater, dance, and music) evaluates majors and minors midway through each semester. PASJ majors receive a standardized written evaluation for each course in the Major, which becomes part of the individual advising file. Advisors review this file and either reinforce positive feedback, or follow-up on remedial actions suggested by faculty to get back on track in their courses.

Dance faculty takes this a step further. Prior to meeting with students mid-semester, faculty discuss with students the talking points that they are required to prepare as a preliminary agenda. We share the students’ successes in each course, and lay out the student’s weaknesses. We advise the students how to navigate our curriculum creatively towards their interests, ideas about individual projects, point out summer and study abroad opportunities, discuss graduate school and employment possibilities and respond to students’ questions. We intend that these sessions give the student a sense of the department's collective assessment of his or her progress. A similar process is conducted informally and on a case-by-case basis with regards to theater concentration majors.

Music Minor students have a mid-semester performance evaluation (known elsewhere as “jury”), which is used both to chart student’s progress and to determine who is admitted to perform in the end-of-semester showcase.

We recognize that a major challenge for us in accomplishing our advising goals has been the recent turn-over in full-time term faculty, the shortage of full-time faculty in our department, and the fact that many of our courses are taught by adjuncts. These factors have also prompted us to set up a system of checks and “rapid response” involving not only the student’s advisor, but also every department faculty with whom the student is taking classes at the time, full-time or part-time.

Less formal opportunities for faculty/student interaction are very common in our program. Our department is a tightly knit community of students, staff, and faculty. We attend each other’s performances, have a beginning-of-the-year welcome meeting for new, as well as one for returning majors, and we organize two departmental “PASJ Forums” per semester, which bring together the community of the department as well as guest artists to engage with one another creatively. The Dance Program has a mid-semester showing on Harney Plaza and an end of the semester showing in the Koret Studio. In addition faculty have dinner with the PASJ Dance concentration students at the end of each academic year.

Theater, Dance and Music faculty have frequent contact with students outside of the formal class environment. Countless hours are spent together in rehearsal, production preparation and performance. As a result, students gain a very clear sense of the variety of ways in which professional artists do their work and live their lives. Close mentoring often results from this contact, particularly when a student's natural talents and artistic inclinations begin to parallel those of a faculty member. In addition faculty advise student initiated projects such as “College Players,” “Cabaret,” and Independent Studies.

G. Overall Academic Quality

The department’s identity, goals and outcomes, embracing of a social justice mission particularly reflected in our core program, the PASJ Major, make us quite unique. While we know of few other programs around the country that offer “Arts in Community” focus, and courses that address the intersection of performing arts and social justice issues, as far as we know, we are the only undergraduate performing arts program in the

United States that makes social justice central to its curriculum.

We acknowledge that we have not conducted any in-depth research to study comparable programs, but, as we engage with colleagues nationally and internationally, these professional exchanges have not, to date, pointed us in the direction of a “twin” undergraduate program anywhere else. Throughout our short existence as a program, we have constantly been in dialogue with individuals who work in areas similar to ours, and we have engaged with some of them in discussions pertaining to socially engaged curriculum development in the performing arts. We would like to explore resources available to travel to, or bring faculty from, some of the very few similar programs in the US and abroad (for a list, please visit the “Community Arts Network” website, and click on “Places to Study” where our program is listed).

Our small –by average national standards– program also presents us with the challenges that result from the great variety of approaches within and among the disciplines of Dance, Music and Theater. We respect this diversity, and support an environment conducive to academic freedom, while we are also engaged in the task of generating a shared academic vocabulary to maximize the focus of our work and also the experience of our students in the program.

In part due to these disciplinary differences, we acknowledge the lack of unified departmental criteria regarding certain aspects of academic quality such as writing. We also have multi-disciplinary and highly subjective content matter in our academic courses that pose challenges at a time of assessment. The Dance program, however, has implemented clearly outlined rubrics and criteria for writing, effort, and creative work, which it has distributed to all its faculty. Theater and Music are in the process of reviewing them and implementing comparable rubrics in their respective programs.

As we have discussed our “special” features extensively due to the nature of our program, we present them here again schematically:

Special features:

- a. Social Justice focus
- b. Integration of dance and theater disciplines

- c. Value of ensemble-based approaches
- d. Original work – collective development processes
- e. Certain uniform departmental standards:
 - Dance writing policy
 - Orientation of adjunct faculty
 - Support of student – generated work
 - Standard syllabi
 - Capstone course
- f. Community engagement:
 - Curricularly – community-based courses
 - Creating community within program among our students
 - Create community with larger university
 - Productions accessible to all (not just majors)
 - Courses involve broad cross-section of university population including staff
 - Engage with professional artists based in Bay Area
 - Engage with community organizations with social justice issues (work in jails, immigrant-rights organizations, etc.)
 - Engaged internationally (artists from Peru, Argentina, El Salvador, Australia, Serbia, Italy)
 - Students engage with community to create original art work (through Company capstone course)
 - We also both perform, present at conferences, and engage with community as individual faculty

Areas of Program Improvement

- a. Faculty
 - 4 new hires since 2003 (2 full-time tenures, 2 term faculty)
 - New hires’ artistic experience and areas of research interest more closely match departmental mission and goals
- b. Curriculum
 - With hiring of new full-time faculty, improvement in quantity and variety of course offerings, as well as design of new courses that more directly integrate performance of social justice.

- c. Departmental Communication and Decision-making
 - Clear conduct standards communicated through uniform departmental syllabi (regarding absences, plagiarism, participation)
- d. Facilities
 - Creation of studio theatre
 - Creation of Koret Dance Studio

Deficiencies

- a. Faculty
 - Lost 3 hires since 2003 (2 full-time tenure, 1 term faculty)
 - Diversity of full-time faculty has decreased in the last five years.
- b. Curriculum
 - Major conceived as interdisciplinary, but no integration of music in to the major yet
 - Need to strengthen Social Justice core
 - Need to strengthen community-based offerings
 - Need to better support “Company” in areas of community engagement and original work development
- c. Retention (we are concerned about retention, but we also recognize that because of our small size, any loss of enrollment seems large)
- d. Facilities
 - The department has no permanent office space
 - The Studio Theater lacks the expected flexibility of re-configuration
 - No music practice rooms or dedicated facilities
 - Not enough studio space to meet Dance needs

III. ASSESSMENT

This APR is the first self-study or major assessment we have undertaken as a department. We have only graduated 4 classes of students as an independent Major. We are currently developing specific assessment tools for the entire program, including our first assessment matrix to determine how individual courses relate to our department's goals and learning outcomes.

We are mindful that while much work has already taken place, much work is still needed to continue to improve the program. The current Self Study and our concurrent curriculum review process are happening at an appropriate time in our program's history so that concrete and specific information can result in major positive changes and adjustments.

Until now, assessment has happened primarily within individual academic courses. One step that we have taken to develop our departmental course matrix, is to identify in each syllabus which departmental learning goals the individual course fulfills. Another important step taken was to create spaces for both formal and informal feedback from students outside of the context of a class evaluation. We began departmental exit interviews with graduating seniors in Spring 2008 to discuss their experience while in the program. Students provide us with feedback in relation to these areas:

- a. Craft-based courses
- b. Social-justice based courses
- c. Production experiences
- d. "Company" course
- e. Ways in which these areas have been integrated

Exit interviews and ongoing dialogue with our students show that they are integrating concepts of social-justice into their thinking about performance, and that they are engaging in critical questioning about the role of the artist in society. Students demonstrate greater facility in initiating and producing their own work, both on and off-

campus, and we see a growing number of them leaving USF to engage in professional work and successfully finishing graduate programs.

Since PASJ 480-485 “Company I & II” has been designed as a two-semester capstone course integrating all significant features of the major, a critical aspect of our assessment process involves evaluating the class at the end of each year. An evaluation of this course shows that while students have made major improvements over the years in regards to the artistic quality of the final performance, much work is still needed to support the processes by which they arrive at this final work. Our new curriculum, currently in development, is placing a stronger focus on areas related to ensemble processes, skills related to the development of original material, and skills related to community-based work.

Currently, the department’s main tools in determining whether individual courses are meeting their stated learning outcomes come from:

- a. Midsemester Evaluations
- b. End of Term final projects and showcases of craft-based creative work
- c. Departmental Performances (which are the laboratory where academic content is actualized). Assessment of departmental performances is one of the areas we want to improve on. Currently our assessment activities include:
 - Post-mortem conversations for artists involved in a production
 - In-class conversations about departmental performances, linked to course content
 - Response papers about departmental performances
- d. PASJ Major’s Rubrics

We are considering the development of department wide, discipline specific assessment and diagnostic tools to evaluate where students are in their knowledge and craft development when they arrive, as freshmen or transfers, and to follow their progress over 4 years, as well as more closely monitoring where they go after they graduate. We are also in the process of gathering more quantitative data (such as anonymous web-based

student survey) to help us determine how well we are achieving our goals.

