

**University of San Francisco
Department of Performing Arts and Social Justice
Program Review**

External Reviewers' Report

June 2, 2016

Pallabi Chakravorty
Associate Professor and Incoming Director of Dance
Swarthmore College
Ph.D. in Visual Anthropology, Temple University

Suzanne Cusick
Professor of Music
New York University
Ph.D. in Music, University of North Carolina

Kevin J. Wetmore, Jr.
Professor and Chair of Theatre Arts
Loyola Marymount University
Ph.D. in Theater and Performance Studies, University of Pittsburgh

Introduction

First and foremost we wish to express our gratitude to the faculty, staff and students of the Performing Arts and Social Justice program, Dean Marcelo Camperi, Associate Deans June Madsen Clausen and Eileen Fung, and Clark Campagna and Corie Scwabenland Garcia. We appreciate the tremendous effort and organization to carry out this process and to organize and execute the team's visit.

Second, we wish to express our admiration for the program itself, which is unique, practical, embodies the university mission and the Jesuit ideal, and has great potential despite the challenges it faces. The faculty are dedicated, diligent professionals who go above and beyond in order to create an academically challenging, artistically valuable experience in the training of the next generation of artist activists. We sense a strong group of people working together in a discipline which they firmly believe in.

Third, we particularly wish to express our appreciation for the genuine strengths of the program, including: the faculty - they are distinguished in their professions, committed, realistic about their abilities and situation within the university and dedicated to their students and each other; the students, who are impressively articulate, and who share their teachers' commitment both to their artistic goals and to the larger goal of using their artistic labor to contribute to a more just world; and the unique curriculum, which (though it is still a work in progress) could serve as a national model both of interdisciplinarity and of the successful integration of theory and praxis in arts instruction. .

The two largest challenges facing the department are its facilities and the fact that it seems to be a chimera - composed of very disparate parts that together form one creature that does not always work in alignment.

Per our charge from the university, the purpose of this academic program review is to assess the program's contribution to the vision, mission and values of the University, the quality of the program curriculum, faculty, and students, the program's current resources and sustainability, the facilities, resources and support available to the program, and recommendations for the future. We have elected to follow the format proposed by the university and respond to specific questions. We conclude with a list of recommendations for the program.

A. MISSION AND GOALS

I. Mission

The Mission of the University of San Francisco is as follows:

“The core mission of the University is to promote learning in the Jesuit, Catholic tradition. The University offers undergraduate, graduate and professional students knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity to be men and women for others. The University will distinguish itself as a diverse, socially responsible learning

community of high quality scholarship and academic rigor sustained by a faith that does justice. The University will draw from the cultural, intellectual and economic resources of the San Francisco Bay Area and its location on the Pacific Rim to enrich and strengthen its educational programs.” (University of San Francisco, Statement of Vision, Mission and Values *September 11, 2001*).

The department’s mission and identity are clearly aligned with the university’s mission and strategic priorities. We note that the words “social justice” are part of both the very name and purpose of the program. The artist activists in the program are literally being trained to bring about greater social justice in the Greater San Francisco area. The program effectively educates leaders who will fashion a more humane and just world, using methods modeled by the work they have done as part of their academic program. Perhaps more than any other department, PASJ specifically embodies the Jesuit ideals of educating of the whole person, and creating women and men "for others." These goals are very clearly articulated by the faculty, students and administrators with whom we have spoken.

Moreover, we note that the university's Admissions Office uses PASJ as a selling point. Undergraduate Director of Admissions Robin Crabtree noted to us that she always brings PASJ up on recruiting visits, because, as she said, it is *the* program that best exemplifies what the University of San Francisco stands for, "what it's all about." We concur with this assessment and hope the university sees this extraordinary program as a unique feature of USF that should be celebrated and supported.

II. Goals

1. After reading the departmental/program self-study and conducting a site visit, how would you characterize the quality and performance of the department/program?

We note that PASJ was cited in *American Theatre*, a preeminent publication in theatre arts, as one of only three undergraduate programs in American universities that provide students with practical and theoretical tools for social action and civic engagements through the arts.¹ PASJ is a unique program, and arguably is a model for other schools seeking to add social action to their creative arts.

