



UNIVERSITY OF
SAN FRANCISCO

UNIVERSITY OF SAN FRANCISCO
COLLEGE OF ARTS AND SCIENCES

Performing Arts Department Self- Study

**PERFORMING
ARTS & SOCIAL
JUSTICE**

Campus Visit
April 27th to 29th, 2016

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I. MISSION AND HISTORY

A. Mission

Performing Arts Department Mission Statement (revised Fall 2010):

Our Department offers the unique Performing Arts and Social Justice (PASJ) major, with concentrations in dance, music, and theater. The faculty and staff are committed to providing coursework, activities, and productions that acknowledge and study the performing arts' role as an agent of creative and social transformation. We strive to achieve academic and artistic excellence in the classroom, on stage, and in the community, while working towards a more humane and just society.

The Department's mission is directly aligned with the University's, which states that our role is to "promote learning in the Jesuit Catholic tradition." The PASJ program pushes foundational elements of this mission even further. While we teach in an academic institution, the central tenet of Ignatian-Jesuit education is *cura personalis*, which means taking care of the whole person: the intellect *and* the body. The University mission further states that education offers "the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others." The PASJ program strives to excel in these areas by imparting to our students the importance of not only classroom and text-based learning, but also community-based contexts. Our program focuses on the development of the whole individual through the interpersonal webs that sustain the self and others through relationship, and through the expression of creative, collaborative work. Our program is dedicated to embracing and representing, in our curriculum and on our stages, the broad diversity of human identities, experiences and resources present in our University, the Bay Area Community, and beyond.

The Department's structure supports its mission through work in the classroom, studio/lab, performance space, and with communities in off-campus venues. Central to our approach is embodied learning, where artistry includes social interactions, creative and collaborative working methods, sharing performances, and individual responsibility. Our performance work is central to integrating our academic curriculum with the creative process. Students and faculty exercise our mission through social practice in conversation with an audience. We strive to offer the knowledge and skills that will educate our students to become better people, not just better artists. A PASJ education means learning how to be a better person and how to use art to create a better world for everyone, body and soul.

B. History

History by Year

The Department's history includes three phases: Proposal and Planning (1995-1999), Department of Fine & Performing Arts (1999-2004), and Performing Arts Department (2004-2015). We briefly address the first two, then focus attention on the third, which includes the period following our first Academic Program Review (APR 2009-2015).

Proposal and Planning (1995-1999/2000)

The Dean of Arts and Sciences proposed developing programs in the Fine (Visual) and Performing Arts at USF. Proposals and planning for a new Major in Performing Arts were created in 1995, led by Fr. Tom Lucas, S.J. in Visual Arts with the support of Performing Arts faculty Rick Davis and Paula Campbell (who taught theater courses housed in the Communication Arts Department), and Kathi Gallagher, Director of the Dance Program (housed in the Department of Exercise and Sport Science).

Department of Fine and Performing Arts (1999/2000-2004)

The Board of Trustees approved the Department of Fine and Performing Arts, and the Major in Performing Arts with emphases in Dance and Theater was implemented in Fall 1999. Founding full time faculty members Rick Davis and Kathi Gallagher developed the first curriculum with a strong social justice orientation reflective of the University's Jesuit mission. The first graduating class of students in the Performing Arts Major was in May 2003.

Three more full time faculty were hired in 2000, which we mark as the first year of the Department: Roberto G. Varea (Theater), Peter Novak (Theater, started in fall 2001), and Alexandra Amati-Camperi (Music) to implement a Music minor. In 2001, the Performing Arts Major was renamed the 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.

Performing Arts Department (2004-2015)

With Prof. Davis's retirement in 2005, the Department had four full time faculty: two in Theater, one in Dance and one in Music, who divided their focus between academic and artistic duties related to a full yearly season of dance, music and theater productions. The Department continued to offer the PASJ Major with concentrations in Dance and Theater, and a Music Minor. In addition, Dance and Theater Minors had also been added, as well as an interdisciplinary Performing Arts Minor, which was discontinued in 2010. In 2003 David Pangaro, who for many years had assumed a range of technical support duties at USF, officially became the

Department's first and only full-time staff, dividing his focus between administrative and producing responsibilities.

Starting in 2004, the University's restructuring campaigns heavily impacted the Department's facilities and designated building spaces. The Gill Studio Theater, its technical shop, and storage in old Campion Hall were lost, as were the Dance Ballroom Studio and Auditorium in Lone Mountain. Three out of four of these spaces have been replaced by: the Studio Theater on Lone Mountain, the adjacent Tech Shop, and the Kathi Gallagher Dance Studio in the Koret Health Center. Permanent offices also lost with the Gill and Ballroom spaces, and the temporary offices used during the remodeling of Lone Mountain, were finally restored in 2010 with the move to the Masonic Building. Basic practice rooms for music were finally added to our facilities in 2012. The Department's facilities and offices are currently spread between four University facilities: Koret, Lone Mountain, the School of Education, and Masonic.

The Department resumed its hiring of FT faculty with Amie Dowling (Dance) in 2006, followed by Christine Young (Theater) and Francesca Rivera (Music) in 2007, Gabriel Maxson (joint Technical Design and Production appointment) in 2008, and Megan Nicely (Dance) in 2010. Peter Novak suspended teaching duties to serve in administration in 2007, and Kathi Gallagher retired in 2009. Following program restructuring in 2010, David Pangaro left the Department's technical staff, and Joshua McDermott assumed duties as Technical Director. In October 2015, the Program Assistant of 10 years, 2005-2015, left the University, and in November 2015, the University hired a new Performing Arts Program Assistant. In spite of these FT hires, the Department still depends on a large adjunct pool to teach not only general electives, but also required major courses. Our adjuncts are highly dedicated faculty who in most cases sustain careers as part of the thriving Bay Area arts community. Both faculty and staff feel part of a unique groundbreaking program, and collegiality and enthusiasm have been positive and high.

The Department underwent its first Self Study and APR in 2009-10, which coincided with the Department's 10 year anniversary and the development and implementation of its first curriculum revision (please see Summary of 2009 APR Review and Revisions below). The result was a strengthening of the Department's interdisciplinary identity and the addition of Music as the third Major concentration, alongside Dance and Theater.

Morale is extremely high in the Department. We are a dedicated and hard-working faculty, proposing refinements and innovative initiatives both within our Department and in the larger University community. Throughout the Department's 15-year history, the faculty has engaged in inter- and cross- disciplinary projects and course offerings within Dance, Music, and Theater, as well as offering courses as part of the University's Core Curriculum in the Visual and Performing Arts, Social Sciences, Rhetoric and Composition, and Literature. The Department has offered special

seminars such as the Davies Forum (twice) and collaborations with other departments, programs, and centers including Computer Science, Theology and Religious Studies, the Fromm Institute, Jewish Studies and Social Justice, and the Center for Latino Studies in the Americas. Presently, Department faculty members teach concurrently in the Latin American Studies Program, Critical Diversity Studies Program, Gender and Sexualities Studies, and Chican@-Latin@ Studies. Faculty members have also taught a range of Study Abroad programs and in the Saint Ignatius Institute. Other efforts that can be constituted as part of the Department's commitment to community engagement involve the development of a truly participatory administrative structure, efforts to involve students and community artists in forums, residencies and internships, and individual research and creative work by faculty with community partners in the Bay Area ranging from the San Francisco County Jail to local elementary schools, and the San Francisco Opera to Chican@ arts organizations, as well as projects abroad in several countries.