In regards to individual courses, the three area coordinators and the department chair review each and every syllabus every semester. During our faculty orientation sessions at the beginning of each term, we give personal feedback to each faculty as to what changes need to be implemented in their course, discuss our goals and outcomes as they relate to their course, and discuss ways in which course work and assignments relate and assess our social justice mission. We also review the standardized section of the syllabi relating to policies, mandatory performance viewing, and departmental meetings and community forums. In addition, Dance also conducts visits to classes taught by new adjunct professors. We are considering utilizing the standardizing features of the SUMMA evaluations to address specific departmental questions.

Our ability to meet our learning outcomes has been facilitated by:

- a. Hiring new faculty and the creation of new course offerings
- b. Campus-wide programs such as Faculty Development Fund for faculty to present their research and engage with the work of colleagues nationally and internationally
- c. Creating structures and programs to support our students' eagerness to create work outside of class
- d. Hiring international visiting guest artists/scholars with skill-sets and expertise in critical program areas
- e. Taking advantage of our proximity to the performing arts scene in San Francisco, and developing affiliations with local professional artists and arts organizations as models of engagement with social justice issues.

Factors which have impeded our ability to meet or learning outcomes include:

- a. Inadequate support staff, including having to depend too heavily on work-study hires
- b. Inadequate space for practice, including lack of sound-proofed classrooms, and lack of a central location for the department

- c. No permanent office space
- d. Too many adjuncts teaching courses, including required major courses
- e. Lack of resources to develop and set up a competitive website targeting arts students, and other tools of recruitment and outreach
- f. College's minimum class-size requirements often require course cancellations, especially of upper-division classes
- g. We inherited a large number of adjuncts who have been here for years before the department and social justice focus of our major even existed (many of these are Preferred Hiring Pool instructors)
- h. No department-wide hiring procedure exist; so far, dept. Area Coordinators fill adjunct spaces on as-needed basis, with limited consultation with the Chair, if outside the Chair's discipline

Our retention rate falls largely within the university median. There could be a perception that the percentage of students leaving the program is large, but statistics may fail to reflect actual effect lost majors, given the small size of our program. In part, we feel that the limitations that USF places on our ability to tailor our program's admission to its mission and control our own entry requirements result on students coming to our program without fully understanding our social justice focus, and in some cases, dropping the major.

To improve in these areas, we feel that streamlined, transparent and fluent communication with our students is critical, not only during their time with us, but in particular *before* they come to us. We also need to improve the material available to freshmen and transfer students. An engaging website is a key component that is still missing. Embedding the department's mission and goals in all syllabi is a step in the right direction regarding these issues. Students are continually being reminded about the core mission and values of our program by all faculty, from freshman advising to departmental forums, through productions and classroom activities. We need to continue to improve our curriculum to better support the expectations placed on our students in the capstone courses.

IV. FACULTY

A. Demographics

Currently, the department has eight full-time faculty, seven of these holding terminal graduate degrees in their disciplines. Of these eight, one (in theater) has suspended teaching duties since 2007 to serve in the College as Associate Dean for the Arts. Please note that in order to better reflect ratios and loads, the actual number of full time faculty teaching in the department, in all three disciplines plus technical theater, is seven (7).

Full Time Faculty:

Dance: 2 faculty members

1 female; Caucasian; Tenured; year of hire: 1968

1 female; Caucasian; Tenure-track; year of hire: 2006

Theater: 3 faculty members

1 male; Latino; Tenured; year of hire 2000

1 male; Caucasian; Tenured; year of hire 2000/01 (suspended teaching duties)

1 female; Caucasian; Tenure-track; year of hire 2008

Technical Theater: 1 faculty member

1 male; Caucasian; Term; year of hire 2008

Music: 2 faculty members

1 female; Caucasian; Tenured; year of hire 2000

1 female; Latina; Term; year of hire 2007

Total of Full-time faculty: 8

Gender: Female: 5; Male: 3

Ethnicity: Caucasian 5; Latino 2

Tenured: 4 Associate Professors (one retires at the end of Spring 09; one suspended teaching duties)

Tenure-track: 2 Assistant Professors (one hired in 2006; one hired in 2008)

Term: 2 Assistant Professors (one with renewed contract through 2009/10; 1 one ends contract Spring 09)

Part Time Faculty:

The department is home to 40 part-time adjunct faculty whose teaching load includes required and elective courses in the major, “core” education courses, as well as general electives in the performing arts. Some adjunct faculty have served as Full-time term for a

period of time (during Full-time faculty sabbatical leaves), and are overall committed artists and instructors who embrace the department's mission, goals and learning outcomes. The breakdown per discipline is as follows:

Music: 18 adjuncts

Dance: 13 adjuncts

Theater: 9 adjuncts

B. Teaching

These are the courses taught by our Full-time faculty during the Fall 08 and Spring 09. Please note that as department Chair, Prof. Gutierrez Varea teaches a 1-2 load.

Fall 08

Dance

Kathi Gallagher:

PASJ/DANC 369 "WORKSHOP IN DANCE PRODUCTION" (4 units)

DANC 395 "DANCE OUTREACH" (4 units)

Amie Dowling:

PASJ/DANC 130 "DANCE STUDIO: THE CRAFT" (4 units)

PASJ/DANC 230 "DANCE STUDIO: THE EXPLORATION" (4 units)

Theater

Roberto Gutierrez Varea:

PASJ/LAS 305 "THEATER & CULTURE: LATIN/O AMERICA" (4 units)

PASJ 261 "WORKSHOP IN PLAY PRODUCTION" (4 units)

Christine Young :

PASJ 108 "ACTING I: FOUNDATIONS" (4 units)

PASJ 480 "COMPANY I" (4 units)

Technical Theater

Gabe Maxson:

PASJ 152 "INTRO TO PRODUCTION" (4 units)*

Music

Alexandra Amati-Camperi:

MUS 195 "FRESHMAN SEMINAR: OPERA IN SAN FRANCISCO" (4 units)

SII 302 "MUSIC AND ART" (4 units)

Francesca Rivera:

MUS/LAS 210 "MUSIC OF THE AMERICAS" (4 units)

MUS 216 "HIST. & EVOL. OF POP MUSIC" (4 units)

Spring 09

Dance

Kathi Gallagher:

PASJ/DANC 369 “WKSP IN DANCE PRODUCTION” (4 units)

DANC 395 “DANCE OUTREACH” (4 units)

Amie Dowling:

PASJ/DANC 321 “PERFORMANCE & COMMUNITY EXCHANGE” (4 units)

PASJ/DANC 231 “DANCE STUDIO: COMPOSITION” (4 units)

Theater

Roberto Gutierrez Varea:

PASJ 265 “PERFORMANCE & SOCIAL HISTORY” (4 units)

Christine Young:

PASJ 261 “WORKSHOP IN PLAY PRODUCTION” (4 units)

PASJ 485 “Company II” (4 units)

Technical Theater

Gabe Maxson:

PASJ 152 “INTRO TO PRODUCTION” (4 units)*

Music

Alexandra Amati-Camperi:

MUS 310/PASJ 320 “MUSIC FOR PERFORMANCE” (4 units)**

Francesca Rivera:

2 sections of MUS 210 “MUSIC OF THE AMERICAS” (8 units)

MUS 302 “HISTORY OF WESTERN ART & MUSIC II” (4 units)

*Mr. Maxson’s Full-time faculty load include non-teaching assignments such as critical duties as the department’s Production Coordinator, and also duties as our resident lighting/AV designer.

**Ms. Amati-Camperi teaches a one course load this semester due to a course release exception as administrator of the Music program.

As a whole, our faculty possess the appropriate background and expertise to deliver the current curriculum.