We rank the overall quality of the program as **Very Good**, per USF’s scale. The program is at the level one would expect to find at a top-tier liberal arts college and has the potential to become an outstanding or excellent program with more support from the university and more structure from the department, as outlined in “Recommendations,” below.

B. CURRICULUM AND INSTRUCTION

I. General

1. Please comment on the enrollment, retention and graduation rates and trends for the department/program’s curriculum.

We met with April Crabtree, Director of Undergraduate Admissions, who gave one of the most positive portraits of the department. We observe healthy and consistent application,

¹ Lonnie Firestone, “Change by Degrees.” *American Theatre* (January 2015): 44-46.

acceptance and retention rates for the past four years. The faculty has shared that the number of students graduating from the program varies from year to year, although the graduation rate seems consistent with the number of students in the program. The students with whom we spoke recognize the strengths and weaknesses of the program, but to a one they all spoke highly of the program and did not see challenges in completing the program in four years.

2. Do the department/program's curriculum provide breadth, depth, and challenge in the light of current scholarship?

The program curriculum has depth but more breadth is needed. We noted this especially in the area of non-western art-practices. The lack is more acute in the dance side of the program. A dance or music scholar who could teach dance courses from a cross-cultural perspective will be ideal. This person could be an anthropologist or an ethnomusicologist who specializes in African, Asian, or Latin American forms. A dance course focusing on a particular non-western style like the theater course on "Performance, Culture, and Resistance" could be cross-listed with other academic disciplines. Automatically, this would enhance the visibility of the PASJ program and create more interdisciplinary depth. The "Contemporary Performance Practices" course could also include non-western styles. Perhaps immigrant guest artists from San Francisco and its surroundings could be invited to diversify the meaning of contemporary performance.

Going forward, too, it would be advisable for the course offerings in "Western" music history and theory to integrate the new scholarship that explores the imbrication of "Western" musical practice in relations of colonialism and imperialism. That integration might helpfully emphasize the musics (hybrid and not) of former colonies whose histories have long been entwined with the musical life and population of the United States' western coast (e.g., Latin America, China, Japan, Korea, the Philippines, Pacific Islands more generally).

On the dance side, the program has a ballet-modern focus as is the case for most dance programs in the U.S. But the program does have some diversity in its stylistic or studio based offerings such as African (which I am assuming draws on west African styles). However, the academic curriculum is focused solely on Euro-American dance history. The curriculum can be broadened both on the practical and theory sides with a cross-cultural or world dance focus (as mentioned before). Wesleyan University's dance program has an exciting international focus. The World Arts and Cultures department at UCLA is also an excellent model to follow, although we are aware of the limitations of an undergraduate program.

3. Do the department/program's curriculum educate students in the values, knowledge and skills appropriate to the discipline?

Overall, the program does a very good job of educating students in the values and kinds of knowledge particular to each constituent discipline. We note, however, the lack of technical courses and technical requirements. The program trains students to be producers, creating original work, but focuses solely on performance itself while ignoring the (literal) nuts and bolts of producing a performance. We would recommend that students need also to also learn these nuts and bolts--how to coordinate designs, develop the technical aspects of their work and how to promote and manage their work. This would entail offering classes in technical production for music, dance and theatre as well as publicity/promotion/marketing. As an added benefit, some

of the burden on faculty would be lifted if all aspects of production became part of the pedagogy instead of coming up on an *ad hoc* basis as performances are being produced.

4. Has the curriculum kept pace with developments in the field? How does the curriculum compare with those of comparable institutions?

As noted above, the curriculum in Performing Arts and Social Justice at the University of San Francisco is all but unique: it sets the pace for other departments.

That said, its music program reflects the generally conservative curricular approach that characterizes music instruction at USF's peer Jesuit institutions (Fordham, Boston, Holy Cross, St. Louis, Seattle). Going forward the music faculty may wish to shift the curricular balance further away from its lingering center of gravity in Western classical music, as the music faculty at Georgetown has. Such a shift will be more complicated at USF than at Georgetown, however, because of USF's admirable emphasis on interdisciplinary knowledge, and on integrating theory (book-learning) and praxis.