Current Full-Time Faculty (Date indicates year of hire)

- **Alexandra Amati-Camperi** (adjunct 1997; FT 2000)
Music Program Co-Coordinator
Professor, Music - Tenured
- **Amie Dowling** (2006)
Department Chair
Associate Professor, Dance – Tenured
- **Gabe Maxson** (2008)
Production Manager
Assistant Professor, Production & Design – Term-renewable
- **Megan Nicely** (adjunct 2000; FT 2010)
Dance Program Coordinator
Assistant Professor, Dance – Tenure Track
- **Peter Novak** (2000; started 2001)
Professor, Theater – Tenured (On sabbatical 2015-2016)
- **Francesca Rivera** (2007)
Music Program Co-Coordinator
Marketing & Outreach Coordinator
Instructor – Term Position
- **Roberto Gutierrez Varea** (2000)
Theater Program Coordinator
Associate Professor, Theater – Tenured
- **Christine Young** (2008)
Associate Professor, Theater – Tenured

Current Full-Time Staff (Date indicates year of hire)

- **Joshua McDermott** (2010)
Technical Director
Staff with Teaching Assignment
- **David Pangaro** (2003)
Director of Presentation Theater
Adjunct Professor
- **Kalina Schloneger** (2015)
Department Program Assistant

Summary of 2009 APR and Recommendations

The concluding comments in our 2009 report stated: “The reviewers are unanimous in our support for the Department and we applaud the University of San Francisco for supporting the development of this unique program.” The reviewers went on to write, “The Department is poised to make a significant contribution nationally by preparing students to enter the growing field of community-engaged performance. Moreover, it fully supports the mission of USF through its integration of performance and social justice issues. Through its curricular mission and faculty members’ professional activity, PASJ is poised to be an exemplary program at USF.”

The reviewers identified their number one priority recommendation as support (in terms of money and time) for a retreat during which faculty and staff members would address the sustainability of the PASJ program, identify processes to put in place for its smooth operation, and create a 5-year strategic plan. They urged the administration to hire an external facilitator for this process. Categories for discussion included:

- Admission to the program
- Core requirements and progress through the program
- Student advising
- Relation of production schedule to academic program
- Relation of PASJ to other units at USF, promotion of the program internally and externally
- Library acquisitions
- Facilities plan
- Hiring and retention plan

Other important recommendations included:

- Invest in a new website for the Department. This will require teaching release for one faculty member for one term.
- Develop a short-term and long-term comprehensive facility acquisition and renovation plan for the Department. The physical scattering of the Department across campus and beyond must be addressed long-term, and the creation of music practice rooms and non-trailer faculty offices are the highest short-term priorities.
- Address the balance of full-time and adjunct faculty in the Department. Develop communication mechanism so adjunct faculty feel integral to the program as a whole.
- Review current office administration. Consider the addition of .5FTE support staff to work as marketing and communications manager.

- Continue development of the music curriculum and add a tenure-track faculty line (in music) for an ensemble director whose teaching, creative and scholarly work exemplifies the mission of the Department.

Departmental and Administrative Response

Since 2009, the Department has held annual retreats and has developed/secured:

- New Curricular sequence (2010)
- Music Concentration. Addition of new full time Music Program faculty member (F2016)
- Designated music practice rooms
- Assessment tools which include direct and indirect measures
- Faculty Teams in Marketing, Assessment, Budget, Curriculum
- Process for student rehearsal space reservations
- Handbook for part-time faculty
- Department-wide beginning of the semester meeting for all part-time faculty
- New Department capstone course, Senior Project I & II
- A unified marketing strategy including working closely with University Web design team
- A new system for artistic programming and productions, with clearly defined job descriptions and responsibilities for Program Heads, Faculty Producers, Production Manager, Technical Director, and Marketing and Outreach Coordinator.
- A new Tech and Design Certificate that provides targeting training in production support, cultivating skills such as costume, scenic, lighting and video/media design as well as technical fluency.

As the Facilities section outlines, the provision of appropriate facilities for the Department remains unresolved. In 2010, the Department's offices were moved out of the trailer behind the Lone Mountain building to the Masonic Building on a long-term temporary basis. The Department recognizes the need for a 5-10 year comprehensive plan. The Performing Arts faculty remains open and responsive to recommendations for improvement. We are committed to offering our students and the USF community a department that models the University's vision of combining scholarly rigor and the pursuit of social justice.

C. Learning Goals and Outcomes

The PASJ Program's goals are based on a strong conviction that the performing arts play a critical role in developing a whole person and a more humane and just world. The goals center around four interlocking and complementary areas: history and theory of the art form in relation to culture and society; technical and creative skills in the craft; and work in as well as study of communities; and of the ways to

ethically and morally engage in community work. Our Program's goals for students in 2011 were as follows:

- Gain a historical foundation of the Performing Arts (Music, Theater, and Dance) and associated performance theories, through a lens of cultural diversity, social context, and community engagement.
- Develop technical and conceptual skills related to the practice of their craft while engaging in both individual and collaborative creative processes.
- Gain a foundation in the theory and practical skills involved in community based artistic work and artistic engagements that contribute to a more inclusive and just society.

Each Program goal contains 2-3 student learning outcomes (SLOs) that specify student skills and knowledge in these areas:

1. Gain a historical foundation of the Performing Arts (Music, Theater, and Dance) and associated performance theories, through a lens of cultural diversity, social context, and community engagement.
 - 1a. Students can identify, locate, and analyze relevant historical periods of western Performing Arts within their social context.
 - 1b. Students can identify, locate, and analyze how a diversity of communities, cultures, and traditions inform the practice and history of performance.
2. Develop technical and conceptual skills related to the practice of their craft while engaging in both individual and collaborative creative processes.
 - 2a. Students can demonstrate practical knowledge of the fundamental principles and skills involved in their craft.
 - 2b. Students can demonstrate their proficiency in interpreting and/or creating performance works.
 - 2c. Students can evaluate and critique performance works (their own or others'), and participate in constructive critical discussion of such works.
3. Gain a foundation in the theory and practical skills involved in community based artistic work and artistic engagements that contribute to a more inclusive and just society.
 - 3a. Students can recognize and analyze the social structures, power dynamics, and cultural values that inform community engaged art making.
 - 3b. Students can engage with community members through performance work, with an understanding of the ethical collaborative methods specific to community based practice.
 - 3c. Students can research, develop and where applicable perform a work or project, with an understanding of its place within a larger social context.