In Dance and Theater, the two concentrations of the current PASJ Major, a Masters in Fine Arts (MFA) is considered the terminal degree favored for teaching the practice and acceptable for teaching surveys, arts theory, seminars, etc. Amie Dowling holds an MFA

from Smith College, and focuses her teaching on craft-based technique and community-based courses. Ms. Dowling's extensive experience working with diverse communities, ranging from incarcerated men to the elderly, has resulted in the introduction of new perspectives and skill-sets both in the Dance program and the PASJ major. Christine Young obtained her MFA at the University of Iowa. She is perfectly suited to teach skill-based courses starting with "Acting I" and ending with the development of the "Company" course, where she also brings to the program extensive experience in the professional theater. Gabe Maxson holds an MFA from the University of Tennessee. His training, production skills and professional experience in cutting-edge performance and stage technology, honed through years of work with companies such as the acclaimed Wooster Group, have provided basic know-how as well as a visionary mindset to our production work and curriculum. Roberto Gutierrez Varea, who earlier on taught craft-based courses, holds an MFA from the University of California, San Diego. Due to his research, writing and professional work, he is well suited to teach historical survey courses in the PASJ mission, community-based practice and theory, as well contemporary survey courses in Latin/o American theater, through a PASJ lens. Prof. Gallagher holds an MA from which was the accepted terminal degree and considered the standard for craft-based courses when she started teaching at USF. Prof. Gallagher's extensive career in teaching, practice and research, are more than an appropriate background to deliver courses in the Dance / PASJ curriculum.

In Music, faculty who teach 4-unit classes (historical surveys, area studies, music theory, special topics seminars, etc.) hold PhDs. Doctorate degrees in various fields of music provide necessary training for both command of subject material and teacher-training experience. The most commonly offered PhDs are for historical musicology, ethnomusicology, or composition. Alexandra Amati-Camperi holds a PhD in historical musicology from Harvard University. Francesca Rivera is a doctoral candidate (ABD) for the PhD in ethnomusicology from the University of California, Berkeley. The DMA (Doctor in Musical Arts) is the other doctoral degree conferred in the music field. It is usually the doctoral degree for conductors, composers, and other musicians who are also scholars. The degree is conferred by conservatories, schools of music, and many research universities. The most commonly offered DMAs are in performance practice such as conducting or advanced instrumental/vocal technique (adjunct faculty hold DMAs from Johns Hopkins University's Peabody Conservatory, the University of Iowa, etc. One

music adjunct also holds a DEd from the University of San Francisco).

Music faculty who teach 2-unit classes (conducting ensembles or giving private technical instruction) advanced degrees beginning at the Master's level (MA in music or MM) are preferred but not necessary, as we require faculty who possess technical mastery of the performance practice combined with proven ability to teach effectively at the college level.

Teaching assignments in all three disciplines are made by the area coordinators, with the curriculum needs and each individual faculty member's areas of expertise in mind. Coordinators assign classes to instructors from among the pool of adjunct faculty members based on training, interest level, and availability. Some of CORE F introductory level classes in Theater, Music and Dance such as "Appreciation of Dance," "Acting for Non-Majors," and "Music of the Americas," provide the program coordinators greater flexibility. A wide pool of faculty can be chosen to teach these courses, and a larger number of sections per course can be offered in any given semester, as virtually every adjunct faculty member who holds an MFA, MM, DMA, or PhD is eligible to teach them. Other classes, like "Intro to Production," "Acting III: Viewpoints," or "Digital Audio Synthesis," require specialist training. Our ability to offer the class or assign a faculty member depends also on access to studio spaces, computer labs, or stage technology, and the combination of specialty training with a proven ability to teach effectively.

In general terms, faculty enjoy teaching the courses they are required to teach. Music faculty, as the program is still a Minor, enjoy teaching in the department, yet wish they could teach music majors. Everybody wishes to teach students for whom one's discipline is a first priority. As mentioned earlier in the APR, our department is engaged in revamping the current curriculum to best serve our mission, goals, and outcomes, and also to best take advantage of skills, experience, and knowledge brought to the program by our FT faculty. To a degree, affirming what works, changing existing courses, and developing new ones speaks of the flexibility of our curriculum and of our faculty to make the necessary choices to improve, and grow.

As we are a relatively new program, and small in size, we are able to closely monitor

teaching effectiveness through a system of checks-ins with faculty, students and the Dean's office. When evaluations show worrying trends in some areas, these are addressed by the department's Chair, and also by the Area Coordinators. We feel that this is an area where we could do more, especially in supporting junior faculty, and welcome feedback or and support to make improvements.

As expressed in section II – Curriculum, the nature of our program, paired with its small size, supports several areas of faculty – student interaction outside of the classroom. All our FT faculty is engaged in implementing a thoughtful and comprehensive advising structure. Most faculty are also involved with students as artists-mentors and collaborators, in capacities ranging from choral direction, choreography, stage directing, stage design and creative project advising, such as the Cabarets.

Music faculty advise all music minors, mentor a certain number of students (especially those who have special needs and freshmen), and follow a few students privately through independent studies. We teach freshmen seminars that involve a close one-on-one relationship with each of the 15 freshmen typically enrolled, meeting several times during the semester with each one individually, and taking them on special outside activities, such as shows or lectures, but also social events. We also participate in the University Scholar Mentoring program.

The department also holds two PASJ Community Forums each semester. One focuses on the work of invited guests and faculty, and the other on student's work. Both provide a space for interaction in a number of program areas outside the classroom. We have also been developing for some time a PASJ Student's Advisory Board to streamline and facilitate sharing student initiatives, ideas and concerns.

C. Research

Our faculty members are involved in research to varying degrees according to their areas of interest, attention to service to the department –which has been quite extensive due to the young life of our program– and also depending on their date of hire. Most of the faculty' scholarly/artistic interests are deeply engaged with the intersection of performance and social justice issues. These are short statements by each faculty:

Alexandra Amati-Camperi, Music

As a musicologist, I specialize in Italian Renaissance music and Italian Opera. I have published a textbook for higher level (graduate) study of music history, a critical edition of Renaissance Music (the six-voice madrigals of Philippe Verdelot, ETS 2004) and my critical edition of Rossini's opera *La cambiale di matrimonio* is in press with the most prestigious music publisher (the German Bärenreiter Verlag) in the series of Rossini's Complete Works, Philip Gossett general editor. I have published articles on both the secular music of the Italian renaissance and on various operatic subjects in peer-reviewed scholarly journals, as well as given papers at various national and international conferences. I am currently writing a book, *Euridice: Evolution of the Mythical and Musical Other* on the presentation and representation of women in opera from the origins to today as it intersects with changing constructions of women in society, using as case studies various operas on the myth of Orpheus. This book (submitted to Cambridge University Press, whose initial response has been positive) deals with Italian operatic music, Literature, social and political history, feminist criticism, history of women, sexuality and the castrato, among other themes. My book's aim is not just to examine the representation of women in opera, but rather to trace the complicated relationship between musical production and gender construction, via musical and dramatic means. Ultimately I argue that the foremost musical myth itself has been used across the ages to steer opera towards one single outcome—the more or less subtle marginalization of the “other” (Euridice and her female companions) who threatens the authority and power of the male hero.

Amie Dowling, Dance

My primary interest of research is the self-representation of non-traditional dancers in performance. My focus groups are: older adults and people who are currently, or have been, incarcerated. These are the guiding questions that inform my research:

Elders in Dance:

How are the roles/characters/movements that older performers play relevant to their self-image, to societal concepts of age and to the ideas of age they believe the audience holds?

How does performance construct an age identity – both a theatrical identity within the work - and an identity for the performer as an individual?

What do older dancers bring to the stage, or to the choreographic process, that is different than younger dancers?

How does intergenerational dance redefine technique, training and choreography?

Performance and Incarceration:

In a culture where politics, social structures and the media usually omit expressions of truth and depth about the lives of people who are, or who have been, incarcerated, performance can provide a mode of self-representation and opportunities for audiences to listen to the experiences and ideas of people whose stories are rarely told. I am interested in researching – primarily via collaborative performances between incarcerated people and outside artists – how performance can build and create communities of mutual support, where members feel loyalty to each other and unity in a common creative goal.

Grants & Residencies:

Massachusetts Cultural Council Grant: 2006-2008, Dance In the Curriculum

Community Works: 2006-2008, funding for residency in SF Jail #8

Institute On Aging: 2008, funding for Intergenerational Workshops and Performances

Jesuit Foundation Community in Conversation Grant: 2008, “Embodying Witness: Art and Learning in Response to Genocide” includes a collaboration with Liz Lerman.

Ponderosa Festival, Stolzberg, Germany: 2009, funding for the creation of community based evening length piece on migration, pending

CounterPulse Performance Space: 2009, producing choreography

DanceIS Festival: 2009, producing choreography

Publications:

National Dance Educator : *59 Places*, 2007

DancersGroup: *Dance in the Community*, 2008

Anthology: *Re-Creating Lives: Theater and Incarceration: Dance/Theater in the Hampshire Jail*, In-press Routledge Press

Kathi Gallagher: Dance

Currently, Prof. Gallagher is working on the exclusive oral history that she conducted over the last fourteen years with Gerald Arpino (1923-2008). Arpino was the co-founder and Artistic Director of the Joffrey Ballet, which celebrated its 50th anniversary in 2007. Many of Arpino’s internationally known choreographies were in line with the mission of USF and the Performing Arts Department. His ballets included work that addressed the peace movement during the Vietnam War, AIDS, and gender identity. One of his more recent works “IDNA”, was inspired by the discovery of prisoners’ innocence through DNA testing after their wrongful execution. Prof. Gallagher’s last interview with Mr.