In terms of theatre, the challenge is slightly different. The focus seems to be on social justice at the expense of practical theatrical training to be found at peer Jesuit institutions that do not include social justice as an inherent part of the program. Likewise, the facilities for production (often the heart of many theatre programs seeking to train students to enter the profession) are notably lacking for any sense of standard, college-level production, which is challenging in terms of curricular need. The students' experience is only as good as the tools with which they can work. The courses themselves, on the other hand, seem to be equitable to peer institutions.

5. Does the department/program provide a stimulating, challenging learning environment for all students?

Our meeting with the students suggests that they experience the department's environment as both stimulating and challenging.

6. Do the current emphases within the curriculum complement the strengths and interests of the faculty?

The PASJ "spine" is a robust combination of academic and production oriented courses. It reflects strongly the faculty specialties in the department. However, the core requirements seem to be too binding and could be modified to make the "spine more flexible". Our conversation with students highlighted this aspect. Our suggestion is to make the Laban and Alexander technique courses elective not required. The Alexander technique could be replaced with a more general somatic awareness or mind and body integration course (yoga or tai chi might be more user-friendly). The Laban notation system also has its limitations especially with the availability of video recording. This course could be replaced with an academic survey course on performance and cultural competence.

7. Does the department/program have adequate procedures in place to determine whether it is meeting its instructional goals and objectives and to determine and refine curricular content?

Yes. The department is singularly focused and efficient in its effort to track its effectiveness in meeting instructional goals and objectives.

8. Is the department/program involved in creating a “living-learning” community on campus (for example, does it participate in residential life programs)?

We are unable to comment, although several faculty engaged us in conversation about possible ways that the department could be more involved in social justice work on campus. (One issue that was mentioned, a perennial problem everywhere, was that of educating students about sexual violence and appropriate sexual behavior).

9. Does the program appear to have adequate human and fiscal resources (support staff, space, laboratories, computer technology, equipment, income and expense budgets, etc.) to be or become an exemplary program? Is the program supported with sufficient leadership at the program, College, and University levels?

The facilities are the Achilles heel of the department. The costume shop, for example, is inferior to that of a Midwestern community theatre, with a pair of cheap sewing machines set up in a former shower room and no real facilities for the making and storing of costumes. Similarly, the “backstage” of the Studio Theatre is substandard to most high schools in California. While the audio playback equipment needed for music courses seemed adequate, we were astonished that students seemed to have access only to two university-owned instruments, both electric pianos. Similarly, the two small practice rooms that double as instructional spaces for music are in high demand and barely meet the minimal needs of the students. When compared with peer institutions they are, frankly, embarrassing. There are greater resources needed, as will be listed below under Recommendations.

The challenge for PASJ is that they are trying to be a highly producing department without a real production team or the facilities that even a small liberal arts college would possess. As a result much faculty time and effort is consumed with aspects of production that elsewhere are handled by staff, or by a specific faculty member or by trained students or are endemic to the production program and thus do not require someone to “reinvent the wheel” for each performance.

The human resources are sufficient, in the sense that the department works hard together to offer the classes, teach the skills and produce the events the department mandates through the curriculum; faculty efforts are well supported by an excellent department administrator. Per our recommendations below, however, we have suggested the benefit of adding additional faculty and staff over time, to strengthen and enhance the program.

II. Undergraduate Program

1. Does the undergraduate program have a coherent design characterized by continuity, breadth, sequential progression, and a synthesis of learning? Please assess the content and organization of the curriculum.

The program has been meticulously designed to be coherent, creatively incorporating each arts' perceived needs for continuity, sequential progression, and synthesis. At the same time, it admirably leaves space for each student to develop his/her own synthesis of learning.

2. Are the instructional goals of the program appropriate for the students and to what extent does the curriculum, *as it is normally implemented*, support these goals?

The instructional goals of the program are admirably ambitious, given the poverty of physical resources available. The curriculum supports these goals, and we were repeatedly told that productions, performances and student capstone projects were at a much higher level than one would expect given that poverty of resources.