The Performing Arts Department is committed to fostering a learning and creative environment that honors and celebrates diversity among faculty, staff, and students in all forms of engagement. We also strive to develop and maintain a curriculum that reflects cultural differences and a wide range of perspectives. We do so through course offerings, class content, performance programming, and invited guests. The performance aspect, in particular, is central to our mission since it literally represents the embodiment of the diversity that we seek to model, not only in terms of identity (such as gender, ethnicity, age), but also of approaches to creative performance work and to the choice of works to be presented. While we are proud of the representation of diversity among our guest artists and our adjunct faculty, we are aware that we have further work to do to build 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. However, compared with four years ago when our students were 60% white (36/60), 20% Latino or Hispanic (12/60) and only 1.6% African-American (1/60), our current students are 35.6% white, (21/59), 30% Latino or Hispanic (18/59), and 6.8% African-American (4/59). The others are Asian (4), international (5), multi race (5), and Native American (2). While we have more work to do in this area, we are far more aligned with the University and moving in the right direction.

II. CURRICULUM

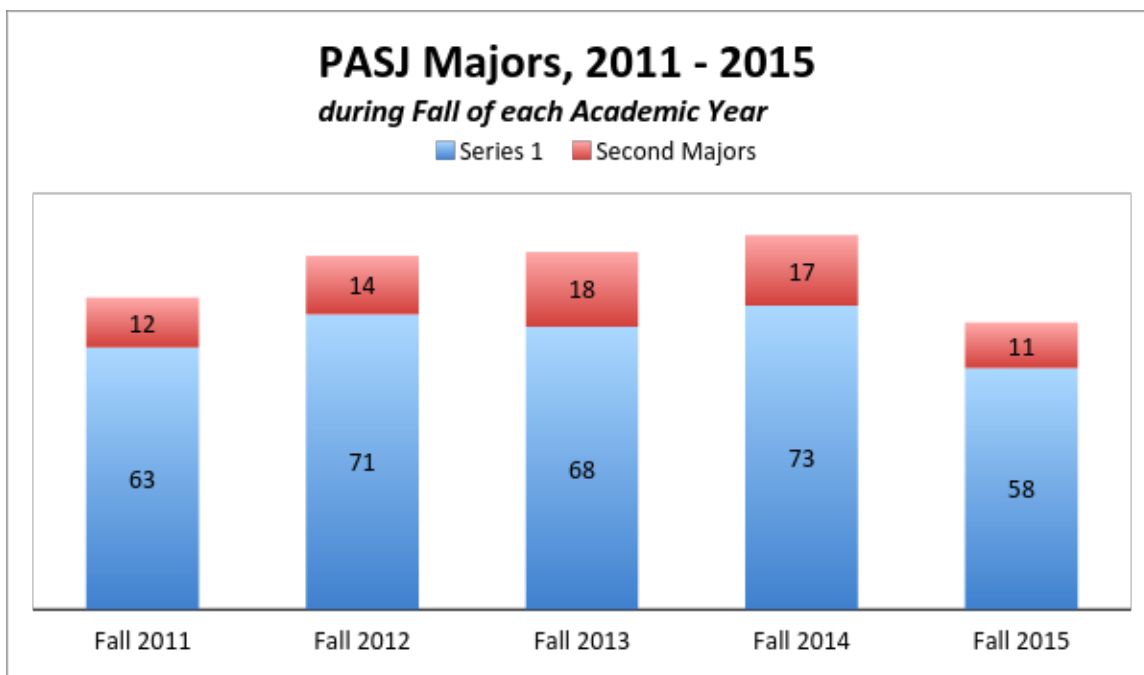
A. General

The Performing Arts Department is home to four programs: the Bachelor of Arts Major in Performing Arts and Social Justice (PASJ, 48-unit program), where students choose a concentration in Dance, Music, or Theater; and three Bachelor of Arts Minors (20-unit programs) in Dance, Music, or Theater. In addition, the Department contributes to a wide range of interdisciplinary programs, all of which list various performing arts courses as electives or requirements. These include: Critical Diversity Studies, Asian American Studies, Chican@-Latin@ Studies, the new Masters Degree in Migration Studies (launching in Fall 2016), Urban Studies, Cultural Anthropology Minor, Gender and Sexualities Studies, Peace and Justice Studies, Philippine Studies, Media Studies, Gerontology Minor, and the McCarthy Public Service Minor.

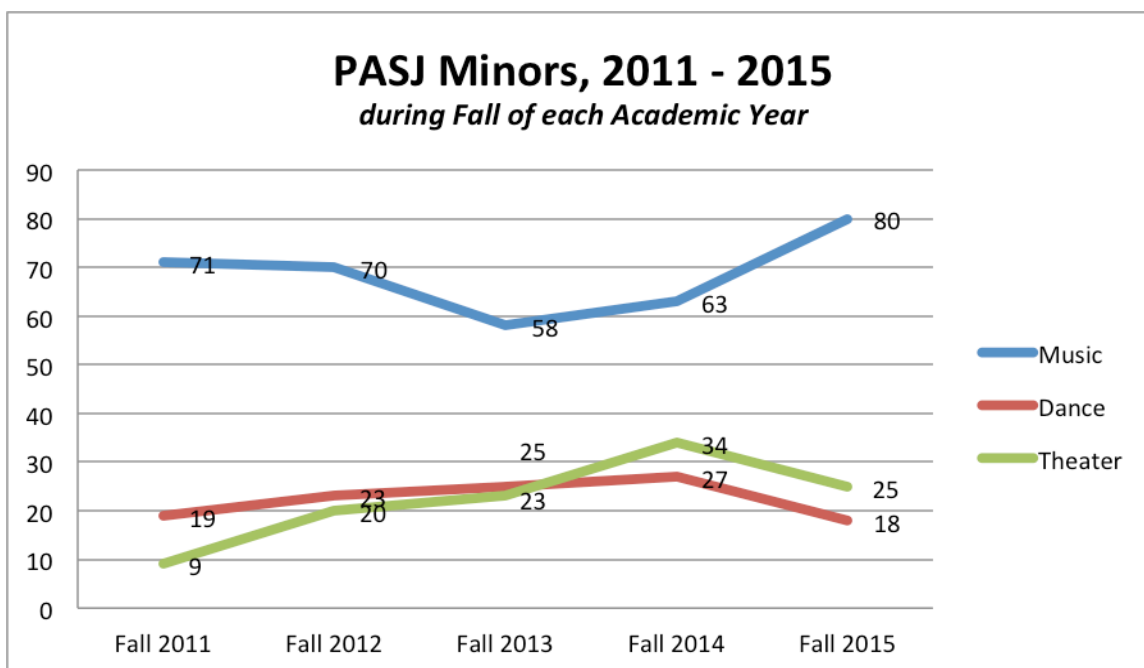
The most significant feature of our academic program is our approach to articulating, integrating, and embodying the University's mission of social justice and academic excellence into our curriculum and productions. While individual faculty and department areas in other institutions engage with performance 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. We are proud of this distinction and see ourselves as the true embodiment of the Jesuit approach to education.