Arpino was in April 2008.

Roberto Gutierrez Varea, Theater

As an artist and scholar my research and creative work has engaged the intersection of performance, violence, and peacebuilding. My work with incarcerated male, violent offenders, resulted in the creation of *Soapstone Theater Company*, which eventually became a performance troupe of male ex-offenders and women survivors of violent crime. My work with Latin American immigrant workers has also resulted in the creation of a performance company, *El Teatro Jornalero!* which has produced new works yearly for the past five years. The upcoming production of *El Teatro*, featuring an all-women cast, will be presented at the Mission Cultural Center theater in San Francisco in early April 2009. My creative work and research with a focus on immigration and Latin America, has also resulted in the creation of a performance collective, *Secos & Mojados*, with whom I have presented work in Latin America and the US. *Secos* is the 2009 recipient of a three-year Creative Capital Foundation Grant. While at USF I have received two Jesuit Foundation Grants in Community in Conversation, and taught a course in the prestigious Davis Forum.

Primarily stemming from these two main endeavors, I have presented research papers, often in plenary sessions, in conferences throughout the world and the US. I am a member of the editorial board of "Peace Review" a peer-reviewed journal published by Routledge Press, guest editor of "E-misférica" a peer-reviewed performance journal published by the Hemispheric Institute of Performance and Politics (NYU), and currently co-editor of "Performance and the Creative Transformation of Conflict," an anthology on performance and peacebuilding with case studies from 13 different regions of the world. I am a member of the Hemispheric Institute of Performance and Politics and the American Society for Theater Research.

Christine Young, Theater

I am new to both USF and academia. I am currently beginning research projects in three separate but related areas:

- Documenting the stories and best practices of contemporary American women who are theatrical generators and institution-builders;
- Developing and publishing methodology for devising theater with student artists, new play dramaturgy and directing.

Our department's tenured and tenure-track faculty has remained very engaged with

research in the field in spite of the time consuming task of developing and running a small, but unique Performing Arts program.

In particular in the area of music, some issues that we have had to overcome relate the lack of resources and colleagues in the field. While the latter may be difficult to address, the former has to do mainly with the absence of journals and scores, and the paucity of books on music in the library. The university could not support musicological scholarship of a competitive level for just one or two faculty, but it currently does not hold a single CD or musical score in the library.

D. Service

In our second year of existence as an independent department, our PASJ program was the recipient of the College of Arts and Science's Service Award.

Professors Amati-Camperi and Gutierrez Varea have both served on the College Curriculum Committee, where prof. Amati-Camperi also served as co-chair. Prof. Gutierrez Varea has served for two years in the Core Committee for Visual and Performing Arts, where he now serves as Chair. He is also in his second year as member of the Arts and University-wide Peer Review Committees. In his capacity as department Chair, he also serves in the College's and Arts Councils. Prof. Dowling is a member of the Interdisciplinary Committee on Aging. She also served on the Policy Board. Prof. Young currently serves as Chair of the OAR Convocation Sub-committee, and is advisor to the College Players, an ASUSF funded account group.

Clearly our most significant area of service as faculty has been the development, creation and ongoing review of our PASJ program. In addition, department faculty has served on many College-wide faculty search committees, and in the organization and production of numerous public events such as shows, concerts, symposia etc.

Prof. Gutierrez Varea's "Theater & Culture: Latin/o America," prof. Dowling's "Performing Arts and Community Exchange" and prof. Young's "Company I" are all Service Learning courses with an important community service component.

Prof. Amati-Camperi serves as professional program annotator and pre-concert lecturer for various community organizations, such as the San Francisco Opera, the six Bay Area Opera Guilds, the SF Symphony, the SF Bach Choir, the SF Boys Chorus, Philharmonia Baroque, etc. She also serves on various boards, such as the SF Bach Choir board (the choir is a non profit organization), where she has served as president, the Board of the Lycée Français Lapérouse, and the Artistic advisory committee of the SF Boys Chorus (another non profit). She has also served on the Council of the American Musicological Society and is presently the Chair of the Committee on Chapter Activities. She has also been the President of the Northern California Chapter of the same Society.

Prof. Gallagher is active in the promotion of dance education, especially in California. She held the highest office for dance in the largest professional Dance/Physical Education organization in California, CAHPERD. She served on the Board of California Alliance for Arts Education, a joint project of the John F. Kennedy Center for the Performing Arts and the Office of Education, Department of Health, Education and Welfare; on the Senate of the National Dance Association; and on committees for Artists in the Schools. She was appointed by the State Superintendent of Schools and served as the dance representative to the Advisory Board to Arts Education for the California State Department of Education, and a committee to identify and publish Exemplary Arts Programs in California Schools.

She is the founder of the Dance and Movement Workshop for California Educators, and is currently on the executive Board. It has been held every summer at a California college since its inception at USF in 1975, serving thousands of dance educators (elementary, secondary, and college) who have attended and studied with distinctive performing artists and master teachers (i.e. Donald McKayle, Jennifer Scanlon, Bill Evans, Tandy Beal).

For fifteen years, she was the Director of the National Youth Sports Program, a partially federally funded program held at USF in dance, sports, and enrichment for approximately 600 children each summer aged 10-18 from the then identified poverty areas of San Francisco. Prof. Gallagher serves and has served on the boards of many professional dance companies and community based arts organizations.

Prof. Gutierrez Varea serves as member of the board of the Yerba Buena Gardens

Festival. Prof. Dowling conducts ongoing theater/movement/writing workshops in San Francisco jails and prisons.

E. Relationship with other Departments and Programs

Our department faculty are deeply engaged with other departments and programs at USF. In accordance with our PASJ mission, we believe that courses in theater and dance should emphasize links to other disciplines. In order to communicate with the rest of the University how central Performing Arts is to a liberal arts education, PASJ has initiated a variety of curricular and artistic connections with other academic programs. In addition to teaching freshman seminars, PASJ Faculty teach or have taught collaboratively in the St. Ignatius Institute, as well as in Latin American Studies, African American Studies, Computer Science, Asian Studies, Anthropology, Gender and Women Studies, and Theology and Religious Studies programs and departments.

Our curriculum prepares students in the liberal arts to be creative thinkers and active problem solvers, to be able to improvise solutions and engage in collaboration. Although we are a small department and have obligations to our production program, which require hours each week of engagement beyond our classes, we feel we must make ourselves more visible in the University. To this end we are currently planning new courses and collaborations with Gerontology, Gender and Women Studies, and The Swig Institute for Jewish Studies and Social Justice as well as the Psychology Department and the new program in Anthropology.

F. Recruitment and Development

We believe that we need the university's support in reversing the existing trend where we find ourselves, with seven (7, as one has suspended teaching) full-time faculty and forty (40) adjuncts. In particular due to the retirement of Prof. Gallagher at the end of the Spring 09 semester, we are very concerned with an immediate full-time tenure track position in dance. Conversely, music has been supported by one full-time, term faculty for the past two years. We are concerned with losing this position due to the economic downturn. We would also like to see that position become full-time tenure track, and feed the development of the PASJ concentration in music.

Areas where we would want to expand in the future include:

- Drama, Dance and Music therapy
- Performance Art
- Performance Activism
- Playwrighting / Dramaturgy
- Ensemble/Viewpoints/Composition

Department faculty have been quite consumed with tasks related to getting the department up and running on its own since its inception. We often see how faculty in established programs can enjoy the opportunity to focus primarily on their research and teaching, and look forward to that time in our professional life.

Having said that, we believe that we are all highly united and inspired by the task at hand. We have and continue to face a number of obstacles, and issues as a department, but we have not really slowed one bit. In many ways, our faculty have remarkably been able to sustain their professional development in spite of these added responsibilities.

One of the key factors has been the establishment of a culture of dialogue and participation, where support is always given, mentoring of junior faculty happens in ongoing conversations, and eventual friction of differences, as they will inevitably be a part of any living, growing human endeavor, are dealt with openly and with an open mind.