3. Do the courses offered in the various modes of instruction (lecture, seminar, laboratory, clinical practice, fieldwork, etc.) provide an appropriate balance for the instructional program?

Yes.

4. Do courses effectively include use of instructional media, computers, and other modern technologies and employ innovative teaching strategies?

Yes, insofar as contemporary technologies are available.

5. Does the advising of students seem appropriate and effective?

It became evident to us during our conversation with faculty and students that there was a lot of mutual admiration and support. The faculty seemed deeply committed to student learning and success. It was also apparent that they spent a lot of time on campus with their students. The unanimous response among the staff and faculty about the high standards of student production, whether they were in dance, music, or theater speaks to the effectiveness of faculty advising and support. However, we observed some gaps in student-teacher communication. Some students felt they were not being heard and they wanted some flexibility with course requirements. This could be due to the pressure in producing so many shows without proper production support. The department produced fifteen public events per semester, which is very high for a resource-constrained department. Perhaps, reducing the number of productions per semester could open up time for direct student-teacher communication.

6. What is the overall quality of the undergraduate program?

Given the challenges we have already noted, the program is of a very good quality. The students are receiving an excellent education in performance and social justice; the problems

with facilities mentioned above are primarily responsible for bringing the program's rating down to "very good."

III. Assessment

1. Is the program assessment plan comprehensive enough? Are there key program outcomes that the department has not evaluated and should be evaluated in the next 3-year assessment cycle?

The program assessment plan can only be described as extremely comprehensive.

2. Are there assessment methods that the program should consider using to measure its success in achieving its program learning objectives?

The self study states that the department has tracked alumni, but this evidence seems mostly anecdotal from the successful alum. We wonder if there are direct, quantitative and qualitative measures that could be deployed to better assess the program based on alumni experience and perception five and ten years out. This would entail the university's Alumni Relations and Development Office being willing to allow the program to reach out in order to assess.

C. FACULTY

1. Please comment on the faculty demographic data contained in the departmental/program self-study and assess the department/program's future hiring priorities.

See below, *passim*.

2. One objective is for our programs to be exemplary, distinctive, and reach national and international prominence. How does this program fare in relation to that goal?

The program is both distinctive and exemplary. Given how stretched the faculty is (because of the resource issues), it would need the institution's help (with performance, rehearsal and production facilities, with specially designated time and perhaps funds to fine-tune the already impressive curriculum, and with publicity/public relations support) to reach national or international prominence.

3. Is the faculty distinguished in terms of their contributions to scholarship and creative work; teaching; and service to students, the profession, and community? Is the faculty sufficiently active in research or creative work to support superior academic programs?

The faculty is distinguished and very productive, some more than others. They are all very committed to their students and are engaged in creative and innovative research. But, sometimes the faculty did not feel supported. The non-tenured and recently tenured faculty felt that there were no specific guidelines for them to follow during the tenure process. This was specifically difficult for faculty in the creative fields who were not (or not primarily) producing written scholarship. Moreover, faculty noted that it was challenging to produce scholarship due

to the demands on their time for teaching and artistic production. A system should be in place in the department to protect the time of non-tenured faculty so that they can research and write (or produce new creative work).

4. How does the quality of the scholarly and/or creative work of the faculty rate in terms of national standards of the discipline? How do the teaching and research specialties in the program compare to trends within the discipline?

This question is a bit tricky, as PASJ is the only program of its nature in the discipline. The faculty are known for their social justice work and, with the exception of Professors Novak and Campana-Camperi, most faculty are centered on the development of creative work rather than scholarly research. That said, the publication record of the academically-oriented faculty certainly matches or exceeds the standards of USF's peer institutions, both in quantity and quality. Because of the difficulty in documenting creative work (and the fact that such documents were not as available to us traditional publications), we are unable to evaluate the quality of the creative work in the same way. Nonetheless, as far as we can tell the work of all faculty seems to meet the standards in their respective disciplines. As noted above, the program itself has been cited by *American Theatre* as exemplary for what it does.