The PASJ Major accepts students of all abilities and backgrounds, welcoming students from diverse disciplines on campus. In this way, the Major critiques the singular vision of what an artist should be by actively questioning the boundaries delimiting who can make performance and what performance can be. As is central to the Jesuit philosophy, we construct our curricula to support the growth of the whole person within a complex social context, believing that the synthesis of intellect with embodiment, imagination, empathy, and creativity offer students concrete tools for positive social change. Our students graduate with a robust set of skills that prepare them not just for careers in their fields, but also for art practices that promote equity and justice.

The PASJ Major has averaged 67 majors per year for the last five years. Of these, an average of 14 students are double-majors. The exact number of majors is the following (in red the number of students having a second major):



The Department has graduated a total of 63 majors in the last five years. Based on the above data, our expectation is that enrollment in the Department will stay consistent in the next 5-10 years.



Given the uniqueness of our program, our Department's faculty has engaged in the development of curricular content without a comparable undergraduate model from other institutions. We have undergone one major curriculum revision in 2004, and another after our last Department review in 2009. The Department regularly revisits the curriculum, production offerings, production calendars and course scheduling to discuss what may need to be updated or changed.

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 Program Coordinators in Dance, Music, or Theater, and finally, of the Department's chair. There is an ongoing conversation related to curriculum during our bi-weekly faculty meetings, but primarily curriculum discussions occur in the context of yearly day-long retreats. 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)

We believe in the value of engaging in creative courses across the university's student population, and in particular 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 over one thousand students take our Department courses every semester.

In an academic year the Performing Arts Department offers average of 29 Core Curriculum Classes (26 Core F; 1 Core E; 1 Core A1; 1 Core C1), 4 Service Learning Classes and 14 Cultural Diversity Classes (Service Learning and Cultural Diversity are graduation requirements beyond the core curriculum for all undergraduate students at USF). Annually we offer 61 lower division (100-200 level) classes and 37 upper division (300-400 level) courses. Some of these courses such as "Performance and Cultural Resistance" (THTR 303) include majors and non-majors alike, and are capped in the range of forty students. Offering these robustly enrolled courses provides us with a necessary balance, since some of our upper division courses in the PASJ major are relatively low enrolled (eight to twelve students.)

Our department has balanced courses that meet Core Curriculum requirements and PASJ Major/Minor requirements by focused effort on creating Core classes that have the potential to be a pipeline into the Major/Minor, and also serve equally as specific electives that make sense for majors once they do declare. We are committed to making Core classes that focus on performing arts as a visibility-issue at the

university-level, since there is only one Visual or Performing Arts Core, so we have developed classes that appeal to, and work with, students of all majors.

PASJ courses are offered either as 4-unit courses or 1-2 unit courses. Our 4-unit courses are substantial academic courses and require university standard amounts of reading, writing, presenting, and/or creative work. Our 1-2 unit courses are typically practice-based lab courses and are designed as such for maximum flexibility, so that students can continue their ongoing training and skills acquisition while also fulfilling Major and Core requirements on an appropriate time-schedule. There are also several courses that are offered for 0+ units (DANC 480 Workshop in Dance Production, MUS 110-111 Vocal and Instrumental Ensembles, THTR 372 Workshop in Play Production, and THTR 349 Cabaret Production) so that students can participate in productions and concerts and receive transcript credit even if they are already enrolled for the maximum 18 units.

For ensuring our course credits meet University policy, our survey classes are identical in scope and meeting time to any other 4-unit class offered at USF. Our variable unit technique and craft classes look a little different in terms of classroom hours to credit hours because of the nature of regular rehearsal time to out-of-class practice/rehearsal time required of students (or, in the case of Workshop in X Production, we maintain variable units to accommodate differences in time-commitment due to casting and/or / dedicate more hours early in the semester to prep for productions, meeting less once the show is completed averaging the same number of hours). Because of the limits on space and facilities, some classes that would normally meet multiple times a week and possibly be worth more or less units than they are now (e.g. a choir rehearsal) we have scaled back to conform to the university's credit hours-course hours schedule.

B. Undergraduate Program

For detail, please see:

- Appendix A. Major Course Sequences
- Appendix B. Major Course Descriptions
- Appendix C. Curricular Maps: Dance, Theater and Music
- Appendix D. Production Requirements
- Appendix E: Minor Requirements

Overview

The Performing Arts Department's curriculum is structured in a coherent and sequential manner. Courses build on each other by introducing fundamental historical, theoretical, technical, and creative approaches to the student's chosen concentration. The key distinguishing features of our academic program are its four

interlocking areas of study: history and theory; technique and craft; community engagement; and production, as outlined below:

History and Theory

It is important that students study and understand the historical developments and theoretical bases in the field. Studying artists who have and are currently using performance to investigate and agitate for the causes of identity, access, and social justice is one aspect. Looking at art in the context of social, cultural, and political activities is another. It is by charting aesthetic and philosophical trends that students can cultivate an approach to their practice that challenges cultural and historical insularity and identify the social and political value systems within which noted artists create their work. By asking these questions, students learn to recognize their own belief systems, thereby adopting an approach to art-making and critical thinking that is driven by cultural consciousness as well as personal calling. Contemporary Performance Practices, Anthropology of Music, Hip Hop Dance and Culture, and Sexuality, Performance and Culture are representative of our history and theory-based courses.

Technique and Craft

Studying dance, music, and theater requires diligent practice of the skills and craft of the art form. We believe that the best student work occurs when we encourage the maximum development of students' creative abilities in a supportive and individualized atmosphere so as to realize structures that communicate with others. Form results from finding expressive languages for the specific content integrated within it. By extension, art works themselves contribute to society's cultural production, and are thus inseparable from the issues and events that affect it. Consistent with this approach to form, the curriculum in this area pays attention to ensemble techniques, individual exploration, and the development of original work. Dance Composition/Improvisation, Theatrical Composition, Music Theory/Composition, Production and Design, and Senior Project, as well as a wide range of technique courses, are examples of this skills-based learning.

Community Engagement

Community engaged art has a set of demands that differ from traditional art making practices in the academy. This approach involves a cyclical process of engagement where artists/students inform and are informed by the communities with whom they work. We believe that the community engaged art process is a powerful tool for developing an understanding of and interacting with people and the performance world, and for furthering personal vision and an understanding of the responsibility of choice in the creative process. It is a cornerstone of our program and relates directly to Jesuit education. In these courses, students use different methods for making performances grounded in local communities and their concerns. Students investigate how artists enter communities, develop relationships with people, identify issues, deepen research, and gather material for the creation of performances. These real-world experiences are supported by intensive classroom

study of community arts-related theory and practice. Performing Arts and Community Exchange (PASJ 380), Dance in the Community (DANC 360), and Theater & Community Engagement (THTR 225) are examples of courses based on community engagement.