V. DEPARTMENTAL GOVERNANCE

The department's full-time faculty elect a Chair from amongst themselves, and in addition, each area of discipline elects an Area Coordinator of Dance, Music and Theater. The Chair and the Area Coordinators are responsible for most aspects of departmental governance. Most of the work, and most major decisions, however, are done jointly by all full-time faculty through discussions and consensus, in general assembly manner. Our full-time faculty meets regularly, either weekly for an hour, or as in this semester, bi-weekly for a two-hour session. Matters regarding different aspects of departmental academic and production work are submitted in advance to the department's administrative assistant, and addressed during the meetings. It should be noted that decisions are often addressed and resolved through ongoing, daily informal interactions.

Matters discussed during faculty meetings range from class scheduling, to retention and outreach strategies, production calendar and events scheduling, standard departmental policies, budgets, website updates, new and transfer student orientations, PASJ community forums, etc. Since our department's faculty has had to engage in conversations related to the development of curriculum, course offerings, community engagement, program goals, etc., these have often taken place during a holiday or weekend retreat, which ensures participation of all parties, and in-depth dialogue.

Matters regarding hiring of adjuncts, course staffing, new faculty orientations, student advising and progress reports, or the specifics of producing our performances and events, are usually conducted by the Area Coordinators in conversation with the faculty in each respective area.

We have no clear set of guidelines or department bylaws regarding the procedure by which a Chair is elected, duration of the chair's term, etc. There is a loose consensus that the department's Chair is elected every three years. There is an even more unclear process to elect or select the Area Coordinators, which has largely occurred along seniority lines. Since our program's full-time faculty is small in size, and even smaller

when divided along disciplines, there have been no major problems in operating this way. A clear set of bylaws, however, would be welcome.

Each full-time area faculty organize one major orientation meeting with their respective adjunct faculty pool. Due to the nature of part-time work, we do not meet formally as a whole department (48 professors). Each Area Coordinator, and sporadically, the department's Chair as well, meets informally or on an as-needed basis with adjuncts to address issues and support an atmosphere of collegiality.

In regard to our production work, in addition to faculty discussions, the Production Coordinator holds weekly meetings with all artists involved in a given production or show. The Production Coordinator and the program's Administrative Assistant also hold meetings to address issues relating to hiring of guest artist, publicity, web updates, etc.

Perhaps the most important feature overall regarding our department's governance is the fully embraced expectation by all faculty members that due to our young program's age, much is asked of all, and much work and decision-making is done through dialogue and consensus. While there are clear issues of difference of experience and an atmosphere respectful of seniority among faculty, everyone's input is valued and supported. These procedures represent an added burden on our already intensely busy schedules, but we have been able to make it work, as we value the fairness and inclusiveness afforded by them.

VI. STUDENTS

The Department of Performing Arts is interested in attracting students who are concerned with performance as well as with community engagement. Our ideal student is motivated by a commitment to promoting social change, and interested in learning how to apply their creative skills beyond conventional forms and purposes.

PASJ faculty work hard to foster students' curiosity about the world around them, and to help realize their potential as artists and as engaged members of a community through academic work and creative processes. While many of our students arrive with experience and skills in at least one artistic discipline (dance, theater or music), most students choose our program versus a standard performance-based program, conservatory, or BFA because they are more focused on their development as well-rounded, individuals, active in community. Graduates from our program are trained performers who are also engaged members of society seeking to articulate and give witness to important social questions through art. A number of our majors also major in a second academic subject, most commonly Psychology, Communications or Media Studies.

Our program is well suited to serve students who are interested in:

- the creation of original / new work
- work that moves beyond the canonized, set forms
- interdisciplinary performance forms
- developing connections with community and creating community-based performance

Currently our PASJ Major does not have an admission policy. We adopted an approach based on supporting our student's needs and understanding of our mission once they had registered with us, so that we may build a program from the ground up. It has also been our understanding that the university places a number of restrictions on our ability to pre-screen, reach out to, or audition applicants. For the past three years, we have increased

our contact with the office of admissions and recruitment, meeting with them, traveling to special functions with them to other cities, doing clinics, and presentations, hosting admissions office events, open rehearsals, etc. This is an area where we need to clarify and set guidelines and further develop.

Within our program, we have room to develop strategies to monitor quality. We hold competitive auditions to all our productions, and also to upper division courses, particularly in dance. We have also set up a process of mid-semester evaluations in all PASJ courses, standardized and communicated to the students and placed in their files. In addition, project-based craft classes offer regular skill assessment, and many academic classes afford the possibility of ongoing dialogue with our students to keep them appraised of their progress and specific needs. We currently have diagnostic auditions for applied music and dance studies; we are in the process of setting up diagnostic auditions for PASJ Theater majors.

Student demographics

| | 2004 | 2005 | 2006 | 2007 | 4YRAVERAGE |
|--|-----------|-----------|-----------|-----------|------------|
| MAJOR | | | | | |
| TOTAL HEADCOUNT | 50 | 56 | 56 | 46 | 52 |
| HSGPA AVG | 3.22 | 3.28 | 3.4 | 3.46 | 3.34 |
| USF OVERALL GPA AVG | 3.21 | 3.23 | 3.24 | 3.29 | 3.24 |
| CURRENT SEMESTER'S USF GPA A | 3.28 | 3.21 | 3.17 | 3.28 | 3.24 |
| SAT VERB | 575 | 579 | 582 | 569 | 576 |
| SAT MATH | 524 | 546 | 541 | 537 | 537 |
| TOTAL MALES | 17 34% | 18 32% | 15 27% | 14 30% | 16 31% |
| TOTAL FEMALES | 33 66% | 38 68% | 41 73% | 32 70% | 36 69% |
| TOTAL AFRAM | 5 10% | 3 5% | 2 4% | 3 7% | 3 6% |
| TOTAL HISP/LAT | 3 6% | 6 11% | 8 14% | 8 17% | 6 12% |
| TOTAL ASIAN | 3 6% | 3 5% | 3 5% | 2 4% | 3 5% |
| TOTAL NATVAM | 0 0% | 2 4% | 2 4% | 2 4% | 2 3% |
| TOTAL WHITE | 29 58% | 31 55% | 28 50% | 23 50% | 28 53% |
| TOTAL OTHER | 9 18% | 10 18% | 11 20% | 6 13% | 9 17% |
| TOTAL INTERNAT | 1 2% | 1 2% | 2 4% | 2 4% | 2 3% |
| TOTAL HEADCOUNT | 50 | 56 | 56 | 46 | 52 |
| TOTAL STUDENT ATTEMPTED HOU | 805 | 922 | 920 | 760 | 851.75 |
| Data source: Fred Baldwin, USF Admissions & Enrollment | | | | | |
| Snapshots of N of students who were registered & declared major as of Fall semester census date | | | | | |
| These counts begin in 2004, when the PASJ major began being offered under the Visual and Performing Arts Department. | | | | | |

While the diversity of PASJ's majors has increased dramatically since our program's birth nine years ago, we are less ethnically diverse than the rest of the undergraduate population (we average 53% whites compared with 38% of the USF student body) and we have severe underrepresentation of Asian-Pacific Islander and Latin@ students compared with USF's overall undergraduate population. Our program mirrors the overall campus' disproportionately higher number of women over men (66% in our program, compared with 64% campuswide). There are a number of issues related to lower enrollment of students of color that are typical of arts programs at any university, including perceptions by their family members that the arts are a "luxury", or that the bachelor's degree should be used to gain future employment, and occupation in the arts is

not desirable goal. We take this issue very seriously, and are very interested in building stronger alliances with associations of students and faculty of color, and ethnic studies programs and continue to work towards diversifying our programming.

The department is home to a number of initiatives designed to include our students in the department's workings, create a sense of community, and support students' voices and creative work. Twice a semester, our department holds PASJ Community Forums (also known as "Friday Forums") where we come together once to meet exciting socially engaged artists, and a second time to share students' work. Faculty rotate the coordination of these Friday Forums. We have also created a "buddy system" where second and third year students take on the mentorship of a first year student, meeting at least three times a semester to check-in and socialize. A faculty member oversees the buddy system program, to ensure all incoming students are assigned a buddy and to support the buddy mentors.

At the end of most craft-based courses we hold class showings open to all majors and faculty to attend. We also support, with funding, space, and resources, department "Cabarets" where students get to propose, develop and present, according to specific guidelines, a performance project of their own. In addition, we engage in community activities ranging from attending performances in Bay Area venues, to supporting internships, community site visits, etc.

An important area of engagement, training and employment for our students is our substantial work-study program, serving 10 – 12 students per semester who make contributions to departmental operations, in both administrative and technical/production functions.