5. Comment on the quality of recent tenure-track appointments in the program. Do the latest faculty appointments represent careful planning with respect to depth and breadth of curriculum?

The most recent tenure-track appointment has been in music: the person appointed (to begin in Fall 2016) has a substantial reputation as a productive, witty, insightful composer-performer, experienced with digital media. He promises to be able to further music students' ability to create new work (as well as interpret others' musical texts) at the level currently met by students in dance and theatre.

6. To what extent is the scholarly and/or creative work of the faculty integrated into the department's graduate and undergraduate programs?

The scholarly and creative work of the faculty seems integrated fairly well into the program. Each individual teaches within her specialty and the social justice aspects of the program emerge out of the individual faculty's research and creative work.

7. How appropriate is the balance among subspecialties within the department/program? Are all areas represented sufficiently for undergraduate majors and graduate students to receive a well-rounded education?

The balancing is appropriate between Music, Dance, and Theater, the three subspecialties within PASJ. The integration between Dance and Theater is more successful than with Music. The Music program is also more traditional than Dance and Theater. The PASJ curriculum is very innovative and forward thinking and incorporates the Jesuit mission of social justice at its core, but lacks diversity. It will be important to diversify the faculty and include a cross-cultural focus. See our recommendation below.

8. How appropriate is the balance of faculty with respect to senior and junior appointments, diversity (women and underrepresented groups), and full-time vs. part-time appointments?

While the gender balance in the program seems appropriate, the program does seem to have a split between senior faculty and junior faculty, with only two current tenure-line faculty being untenured. We also note a strong reliance on part time faculty in the program, some of whom seem disconnected from the program except for their single course, others of whom seem fully invested in the program, some even longer than many tenured faculty.

Having said that, the department's commitment to diversity is obvious. For future hires we would recommend taking ethnic diversity also into account, all other things being equal.

9. Please comment on the department/program's efforts with regard to professional development and growth, particularly among junior faculty.

The department needs to have a concrete plan for the professional growth of junior faculty. All faculty, but particularly junior faculty, appeared overwhelmed with their regular teaching and production load. Junior faculty's workload leaves little time for their writing and creative work.

10. Please comment on faculty workloads and the balance between teaching, research and service responsibilities.

Faculty workloads seem to be considerable, to the point of becoming nearly unmanageable. Faculty especially spend an inordinate amount of time on production, including promotion and marketing.

11. Please comment on departmental/program governance and by-laws. How is the department/program organized and how well is it governed? Is decision-making participatory and inclusive? Is leadership encouraged and developed?

We understand that the department intends to write its first set of by-laws at this year's annual retreat. At present, governance is shared: the chair rotates, each arts discipline represented has its own coordinator, and the whole is integrated as the result of very frequent department meetings, and with the assistance of an impressive department administrator. The rotating chair and coordinator positions encourage and develop leadership. The frequent (biweekly) department meetings do not, however, regularly include most of the contract faculty of practice; this fact raises some question about whether they all feel like full participants in the department's governance. (Including contract faculty of practice in a department's governance is a perennial problem for performing arts departments.)

That said, the coherence, community feeling, and apparent collegiality of the department is a product of outstanding good will; it is, in fact, a miracle of good will. commitment and individual human generosity that a tri-partite department, with one-third of its faculty in offices has offices a 15-minute walk away from the other two-thirds, can function at all. We hope that

the university will find a way to resolve the very severe space problems this department confronts, so as to support, sustain and even reward that generosity, commitment and good will.

D. STUDENTS

1. Does the program provide a rich learning environment and distinctive education in the discipline? Does it prepare students to make a real contribution to society?

Our meeting with students suggested that they experience the program to provide a rich and distinctive education. Indeed, more than one described the program as life-changing, and as preparing them well to contribute their artistic talents to society.

2. Does the performance of students, as evidenced by papers, course examinations, comprehensive examinations, and theses or other projects indicate satisfactory preparation in the discipline?

Based on the information we have received, the students receive preparation to be artist/activists, but the techniques that would be expected for preparation for a professional career in dance, music or theatre are not the priority that they would be in a conservatory-oriented department. They graduate as artist/activists, but not professional artists.