Production Program

Staged productions are the laboratory for the curriculum, where practice and theory are inextricably linked. We believe that performing arts are best taught and learned in this environment. The stage and the rehearsal room are places 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 pairs curriculum with production. The Department produces a Mainstage PASJ Performance Series annually consisting of two Dance Ensemble concerts, two Theater productions, and two Music Festivals, plus one Senior Projects Showcase. We also support, fund, and present the PASJ Cabaret Series, the forum for PASJ student-generated and student-produced works, and the PASJ Guest Artist-in-Residence. We endeavor to provide a rich, creative, professional-level experience to our students and audiences on our PASJ stages. Our productions consistently feature innovative, boundary-pushing design, artistry and production teams that model professionalism, collaborative teamwork, and ethical labor practices. Courses in this area include Production and Design I & II, Cabaret Production, Workshop in Dance/Theater Production, Stage Management, Costume Design, and Lighting Design.

In addition to our Mainstage programming, the Department presents co-sponsored groups, guest artists, and special events in the PAST Presents Series. These events receive varying levels of production support, but generally the Department provides a performance venue with at least one Department technical staff person, a Front of House presence, and use of venue lighting, sound, and A/V equipment. This robust professional arm of our academic curriculum requires special additional administrative, marketing, and production duties of all faculty and staff.

PASJ Major Spine Courses and Concentration Requirements

All Majors take the following 20-unit “spine” sequence of required courses (see Appendix B for descriptions):

- PASJ 161: Body and Performance (Laban or Alexander Technique) (2 units)
- PASJ 171: Production & Design I (2 units)
- PASJ 180/1/2: (Dance/Music/Theater) and Social History (4 units)
- PASJ 280: Contemporary Performance Practice (4 units)
- PASJ 380: Performing Arts and Community Exchange (4 units)
- PASJ 480: Senior Project (4 units)

Majors then take a remaining 28 units in courses specific to their concentration in Dance, Music, or Theater.

Dance Concentration

- DANC 141 Music for Dancers (2 units)
 - DANC 151/110 Partnering and Contact Improvisation (2 units)
 - DANC 210/310 Intermediate/Advanced Ballet (2 units)
 - DANC 211/311 Intermediate/Advanced Contemporary Dance (6 units)
 - DANC 230 Composition I: Improvisation/Composition I (4 units)
 - DANC 231 Composition II (4 units)
 - DANC 360 Dance in the Community (4 units)
 - Dance 200-300 series Electives* (4 units)
 - DANC 480 Participation in two USF Dance Ensemble Productions
 - Participation in tech support of one Performing Arts Department production.
- * May be taken as Intermediate/Advanced technique or as a Dance and Culture course.*

Music Concentration

- MUS 300 Music Theory I (4 units)
 - MUS 301 History of Western Art Music (4 units)
 - MUS 305 Anthropology of Music (4 units)
 - MUS 392 Seminar in Western Art Music (4 units)
 - Music 200 series: Music Elective (4 units)
 - Music 310 series: Theory/Comp topics (2 different courses, 2 units each)
 - Music 120 series: Private Lessons* (2 classes, 2 units each)
 - Music 110 or Music 111: Instrumental or vocal ensembles ** (0 units)
- * All majors must take two semesters worth of directed private study in an instrument or voice.*
- ** 0-8 credits, counting as USF electives, not major credits: All majors must participate in 4 semesters of performance with one of our USF ensembles.*

Theater Concentration

- THTR 120 Acting I: Spoken Text (2 units)
- THTR 172 Production & Design II (2 units)
- THTR 220 Acting II: Scene Study (4 units)
- THTR 230 Composition I (4 units)
- THTR 320 Theatrical Composition (4 units)
- THTR 305-316: Performance and Culture Series (4 units)
- THTR 330-390: Theater Technique Electives (8 units)
- Perform in one Performing Arts Department Theater production (0 units)
- PASJ 171-02: PASJ Crew Requirement - Participate as tech support for one Performing Arts Department Theater production (0 units)

Minor Course Sequence

Minors also take a combination of these spine courses and concentration-specific courses to meet the 20-unit requirement (see Appendix E)

Curriculum Updates

Individual faculty members regularly revise the courses they teach based upon their research and new directions in the field. Over the past 5-7 years, the Department has added the following new courses to our curriculum:

Lower- division:

- PASJ 160/161 The Body in Performance: Laban and Alexander Technique
- PASJ 171/172 Production & Design I & II
- DANC 195 Freshman Seminar: Dance in San Francisco
- DANC 141 Music For Dancers
- DANC 180 Popular Dance Culture and Subcultures
- DANC 170 Walkabout: Exploring Urban Spaces
- DANC 110 Global Street Dance
- DANC 110 Flash Mobs
- PASJ 180/181/182/ Dance/Music/Theater and Social History

Upper-division:

- PASJ 280 Contemporary Performance Practices
- THTR 303 Performance and Cultural Resistance
- DANC 260 Hip Hop Dance and Culture
- DANC 250 Philippine Dance and Culture
- PASJ 480 Senior Project I & II
- MUS 305 Anthropology of Music
- THTR 225 Theater and Community Engagement
- THTR 349 Cabaret Production
- THTR 390 Costume Design
- THTR 390 Stage Management
- DANC 240 Int/Adv Hip Hop
- MUS 320 Conducting
- MUS 310 Advanced Music-Theory Composition

Many of our courses have evolved. The course Performance and Social Justice was dropped altogether to make room for a more updated and interdisciplinary Contemporary Performance Practices. Theater & Culture courses on Latino, African American and Asian theater are constantly updated to reflect current trends and content, and also to best reflect our Department's social justice mission. New courses such as Hip Hop Dance and Culture have been created in response to changes in the field and shifting faculty and student interests. Acting III has shifted from a course focused on Viewpoints to a rotating "styles" approach (offered as a

Documentary Theater, Playwriting, Directing, etc.). Music courses substantially changed or updated upon creating a concentration in the major: the old “music appreciation for theater/dance concentration majors” called Music for Performance was eliminated; several 200-level Core F surveys were revised with PASJ learning outcomes in mind. The 120-series applied music instruction was restructured to connect theory and practice and to embed in standardized assessments. Our major’s community-based focus has been expanded to include Theater and Community Engagement, Dance in the Community, Anthropology of Music and Performing Arts & Community Exchange. The addition of Music in the Community is forthcoming.

The course Production and Design 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. Upper division courses in technical theater have largely not been offered for lack of facilities or enrollment. With the addition of the certificate in Tech and Design (the TaD Program), we hope to offer upper division courses in technical theater.

Department Syllabi and Shared Standards

The Dean’s office will provide sample syllabi to the review team.

To ensure a modicum of uniformity and present our students with a clear message, the Department has adopted a unified set of standards regarding formal presentation or creative and written work, grading, absences, mandatory departmental performances and other policies, as well as PASJ goals and learning outcomes. Course content is always presented in relation to our Department’s Learning Outcomes, which are included at the end of all syllabi, along with our Department’s Mission. Since we employ a large number of part-time faculty, each concentration conducts comprehensive orientation sessions in the fall with all part-time faculty to review Department policies and standards. Part-time faculty submit their syllabi two weeks prior to the beginning of each semester and Program Coordinators read, comment, and in some cases meet with the professor to confirm alignment with the Department’s adopted syllabus template.