There is no current formal mechanism for students to shape departmental policy. However, students are encouraged to offer feedback and suggestions through the chair's "open-door policy" and the development, in process, of a "Chair's Advisory Board" made up of two representatives per year, one per major's discipline, plus a music minor rep.

We communicate program expectations to students in both formal and informal ways. All freshmen participate in an orientation to the major, and all majors meet at the beginning of the year to review departmental goals, policies and activities. As mentioned above, twice per semester the department holds PASJ Forums, where we engage in dialogue with students, faculty and guests.

VII. STAFF

The Performing Arts Department currently employs three staff members. An Administrative Assistant, a Technical Director, and a Director of Presentation Theater / Facilities Supervisor. Since even before our program's birth, David Pangaro has been the senior Technical Theater staff member at USF. He joined our department when it was formed in 1999, and he continues to work with us, although he reports directly to the Dean's office. Ellen Maloney, our Program Assistant, has been with us since 2005. Jamie Mulligan was hired in 2008 as Technical Director of the Studio Theater.

In the "second" technical theater position next to Mr. Pangaro, we have had three staff members in the past 5 years, representing a high turnover rate. The first of these staff members relocated with his family to Washington State. The second suffered a number of unfortunate mishaps while working with us, including office break-ins, identity theft, etc., and a change in university policies, which limited her expectations of earned income. She eventually moved to a better paying job in her field. After she left, the department worked together with the dean's office to restructure the two technical positions, resulting in Mr. Pangaro leaving the Studio Theater in order to manage Presentation Theater, and Mr. Mulligan being hired to replace him. This arrangement seems to be working quite well to date.

Our Program Assistant, Ms. Maloney, is the staff member who manages all departmental administrative work. She also provides some support in production related areas. Ms. Maloney's tasks include:

- Managing general office upkeep
- Responding to initial inquiries from prospective students
- Preparing and distributing materials for faculty and student orientations
- Scheduling departmental use of classroom spaces
- Assisting with contractual documentation and processing payment for guest artists
- Managing students' advisory files

- Organizing meeting schedules and minute-taking procedures
- Answering program telephone lines, screening and transferring calls as needed
- Assisting adjunct faculty with university procedures
- Recording and retrieving program information
- Ordering supplies; requesting checks; preparing appropriate forms for job orders, and office equipment repair or maintenance
- Greeting and assisting visitors, students, faculty, and staff who come into the office.
- Scheduling appointments
- Filing correspondence, reports, data, and other information
- Managing Technology (CONCUR), and Purchasing Card training
- Managing student workers

We also have three student workers supporting departmental administrative work, two in the main office in the Performing Arts trailer, and one in the Koret Dance Studio office who specifically supports the dance program. Each semester, we hire an additional seven to nine students to do production related work, ranging from front of house and design duties for individual productions (box office, house management, ushering, costume assistants, lighting assistants) to ongoing technical work in the scene shop.

The work of the Program Assistant and the student workers is supplemented by the administrative efforts of the Chair, Area Coordinators, and fulltime faculty, all of whom must contribute to the work load of the program in order to sustain its infrastructure year round.

Our Technical Director's tasks include:

- Building scenery for 2 mainstage theater, 2 mainstage dance and several second-stage theater, dance, and music performances throughout the academic year
- Managing and supervising the scene shop, student workers, and scenic budgets

- Employing strong interdepartmental communication and collaboration skills
- Must be well versed in current construction techniques, current computer programs, computer drafting and multi-media
- Maintaining and organizing scene shop and inventory of tools, equipment, and manuals
- Supervising the setup of all technical systems and house equipment, including lighting systems, sound systems, media projection systems, rigging, and related controls
- Attending production meetings to clarify needs and determining technical equipment, support personnel, and timetables necessary to stage performances
- Overseeing any necessary equipment maintenance during the run of performances
- Working with crew as rehearsals progress to be sure scene changes are carried out smoothly and safely
- Overseeing student workers in the scene shop and assigning student work crews to individual productions in collaboration with Production Manager
- Performing set strike and return of all technical equipment in collaboration with the Production Manager, Stage Manager, Set Designer, and Lighting Designer
- Returning theater to neutral between performances

Staff members are encouraged to seek and apply for professional development and training opportunities, assist trade shows etc. Staff evaluations are conducted once a year. As with all staff positions in USF, staff members report directly to the Dean's office, which sometimes limits our ability to enforce necessary changes and improve staff performance.

VIII. DIVERSITY AND INTERNATIONALIZATION

The University is committed to providing a supportive environment for all members of the community and ensuring that everyone is included in the life of the University in ways that enhance professional development and academic success. In addition, the University is committed to providing faculty and students opportunities to add an international and global dimension to the liberal arts experience. For the purposes of this section, underrepresented groups refers to gender, race and ethnicity within the United States (including citizens and permanent residents). Faculty from overseas should be listed separately.

A. Diversity

As noted in university literature, USF students are generally first generation college students, many of whom work part time. It is an issue typical of this demographic, in particular students of color, that the efforts undertaken by their families to attend college are usually not seen as being rewarded by careers in the arts, and by the often true fact that jobs in performing arts do not generate income comparable to other professions. In part due to this fact, during the first years of our program our student population was heavily Caucasian, with few students of color enrolled. This is a trend that is slowly but clearly being reversed. Our student body also represents a disproportionate majority of women over men. This too, often comes with the territory in the Performing Arts, a fact that given the small size of our program seems even more acute.

In regards to Full-time faculty and staff, the percentile of people of color is even more reduced. Of eight full-time faculty, six are Caucasian and two Latino. All three staff members are Caucasian. Five full-time faculty are women, and three are men, while two staff members are men, and one a woman.

Acknowledging that this is a matter of concern, we have been keen to look for and advertise our job descriptions to target underrepresented communities. Our Full-time

faculty pool is relatively small, and we hope to grow to the point where we can make an important difference in this area.

On the positive, the theater major concentration has always included courses addressing ethnic and gender perspectives in performance, also taught by faculty of color. We have courses in Latino, African American, Asian American and Gender & Sexuality and Performance. PASJ courses such as “Performance and Social History” always include a variety of perspectives inclusive of ethnic and gender differences. Hip Hop Theater is deeply rooted in African American and Latino traditions. Music has offered courses in Latino / Latin American and African American forms, and is now also offering a course in Asian music. Dance has offered a number of electives in ethnic dance forms, such as African Dance and Hip Hop Dance, and is now offering its first survey course in Balinese Dance.

We have also consciously worked towards bringing a diversity of voices and embodied practices to our stages –often in the form of guest artists working with our students– which are reflective of experiences and art forms rooted in underrepresented communities. These range from Native American Music and Asian American jazz and storytelling, to dancers with disabilities, professional deaf actors, transgender choreographers, Latin American immigrant and elderly dancers’ troupes.

This remarkable diversity of embodied artful experiences are often brought to campus in collaboration with ethnic studies, gender studies, and other departments and programs serving underrepresented perspectives.

B. Internationalization

International perspectives and engagement are very important to our department. It is perhaps relevant to mention here that two of our 8 full-time faculty members are foreign nationals, and several of our adjuncts as well. As stated early in this self study, our faculty teach courses cross-listed with other programs which also have an international perspective, such as Latin American Studies and Asian Studies. On average, two to four

PASJ majors study abroad per year. Our program is currently home to several foreign students arriving from countries ranging from United Arab Emirates, Mexico and Spain.

Three of our full-time faculty have taught or teach courses abroad. Prof. Dowling in Peru, Prof. Gutierrez Varea in Peru, El Salvador and Mexico, and Prof. Rivera, whose doctoral dissertation is on Panamanian musical forms, has taught in El Salvador. In addition our department has periodically hosted visiting faculty and guests artists from countries ranging from Argentina, Australia, Serbia, Peru, and Italy. In the year 2002, our program was host to an international conference of Regional Alternative Theaters and artists engaged with social practice.

We are mindful of the sophisticated degree of development of ensemble based work, and community-based performance in many regions of the world. Our faculty is engaged in collaborations with several foreign artists and companies. We have been in conversation to explore partnerships with the Playhouse Theater in Derry, Northern Ireland and through them with the University of Ulster, with the Community Arts Lab and University of Utrecht, the Netherlands, and with Dah Teatar Research Center in Belgrade.

Dance and Theater faculty have already taught in Peru, where they conducted two Performing Arts Trips in theater, engaging in Peruvian culture and attending theatrical workshops with the *Grupo Cultural Yuyachkani*, and one in dance, in collaboration with the Computer Science Program's Peru Immersion.