3. Please assess the effectiveness of student participation in the academic life of the program, including undergraduate research and other opportunities for student/faculty collaborative work.

While the students do not engage in “undergraduate research” in the academic sense, their performances are the evidence of progress within the discipline. Many opportunities are given for students to share their work with their peers through public performance, both on and off campus. We especially note the senior projects aspect of the program, which requires them to develop an original work of activist art. Without exception everyone in the program -- faculty and students -- see the senior projects as evidence of highly effective participation in the program and the life of the university.

4. Does the program effectively monitor student academic progress and assist underperforming majors?

The program certainly tries to. Some of the students with whom we spoke felt underadvised, others felt they had a safety net within the program if they encountered challenges. It is clear the faculty are dedicated to the well-being of the students.

5. What efforts are made to create an intellectual and social climate that fosters student development and learning (e.g. clubs, student chapters of professional organizations, etc.)?

The department makes a significant effort to coordinate its activities with those of student-generated performance organizations. Many PASJ students are involved in the

University Players and other student groups. Some students also expressed a desire to invite artists of color to campus.

E. DIVERSITY

1. Please describe and evaluate the department's diversity in terms of faculty, students and staff. How does it compare with departments at the very best institutions?

The student body seems fairly diverse and the department has worked hard to promote diversity within the student body. The faculty itself is making strides towards diversity of intellectual and artistic approach, previous experience, gender, ethnicity and sexuality. Going forward it should continue to work toward diversity, especially in hiring people of color.

2. Does the program effectively promote diversity and build awareness of and sensitivity to multicultural issues?

We note in the department's learning objectives that western art is privileged, and a knowledge of western music, dance and theatre is mandated. Given that the University Mission cites "its location on the Pacific Rim" as part of its intellectual base, we encourage the program to find a place in the curriculum for the arts of Asia, Africa, and South America as well.

3. What factors facilitate or impede the department's ability to recruit and retain faculty, students and staff from underrepresented groups?

The program itself must answer this. We have no specific insights. We do, however, recommend the faculty discuss this very issue as new hires are considered.

We also wish to assert that the program only benefits from implementing greater diversity at all levels (faculty, staff and students). Their students stand to gain a wider understanding of the performing arts' interaction with questions of social justice (including social injustice), and therefore a broader base from which to develop and perform their artistic practice. The department and USF would eventually gain a more credible interface with the changing ethnic demographics of the college-age population, and possibly both appeal more to international students and present themselves better to the world at large. Also, and perhaps crucially from the point of view of the administration, they would become peers of the only first tier Jesuit institution that has updated its curriculum to the standard gradually being installed in elite secular liberal arts colleges and in the Ivies, public and private. Thus, greater diversity at all levels would both enhance program and school rankings and enhance program alumni's ability to attend top-tier graduate schools.

F. RECOMMENDATIONS (incorporates “Resources” and “Conclusions” from the template)

The team has several recommendations for the program and for the university in regards to the program:

1. Without exception, everyone with whom we spoke made it clear the substandard facilities were the biggest challenge the department faced, as well as the geographically decentralized spaces. In the long term, if the university is committed to raising the program to full excellence, the university needs to develop a dedicated, centralized space with room for all three concentration areas to teach, rehearse and perform.

In the short term, resources should be given to support the production program, and the respective dressing rooms, costume shop and Studio Theatre should be upgraded to allow for quality in the level of production already occurring.

2. Since it can be difficult to make decisions without knowing context, we strongly urge the President, Provost, CFO and Board of Trustees take the same tour of PASJ facilities that the team took. We believe that if they truly understood the substandard and in some cases dangerous conditions under which PASJ attempts to create performances (and attract audiences), they would be moved to do what would be necessary to make this unique program, that the university's own Office of Admissions uses to 'sell' the idea of USF, the jewel that it could be. We further believe that the nominations committee of the Board of Trustees would be well advised to identify community members who are dedicated to the performing arts, and to invite them to join the Board. We strongly encourage the administration to be proactive in engaging and recruiting the moral and material support of San Francisco's extremely rich and diverse arts community.