Enrollment and Matriculation

Of our required courses, PASJ Majors usually constitute approximately 80% with minors filling the other 20%. In Music Concentration courses it is about 50/50. Our Core F Dance, Music, and Theater Culture courses are predominantly non-majors, Dramatic Literature, DANC 200-300 technique series, and MUS 201 Musicianship include a mix of majors, minors, and non-majors.

Lecture-based courses open to majors typically range from 12-22 students, and for non-majors 20-40 students per class. Technique-based courses range from 12-40 students. These class sizes are appropriate for the curriculum's learning goals/objectives and outcomes.

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.

Most of our PASJ spine courses and some of our upper division Major and Minor courses have pre-requisites:

- PASJ 180, 181, or 182 Dance/Music/Theater and Social History are pre-requisites
For PASJ 280 Contemporary Performance Practices requires
- DANC 141 Music for Dancers and/or PASJ 161 the Body in Performance are pre-requisites DANC 230 Composition I
- DANC 230/THTR 230 Composition I is a pre-requisite for DANC 231 Composition II
- MUS 100 Musicianship is a pre-requisite for all private directed music instruction (MUS 120 series)
- MUS 300 Music Theory I is a pre-requisite for Music 301 History of Western Art Music, MUS 392 Seminar in Western Art Music, and MUS 310 music theory series
- THTR 120 Acting I: Spoken Text is a prerequisite for THTR 220 Acting II: Scene Study and any of the intermediated elective technique classes.

Aside from the prerequisites for the PASJ spine courses listed above, most upper division elective courses do not have prerequisites. Placement in music technique classes occurs through a placement audition. Students in Dance and Theater place themselves in the level they believe to be appropriate in the first week of classes, and then in discussion with the instructor, confirm that they are indeed in the correct level. This has been a conscious decision by the Department. Upper division courses often attract students who are drawn to a particular form of performance; many of

whom go on to take additional classes and some deciding to major or minor in Performing Arts. It also allows transfer students, double majors and those who declare later in their academic career to move through the major with greater ease. For the suggested sequence of courses, please see *Major Course Sequence* grids, pages 61-63.

Since the revision of the PASJ Major in 2010 and increased frequency of course offerings, students don't usually experience any difficulties in meeting graduation requirements. However, the Dean's Office has recently bumped up the required minimum enrollment, which was previously 5-7 students, to 12. The result has been the cancellation of approximately two classes per semester due to low enrollment. Typically our upper division classes have lower enrollment as they are intended for Majors and Minors. Due to the individualized and creative nature of our program and the processes involved in the rigorous study of craft in dance, music, and theater, we hope that the Dean's Office will be flexible with minimum enrollments. Each concentration is currently also considering a rotation of upper division courses due to low enrollment, which may impact graduation requirements.

Other Learning Opportunities

The Department annually hosts an Artist in Residence, as well as several other guest artists from the Bay Area. Over the last three years artists such as Sean Dorsey, The Embodiment Project, Erika Shuch, Joanna Haigood, The Imaginists, the San Francisco Mime Troupe, Secos y Mojados, Handful Players, Deke Sharon, Billy Sauerland and the Lesbian/Gay Chorus of SF, Lawrence Beamen and numerous others have come to campus. These close encounters with professional artists facilitate the beginning of crucial relationships for our students before they graduate. Many of our students report that these opportunities for connection on campus were central to the early development of their careers.

Our Department encourages students to take off-campus internships in the field. Our position within the city of San Francisco enables us to connect students directly to a number of diverse Bay Area artists and arts organizations in the form of internships, apprenticeships, and even employment before PASJ Majors graduate. Our long-standing history of providing local non-profits with smart, effective interns and employees has made our program a desirable pool for recruitment. Some local performing arts organizations and companies our students have worked with include CounterPULSE, Dancers' Group, SF Arts Education, Fresh Meat Productions, The Jewish Community Center Arts Program, Yerba Buena Center for the Arts, Flyaway Productions, The Garage Resident Artist Workshop, Center for Youth and Elders in the Arts, Mission Cultural Center for Latino Arts, Galería de la Raza, and SOMArts.

Interested juniors and seniors can receive course credit for an Independent Study dedicated to researching, pursuing, and preparing for career options after graduation. In partnership with their professor/advisor, students will receive attentive mentorship

that supports students in developing the skill sets and connections needed to prepare them for their post-graduation transition.

Every year we offer a Professionalism Seminar for our majors and minors. This workshop provides students with comprehensive and practical information about the range of options available to them after they graduate. Content covered includes:

- Graduate School: To go or not to go? What are the difference between an MA, MFA, and a PhD? What do these different degrees prepare you for?
- Teaching: What options exist? What additional training might you need?
- Performing Professionally: What are the realities of performing professionally? How to audition, prepare a performer's resume, and care for yourself as a professional performer.
- Jobs in the Field: What are the possibilities? What does your USF degree prepare you for? What might require additional education?
- Resumes vs. CVs: What's the difference? How do you create one? When do you use which format?
- Self Producing: Writing grants, artists statements, and press releases/press kits. What skills do you need to produce your own or others' work?

We keep in touch with our alumni and have tracked post-graduate career trajectories. Recent alumni of the Department have gone on to graduate programs at Yale, New York University, Mills College, Columbia University, Naropa Institute, Chapman University, and California Institute for Integral Studies. Another segment of our alumni engage in developing their own professional creative/scholarly work. Overall, graduates from our Department reflect the diverse and dynamic career potentials that exist for performing arts students post-graduation, careers as company directors, performers, art therapists, physical therapists, technical directors, teaching artists, production managers, art administrators. It is a testament to PASJ alumni appreciation of their education that they often return to engage with current students on our annual career panel, in creative processes, and as teaching assistants in our classes.

C. International and Online Programs

The Department does not offer a semester program abroad but it does offer summer courses, and several faculty members have taught courses abroad. Professor Varea has instructed summer courses in Argentina, Peru, Mexico, and El Salvador, as well as intersession courses in Mexico. Prof. Rivera has also taught a summer course in El Salvador, and Prof. Dowling has led the *Minds In Motion* immersion in Peru, currently taught by adjunct faculty member Natalie Greene. These courses have received excellent evaluations from students and the University community. We will be developing tools to assess the *Minds In Motion* course this spring 2016. This past October, 2015 USF invited Natalie Greene to present the *Minds in Motion* immersion at The Association of Jesuit Colleges and Universities (AJCU)

International Education Conference in Managua, Nicaragua. On the average, 16 students participate annually in these international experiences, approximately 4 are PASJ majors and 5 are dance/theater/music minors, the rest are in other areas of study.

Four or more PASJ majors study abroad each year. Our Majors include several international students, and the Department periodically welcomes guest faculty to teach, direct, and design. We have hired international visiting faculty from Argentina, Australia and Serbia, and in the spring of 2016 we will host faculty from Israel in collaboration with the Jewish Studies and Social Justice Program.