PASJ 372 Peru Performance & Culture:

This course studies the rich performance and ritual traditions of Peru, with a particular emphasis in its religious (Catholic and Indigenous) theater and dance, as well as its contemporary socially engaged theater practices. Students engage in a 19 – day Performing Arts and Culture immersion in two major regions of Peru: “La Costa Limeña” or the coastal region of the capital city of Lima, and the “Altiplano Andino” the Andes Mountain region, particularly the ancient Inca capital city of Cuzco, the mythical citadel of Machu-Pichu (one of the newly voted “7 wonders of the world,”) and the Andean village of Paucartambo, site of ancient ritual dance and theater, among other

historical and archeological sites. In addition, students will study Peru's recent legacy of war, truth and reconciliation, through visits to historical sites, as well as to human rights organizations.

Students will also engage in intensive, beginner to intermediate performance workshops with artists from the internationally acclaimed Peruvian theater company *Yuyachkani*. *Yuyachkani* artist will teach master classes in performance techniques, and lectures, framing their work and pedagogy within the context of ritual performance and social justice issues. The company is regarded not only as the most important independent theater group in Peru, but also of all Latin America, and is the recipient of the Peruvian Congress Medal for Human Rights, due to their relevant socially engaged work. Knowledge of Spanish is not required.

Peru Immersion:

The PASJ Dance Program is part of the Perú Immersion. This international program is a USF Community Connections-sponsored event in collaboration with the USF Office of Service-Learning and Community Action. During the Spring semester student participants research Peru, becoming educated on the subtleties of service-learning, and sharing areas of expertise, i.e. Performing Arts and Social Justice/Dance Emphasis, with students and faculty from the Departments of Computer Science, Business, Exercise and Sport Science, and School of Education. In addition the Performing Arts and Social Justice Majors prepare for the immersion in additional weekly meetings.

Led by USF Professors Amie Dowling and Natalie Greene, students learn the art of utilizing movement to support academic curriculum with groups of third, fourth, and fifth grade children at *Colegio Miguel Pro* and *El Centro Para El Niño Trabajador* in the city of Tacna. USF students assist in facilitating a final performance for a core group of students – picked by their instructors – attended by their fellow classmates, faculty, school principal, parents, and fellow USF colleagues. Host school *Miguel Pro* invites faculty of neighboring *Colegio Cristo Rey* to a teacher training workshop in which Professor Dowling shares methodologies instructors have seen and participated in through-out the week.

IX. TECHNOLOGY AND INFORMATIONAL RESOURCES

A. Technology

Faculty, staff, and students in the program use campus computer/technology support to varying degrees. In addition to the use of USF accounts as the primary means of intra/inter departmental email messaging, web tools such as USFconnect are periodically employed by the program to post activities such as production related information and advertising. Blackboard has become more widely used by all faculty as an excellent tool. We have started conversations at faculty meetings about the possible implementation of department policies regarding the use of Blackboard as a cost-cutting strategy to save resources and limit the use of paper photocopies.

We upkeep the department's website, in particular in relation to production calendars, as it allows for the posting of photos, and more extensive event information. However, the use of the website has not proven to be flexible enough for our needs. We know that it can be a formidable tool for recruitment and outreach, but we have been restricted by what can be done given rather strict university web-design protocols and parameters. Programs in the arts attract a more visually oriented candidate and we find the department's site unappealing in its present form, and not an effective "window" to the exciting work happening in the department. More support from the university in this area would be welcome.

Students have access to new technologies in our program through recent acquisitions for our performance spaces. These include state-of-the-art AV projection equipment in Presentation Theater, as well lighting and sound systems in the Studio Theater. With the addition of a newly hired Production full-time faculty, Gabe Maxson, in our technical theater area in the Fall of 2008, the department began the process of purchasing new equipment and software for implementation of video and digital media into the Production curriculum. Mr. Maxson brings his professional experience as a member for six years of New York's renowned Wooster Group, a company known for its innovative use of video and audio. He is integrating new technologies, in the form of multi-source, live media-manipulation software and hardware configurations into the Studio Theater's current technical capabilities. Students in the "Intro to Production" course now learn how

to integrate video, lighting and audio into flexible, interactive, live-manipulated environments.

Use of these technologies allows our program to implement and train students in production areas which have become standard to cutting-edge practice in contemporary performance. In particular, these new technologies are making it possible to do work more cost-effectively. Bundling sound, light, video, and digital networking to stage performance is where much of the relevant change in the use of technology in the performing arts is likely to happen, as it readily appeals to a generation that already communicates and articulates narratives comfortably through these media.

(B. Distance Learning, N/A)

C. Library

Our Music faculty have been particularly proactive in using library resources, but have also expressed frustration with the lack of journals and books on music. The university could not support musicological scholarship of a competitive level for just one or two faculty, but it currently does not hold a single CD or musical score in the library.

We feel that theater and dance could more proactively utilize the library budget.

X. FACILITIES

Facilities is probably the most difficult issue that we face as a department. Currently our PASJ spaces are spread throughout campus in four campus buildings: School of Education for production, rehearsal, offices, storage, and studio classes in ED 040; a small portion of Koret Gym for offices, rehearsals, and classes; Lone Mountain Building for classes, practice rooms, productions in the Studio Theater and the main technical workshop; and the Lone Mountain Trailer for our department's main offices (we lack any space for a costume storage-studio, and we don't have any space for music). The distance between offices and venues creates a separation between our program areas, Dance and Theater students, as well as faculty.

We are one of only two departments in the Arts not housed in the allocated office space in the new Kalmanovitz Hall building (the other being the Department of Visual Arts, which has its own building). Our department's primary offices remain in the Lone Mountain Trailer. The Trailer's temporary quality, location behind the Lone Mountain building, and lack of inclusion on campus maps communicates a sense of institutional instability to prospective students and their parents. Our remote office location discourages informal interaction with students and colleagues, which diminishes a sense of community. There are also a number of related drawbacks, such as lack of restroom facilities in the trailer or its proximity, as well as safety issues.

At the end of next Fall (2009), our department will have spent four years in the trailer, aggravated by the fact that there are no formal plans for a permanent home comparable to that of other programs. The poor quality of our office space and the diffusion of our faculty and students among many sites contribute significantly to some of the challenges we face as a department, including recruitment and retention of students.

The dance program's offices and single studio reside in the basement of the Koret Gym. Currently, the Area Coordinator, Kathi Gallagher, has an office and Assistant Professor (tenure-track) Amie Dowling, shares a 10x12 foot office with thirteen adjuncts and a

student worker. The studio in Koret was built to replace the “Lone Mountain Ballroom” which housed the program for many years but was lost in the recent building renovation and made into dorm rooms. As originally conceived, the Koret dance space was to serve both as classroom studio and as informal performance venue. Because of budget restrictions the studio never received the equipment necessary for it to run as informal performance space.

The Koret Dance studio itself is well lit, and well suited for instruction since a new sprung floor was installed in January 2008 to replace the original non-sprung racquetball flooring. However, we have been adversely impacted by Koret Health Center hours of operations. Since it closes at 10:00 PM, our majors and minors, who are required to develop their own artistic projects, have to face shortened evening rehearsal time (full daily class schedule limits when students can rehearse). In addition to the Koret Dance Studio the dance program had, until the upcoming semester of Fall of 2009, utilized ED 040, located in the basement of the School of Education. Beginning Modern Technique and Dance Appreciation (CORE F) courses were taught in ED040. Due to the addition of new Theater courses, ED040 will not be available for dance this coming Fall semester. Hagan Gym in the Koret facility is used for three classes that are cross-listed with Exercise and Sports Science. We have been told by ESS that once the three senior dance faculty retire, they will regain the use of the time slots to offer ESS classes, ending the Dance Program’s access to the Hagan Gym. We look forward to discuss with the administration ways in which an equitable solution to both programs could be found. With our limited space, we are concerned that we will not be able to serve the demand from USF students. The Dance Program is currently serving over 400 students a semester in classes, and approximately 40 more per semester are involved in concert performance.

The theater program lost the Gill Theater and the departments tech shop in former Champion Hall. Through extensive efforts undertaken by then Chair Peter Novak, access to funding was granted to refurbish the old “Pacific Rim Room” in Lone Mountain into a well equipped small black box studio, where most of our theater productions take place.

One drawback that remains, however, is that due to preventable but overlooked issues related to the spaces' floor, the intended flexibility of seating arrangements, a definite need in the conception of the space, is now not possible without a new major financial investment. The small tech shop that is now connected to the theater is well equipped and definitely a step forward from the hazardous and under par shop adjacent to the old Gill.