3. We encourage the department to look to the campus and to identify on-campus partners for opportunities for engaging in social justice. We heard from many individuals about the jail program. No one mentioned currently working with campus groups to address issues of social justice on campus. If PASJ seeks to raise their campus profile and become more visible, the best way to do that is to be of service to that campus. Partner with Greek organizations to present work on sexual assault on campus, partner with student organizations involved in local social justice; and invite relevant departments to be more than an audience for on-campus productions. Every show should have a talkback with a faculty member from outside PASJ to discuss the larger context of the work. By making PASJ an active part of campus life and an active academic presence with other departments, the value of the program should be much more apparent to all on campus.

4. Per the self study, the department needs to construct bylaws and a collective strategic plan for the next five years. We had a sense that the various constituencies of the program were pulling

in different directions. Having a more clearly articulated vision for the immediate and longer-term future of the program will help.

5. As part of those bylaws we recommend crafting a stronger, more defined role for the chair in leading the department. While we recognize that the union does not allow faculty to have a supervisory role over other faculty, we believe allowing the chair more room in which to lead the department creatively, while still requiring consensus, will result in the best of both worlds.

6. The department is planning curriculum revision, which seems like an excellent idea. We encourage the department to reshape the "spine" to allow more unity between the different concentrations as well as greater flexibility within the concentrations. The department has an opportunity to truly become a single department with three branches instead of three programs under a single umbrella. We encourage the faculty to think creatively about how this might be achieved, and to think more deeply about finding an optimum balance between social justice and artistic skill.

7. We heard from multiple stakeholders that communication within and without the program is problematic. We also witnessed this first hand. The department needs to better communicate across the board. The dean needs to be better informed of activity within the department and approached when genuine needs are felt; the dean also needs to communicate better to the department ways in which the institution can support the department's goals, and to communicate the tenure requirements for creative work for effectively. Some students apparently need to be better informed about the relationship between the curriculum's overall goals and the reason specific courses are required. We believe that the sense of community for all stakeholders (full time faculty, part time faculty, students and staff) will be much stronger if all are fully aware of the program's goals (and long-term plan), and are able to articulate those goals as they move to create the work together.

8. We recommend the university plan on additional support in terms of staffing the program. We recommend, first, that a full time Production and Event Manager be hired as a staff position, to oversee the productions, front of house activities, box office, and the marketing of the shows. This individual would handle ticket money so that students would not have to, oversee production meetings, and remove the burden of promoting one's own shows from the faculty, who could then focus on the already complex work of creating and executing the productions themselves.

Going forward, for the sake of parity, it might be useful to add tenure lines in music and dance, since theatre has three tenure line faculty. Recognizing, however, that tenure lines represent a substantial expense for the university, we recommend the addition of a tenure line position that combines dance and music: African drumming and dance, for example, or a capoeira specialist who can teach both Brazilian music and dance. Not only would a "joint appointment" position help further unify the program, if done correctly, it would also present an opportunity for a diversity hire.

9. We heard from numerous constituencies that marketing could be better. We encourage the university's media office to work with the department in developing a season brochure that lists all of the performances for the year, and in ensuring that it is sent to all USF faculty and staff. Such a brochure would promote the work of the department but also present a sense of unity between the different concentrations. It would also increase visibility for the program.

In conclusion, all three of us concur that this is a unique and highly impressive program with the potential to be truly excellent. We hope this report impresses upon the administration the value of this program and the support it can and should be shown. We also hope the program takes seriously the challenge of continuing to develop a curriculum responsive to the needs of all stakeholders, while being realistic about what can be done with current resources. We recommend the program and administration work together to ensure that this program-- one that Admissions holds up as the shining beacon of USF--continues to develop into the excellent program it can be, and that the work of this department is celebrated, respected and appreciated.

We thank you once more for the opportunity to visit the university, speak with all interested parties and examine and respond to this truly distinctive program. We wish PASJ and USF the best in its ongoing assessment of the program and for future development of it.

Respectfully submitted,

Dr. Pallabi Chakravorty

Dr. Suzanne Cusick

Dr. Kevin J. Wetmore, Jr.

External Reviewers