D. Admission and Transfer Policies

There are currently no admission requirements to the program beyond those established for admission to USF. In regards to transfer students, the Department has successfully worked with the Registrar's Office to ensure that a fair transfer of credits is in place. The procedure involves the Program Coordinator's review of course material covered, course syllabi, seat time and assignments. When needed, direct consultation with the student's instructor via email or phone is pursued. Potential study abroad credit must be pre-approved by the University Evaluator, and then the student approaches the Program Coordinator and Chair to determine which courses may be counted towards the PASJ Major or Concentration Minors. The Department does not award credit for experiential learning. While valuable, we do not feel these experiences substitute for the content of the Department's required courses.

E. Advising

Teaching effectively in a Performing Arts program requires the faculty to cultivate trusting, personal relationships with students so that they will synthesize course content within a framework of creative risk taking. Our core major classes are small by necessity and experiential by design. With these goals in mind, we approach advising as a form of active mentorship; we track our students' progress as they move through the sequence of required classes, guide them in the training experiences that will best serve their career aspirations, and come to know each one of them personally. This iterative and individualized focus allows us to assess a student's progress both academically and creatively. We believe the time taken to invest in these customized advising sessions best helps us and the student proactively prevent any obstacles to their learning.

The College of Arts & Sciences requires every student to be assigned an Academic Success Coach—a full-time staff member in the Center for Academic and Student Achievement (CASA) office who serves as liaison between the faculty advisors and other student services that support students outside the classroom—and a Primary

Advisor—a full-time faculty in the student’s chosen major. Within PASJ, students have a full-time faculty advisor specializing in the concentration chosen by the student, and may have up to three additional advisors. This is necessary if they declare a minor, a double major, or participate in special interdisciplinary programs such as Dual-Degree Teaching Certificate or Saint Ignatius Institute. Students are required to meet with their primary advisor once a semester before they are allowed to register for classes. When a student applies for graduation during their penultimate semester at USF, the primary advisor must certify the completion of all requirements before the degree is conferred.

Program Coordinators submit course requirement planning documents every semester to the College, which are used to update the Degree Audit tracking screens in the MyUSF system. Advisors review these screens with advisees once a semester. In addition to planning semester courses, these discussions also encourage students to navigate our curriculum in such a way as to highlight their interests, generate ideas about individual projects, point out summer and study abroad opportunities, discuss graduate school and employment possibilities, and respond to other questions. Advisors also check in with Department instructors for informal qualitative assessment on our Majors’ progress in their classes, and the College copies us on any formally submitted mid-semester warnings for students at risk of failing a course. Faculty advisors report on the general progress of every Major to each other collectively in a meeting once a semester, and when problems arise we work across disciplines as a collective to address specific problems in student performance. Informally, Program Coordinators in each of the disciplines have adjusted certain kinds of record keeping and advising methods based on best practices gleaned from work by advisors in other disciplines.

Our curriculum is sequenced in such a way that most Majors will take at least one class in our Department during every single semester of their time here. For the Senior Projects Capstone Course, in which students design individual research, creative, or community-engaged work, we assign a faculty mentor to each student, in addition to the faculty of record who teaches the class.

PASJ is a tightly knit community of students, staff, and faculty, and we provide many regular opportunities for faculty/student interaction. We attend each other’s performances and organize department-wide co-curricular activities such as artist-residencies that host local guest artists to engage with us creatively. Faculty have frequent contact with students outside of the formal class environment, including but not limited to hours spent together in rehearsal, production preparation, and performance. As a result, our advising-mentorship provides students with a clear sense of the variety of ways in which professional artists do their work and live their lives.

F. Overall Academic Quality

As discussed in the Mission, History, and Curriculum sections of this document, our Department is the first and presently only undergraduate department in the country to directly align Performing Arts with Social Justice concerns. Our faculty is uniquely chosen to offer a competitive performing arts education within a liberal arts setting, while simultaneously teaching through a social justice lens. In this area, in our estimation, the Department is exceptional. The Faculty Research and Teaching area below will highlight some of the unique backgrounds and accomplishments that set our faculty apart. However, we also face significant space and enrollment challenges that impact overall academic quality.

With regard to our students, one formal evaluation of the Department involves exit interviews of graduating seniors. The results are overwhelmingly positive for our individualized mentorship of the students in their development as artists and to cultivate their artistic and personal agency. However, the results of the exit interviews have been mixed regarding the electives portion of the Major course sequence, and the degree of academic or artistic satisfaction. Students and faculty alike recognize that this is due to our inability to regularly offer certain courses due to low enrollment, and limitations on obtaining competitive arts facilities, equipment, and resources for studio-based teaching, rehearsals, and arts-based course assignments that require practice rooms.

III. ASSESSMENT OF STUDENT LEARNING

Please see Appendix F: Assessment Questions, Grading Rubrics, and Data Results

After our first-ever APR in 2009, the full-time faculty created Department-wide learning outcomes that cover all classes in our Department, whether these classes are created as a requirement in the PASJ major, one of our discipline-specific minors, or one of our general education/CORE and electives classes open to non-majors and minors. These learning outcomes are printed in every syllabus that contains a PASJ, DANC, MUS, or THTR designation. The Department Learning Outcomes are as follows:

The Performing Arts and Social Justice Major provides a training program in Dance, Music, and Theater, with a core community component and a space for critical reflection. Students will:

- Gain a historical foundation of the Performing Arts from the classics to contemporary practices within a context of cultural diversity.
- Develop technical and conceptual skills related to the practice of their craft (Dance, Music, Theater).
- Acquire and use practical skills for community-based artistic work, and learn how this form of artistic engagement contributes to a more inclusive and just society.

While we recognize that every single class offered through our Department cannot address equally all three learning goals in the span of one semester (e.g. technique and applied classes by necessity focus on learning outcome #2) for the PASJ majors we ensure that over the course of the 48-unit study, they will receive equal consideration and training of each of the three learning outcomes.

In an effort to assess students' learning across disciplines, we implemented an annual written assessment to address PLO 1&3 that PASJ majors will take twice in their career: once within three weeks of declaring the major (as part of the foundational ASH class), and once right before they graduate (as part of the Senior Project class). All full-time faculty participate in scoring the assessment answers using rubrics created by the Department's curriculum team. For details on these assessment questions and the results of the assessment scoring, please see Appendix F: Assessment Questions and Grading Rubrics and Appendix G: Results of the Assessment for Learning Outcomes 1 & 3. For PLO 2 each discipline currently assesses students as part of applied technique classes, with rubrics that are set by program heads.

IV. FACULTY

A. Demographics

Currently, the Department has 8 full-time faculty members, seven of these holding terminal graduate degrees in their disciplines. Of these eight, one (in theater) is on sabbatical for AY 2015-16, after serving as Vice Provost of Student Life.