Our primary classroom studio space for theater is ED 040. This space is adequate for movement and acting classes, as theater does not require a sprung floor to work on. However, it is slowly becoming insufficient to meet our instructional needs. This has been the case in particular due to the natural growth of our program, and addition of course offerings, but also because we have been depending on the studio theater for most of our performance needs, and it has become increasingly difficult to conduct movement classes around hard/fixed scenery. We are arranging a number of meetings to address this situation as it has impacted space needs of the Dance Program, and it may impact the kind of design that we can undertake in the Studio. The bottom line is that we need more adequate spaces to conduct instruction and creative work.

Presentation Theater is better equipped to support music and dance than theater productions. The lack of an adjacent shop, and in particular, the lack of load-in dock and doors onto the stage –since the existing ones were sealed off to create the office spaces for the School of Education– have rendered an actual jewel of proscenium stage quite useless. Presentation is also one of the few remaining “hemp houses” in the country with a fly system still rigged with hemp ropes. This makes it a curiosity, but also very unsafe to fly scenery, in particular, with students involved. The space is also in major need of acoustic upgrading.

Since its inception on the year 2000, the Music program has been in dire need of a dedicated music room and practice rooms anywhere on campus. The program has existed for 9 years, before the PASJ major, and to date, despite serving over 300 students per semester, has no dedicated facilities. There isn't a single practice room, practice space, music room, or other such space in the university (though there used to be a couple of

lounges with pianos in the dorms years ago, that are no longer accessible to us). We have been promised practice rooms through the years. The administration has gone as far as walking with us to spaces where the rooms would be set up (including the theater in the basement of Lone Mountain opposite where the Ballroom was, a trailer by the ROTC building, etc.) and Music faculty have been asked several times to research pre-fabricated practice rooms, but to date, none have materialized. St. Ignatius church has allowed select instructors and ensembles to rehearse in its premises, but only before 5 PM and only selectively (though we very much appreciate their willingness to let us use their facilities at all).

As far as teaching, there are two classrooms that have been equipped with a piano and (soon, we hope) a staffed whiteboard. However, one of the rooms (LM152) has no ventilation, and it often becomes uncomfortably hot. We have been repeatedly told by facilities they can do nothing about the heat because the room was not intended as a classroom and there are no ducts to support ventilation needs. Needless to say it has no heating system either.

The department does not have storage facilities, which creates a problem in regards to being unable to reuse much in terms of lumber, platforms, and other materials. Most importantly, we lack a costume shop and costume storage. Usually, stored costumes are “money in the bank” as students and faculty can pull from an existing pool instead of renting, purchasing or building new ones. Our dressing rooms in Presentation are quite under par, with no working toilets or showers. Dressing rooms were not built at all as a part of the new Studio Space. Our students change in a co-ed space with no sinks, no toilets, no showers, and stations not even outfitted with fixed mirrors and lighting.

We remain open and ready to participate and contribute to any solution that the administration is willing to put on the table to support our needs.

XI. CONCLUSIONS

The strengths of the Department include:

- a highly qualified and dedicated core faculty
- a faculty highly motivated to mentor young artists
- high morale among faculty and students and a strong sense of community
- ability to overcome difficulties and area differences towards a common goal
- faculty's embrace of Social Justice principles and community engagement
- faculty's openness to interdisciplinary models
- faculty's exciting research projects in academic and creative areas
- leadership in the field of socially engaged undergraduate education in the performing arts
- improvement in standardizing academic policies
- contribution of quality performances to campus life
- small to medium sized classes and personal attention
- a constant attention to improving the curriculum

Weaknesses of the program include:

- lack of adequate facilities in several areas
- curriculum still not fully organized sequentially and thoroughly to reflect learning goals and outcomes (currently under revision)
- lack of a PASJ concentration in Music
- not enough full time faculty
- not enough tenure-track positions
- lack of scholarship money
- lack of departmental bylaws
- insufficient ethnic diversity among faculty and students
- not enough ensemble-based and original composition courses in Theater
- not enough interdisciplinary creative work to match our openness to that kind of engagement

The USF PASJ Major and Department of Performing Arts is revamping its curriculum to better embody the core principles stated in this document. We believe that our most important mandate in the next 5-10 years is to maintain these fundamental principles and practices while exploring new cultural, social, technical developments and directions within the field of Performance Studies.

The PASJ major's principles rise out of the basic belief that the impulse to create and perform is essential to human experience, that the study of this impulse is integral to a liberal arts curriculum, and that from a global and historical perspective, the performing arts supply complex yet accessible languages that offer an episteme and expression to cultural constructs, beliefs, and social perspectives.

As we look to the future we see a continued blurring of borders between disciplines and intra-disciplinary approaches. Driven by and in response to social forces and technology, "performance" rises from conceptual, political and philosophical points of view. We will continue to push the boundaries of our areas of concentration, retain the rigor of our fundamental principles and practices, while seeking to widen collaborative opportunities both within the arts and across the college curriculum.

XII. COMPREHENSIVE PLAN FOR THE FUTURE

As part of the preparation of this self-study, and in the context of the department's ongoing discussion of the curriculum structure and the student's progress through it, several ideas have emerged. They include ideas for new courses, the restructuring of major requirements, and the ongoing issue of faculty and facilities.

This year, 2008-2009, the Department has two full-time faculty per discipline, plus one in technical theater. We have engaged in meaningful conversations which, in areas such as department-wide community initiatives and curriculum development, have led to concrete actions that in turn have brought us closer to our foundational mandate and core mission. The ideals that informed the foundation of our PASJ program are alive in each of our core faculty. Our efforts as a Department have been recognized by our students as well, one of whom recently wrote, "PASJ is the perfect balance between theater and dance, this program is a rare gem." As we look towards the future we recognize that our greatest asset is our faculty. At the end of this year, one tenure track faculty member will be retiring and a term position may not be renewed. With reduced faculty, the growth and progress the Department has made in this past year may be thwarted, and it is therefore essential that each discipline maintain two tenure-track positions.

When we speak of growth, it should be made clear that we speak in qualitative terms. As we improve the sequencing of our courses and other aspects of the curriculum we feel certain that enrollment in courses will increase. The addition of a Music concentration will certainly increase our enrollment. Due to the nature of our program, and the process involved in the rigorous study of dance, theater and music, we are committed to providing small class experiences.

We believe that community building starts at home, and to that effect we have included a number of activities in our department's life. Friday Forums, orientations, buddy systems, advising improvements, and increased performance opportunities for our students have

made an important difference in enhancing our sense of community. We are committed to continue to strengthen this area in the future.

The department intends to continue to develop strong ties with the Bay Area performing arts community. An important step forward in strengthening community ties has been the increased presence of local artists in our classrooms and stages. Universities, artists and arts organizations are being called upon to reinvent their relationships, and we feel that the area of socially engaged performance is in a particularly privileged place to make an impact in our larger San Francisco community. We will ask our students and ourselves to creatively rethink and rework old models, and develop new collaborative approaches in the years to come.

To make this possible, we need to do much more to attract the kind of student who will thrive in an environment like ours. The assistance of the university is key in making more resources available to us in order to conduct comprehensive outreach and recruitment efforts. The development of scholarship sources will also impact our recruitment and help us in our commitment to attract a more diverse pool of students.

We need university support to welcome these students into the quality spaces that we lack. The provision of appropriate facilities for the Department remains unresolved. As the Facilities section outlines, we see growth in this area as a dire necessity, and one of the critical issues that we face. The poor quality of our office space and the dispersal of our faculty and students among many sites contribute significantly to some of the challenges we face as a department. From lack of permanent offices to scattered, decentralized studios, “space” issues need to be addressed positively and aggressively to help us do more than survive.

Our lack of appropriate facilities hinders our ability to attract qualified full-time faculty to teach our majors. For example, as Music finds itself working towards developing a PASJ Music concentration, we cannot help but ask, “how is a qualified applicant going to

seriously consider investing professionally in a university with much promise but not even a single practice room?”

The Department believes that the study of Theater and Dance is incomplete without the diligent practice of the art, with productions at the heart of this practice. In order to provide significant opportunities to our students we need a stable production staff. As it stands our technical theater staff is minimal. A part-time master electrician and costume shop manager are essential hires in order for our productions to run. The Department depends heavily on untrained and unpredictable student workers and work-study programs for tasks that exceed their reach. A plan for the future should include additional administrative staff support.

The PASJ Major is a unique program, maturing at a unique time in our country's history. A time when the threat of walls coming up meets the dissolution of old boundaries, when fear of the other is confronted by the reality of increased interdependency, and new languages are needed to express a powerful mix of uncertainty and hope. Our faculty looks at our achievements and at our still unfulfilled needs, and in the balance, renews with enthusiasm its commitment to changing the world, one performance at a time.