Full Time Faculty:

Race	Gender	Status	Years of Service*	Program Affiliation	Degrees Earned
6 Caucasian	3 Male	1 Full Prof	1 less than 5 yr	2 Dance	3 PhD
2 Latino	5 Female	4 Assoc Prof	4 5-10 yr	2 Music	4 MFA
0 Black		1 Tenure Track Asst Prof	3 10-15 yr	3 Theater	1 MA
0 Asian/PI		1 Term Asst Prof	0 more than 15 yr	1 Production	0 Other
0 Nat Am		1 Term Instructor			

**Years of service in current full-time position. Several faculty began their careers at USF as part-time adjuncts before applying for tenure-track or term positions, so these numbers only reflect years in the full-time faculty position.*

Part Time Faculty:

The Department employs anywhere from 40-50 part-time adjunct faculty in any given semester, who embrace the Department's mission, goals and learning outcomes. Our adjunct pool is comprised of individuals who are award-winning artists and respected scholars in their fields with rigorous art practices and relationships in the community and beyond. Part-time faculty's teaching load includes required and elective courses in the major, "core" education courses, and electives in the performing arts.

Since 2009, 81 adjuncts have taught classes listed under PASJ, DANC, MUS, or THTR designations]. Some of these individuals only taught a single class for one semester, subbing for a permanent faculty member; others have taught the same class multiple semesters in a row for many years and serve as the Department's subject expert in a particular discipline. The demographics of the total pool of adjuncts teaching since 2009:

PASJ Adjunct Faculty:

Race	Gender	Years of Service**	Program Affiliation
45 Caucasian	35 Male	46 1-5 yrs	27 Dance
7 Latin@	46 Female	18 5-10 yrs	35 Music
7 Black		17 more than 10 yrs	17 Theater
10 Asian/PI			2 PASJ spine/all disciplines
0 Nat Am			
12 Other/Unknown			

***Indicates how much time individual has taught specific classes in our Department; “years of service” may not match the official USF Service years, since USF calculates “service” on number of units taught, not length of time teaching, or if the individual teaches classes in other departments while also teaching in PASJ.*

B. Teaching

All faculty members have the appropriate background and expertise to teach the courses in the current curriculum and beyond. Every semester, all Program Coordinators, in conversation with full and part time faculty, schedule course offerings. Basically, faculty determine what courses they would like to teach, which allows each member the decision to contribute to supervision of students’ directed studies, internships, Senior Projects or involvement in interdisciplinary programs. The faculty genuinely enjoy teaching. While some faculty enjoy teaching their consistent repertoire of classes, others would welcome the opportunity to do more team teaching.

Most faculty have taught new elective courses as “special topics” a designation that allows faculty to try out a new class before submission to the Office of the Dean. Most of the special topic courses have been permanently incorporated into the curriculum. Technology has been incorporated into teaching pedagogy. All faculty use CANVAS, which improves course organization and facilitates online conversations. In many theory courses faculty use PowerPoint presentations and online resources to show current and historical performance work.

Assessment processes outlined above in conjunction with the BLUE online teaching evaluation in each class, has shown that Performing Arts faculty score above College, University and National means. In addition, many faculty also use their own qualitative assessment instruments in order to monitor student learning and teaching effectiveness.

Each program—Dance, Music and Theater—supports adjunct professors by discussing teaching approaches and giving feedback regarding syllabi, course materials, teaching methods, assessment strategies, student participation and other concerns. These exchanges take place in Department meetings at the beginning of the semester, as well as throughout the semester.

The nature of our program, paired with its small size, supports several areas of faculty-student interaction outside of the classroom. All our full-time faculty are involved with students as artists-mentors and collaborators, in capacities such as choral direction, choreography, stage directing, stage design and creative project advising.

These are the courses taught by our full-time faculty during the Fall 2015 and Spring 2016 semesters. Please note that as Department Chair, Professor Amie Dowling teaches a 1-2 load. Professor Roberto Gutiérrez Varea, who coordinates the Chican@-Latin@ Studies Program, also teaches a 1-2 load.

Fall 2015

DANCE:

Amie Dowling:

DANC 230-01 Composition I (PASJ Spine) (4 units)

PASJ 380-01 Performing Arts and Community Exchange (PASJ Spine, SL) (4 units)

Megan Nicely:

DANC 195-01 - Dance in San Francisco (CORE F) (4 units)

PASJ 181 -01 - Dance and Social History (PASJ Spine) (4 units)

THEATER:

Roberto Varea:

THTR/CDS 303 Performance & Cultural Resistance (Core F, SL, CD) (4 units)

THTR 372 Workshop in Play Production (4 units)

Christine Young:

PASJ 182-01 Theater and Social History (PASJ Spine) (4 units)

THTR 310-01 Sexuality, Performance and Culture (4 units)

MUSIC:

Alexandra Amati-Camperi:

MUS 195-01 Love, Death, Intrigue: Opera in San Francisco (CORE F) (4 units)

MUS 301-01 History of Western Art Music (Music Conc Requirement) (4 units)

Francesca Rivera:

MUS/LAS 210-02 Music of the Americas (CORE F, CD) (4 units)
PASJ 180-01 - Music and Social History (PASJ Spine) (4 units)
USF 101-06 - Interdisciplinary Pilot Program for incoming
first-year students (1 unit)

PRODUCTION:

Gabe Maxson:
PASJ 171-01 Production & Design I (PASJ Spine) (2 units)
[PASJ 171-02 PASJ Crew Req (PASJ) (0-2 units)
THTR 349-01 Cabaret Production (2 units)

Spring 2016

DANCE:

Amie Dowling:
DANC 231-01- Composition II (DANC Conc Req) (4 units)

Megan Nicely:
DANC 170-01 Walkabout: Exploring Urban Spaces (Core F) (4 units)
PASJ 280-01 Contemporary Performance Practices (PASJ Spine) (4 units)

THEATER:

Roberto Varea:
THTR 305 Latin@ American Performance & Culture (Core F, SL, CD) (4 units)

Christine Young:
THTR 320 Theatrical Composition (4 units)
THTR 372 Workshop in Play Production (4 units)
THTR 390 Special Topics: Documentary Theater (2 units)

MUSIC:

Alexandra Amati-Camperi:
MUS 195-02 Symphony in San Francisco (CORE F) (4 units)
MUS 392-01 Seminar in Western Art Music (Music Conc Requirement) (4 units)

Francesca Rivera:
MUS 203-01 Music and Social Protest (CORE F/CD) (4 units)
MUS/ANTH 305-01 Anthropology of Music (Core E/CD/Music Conc
Requirement) (4 units)

PRODUCTION:

Gabe Maxson:
PASJ 171-01 Production & Design I (PASJ Spine) (2 units)
[PASJ 171-02 PASJ Crew Req (0-2 units)
THTR 172-01 Production & Design II (Theater Conc. Req) (2 units)

Alexandra Amati-Camperi holds an MA and a PhD in historical musicology from Harvard University, and a *Laurea* (BA/MA) in Slavic Studies and Philology from the University of Pisa, Italy, as well as degrees in piano and composition from the Conservatory of Music of Lucca, Italy. She is also a pre-concert lecturer and professional program annotator for the San Francisco Symphony, the San Francisco Opera, Philharmonia Baroque, the San Francisco Bach Choir and other organizations in the area. She teaches various courses centered around History of Opera and of Western Art Music, always through the lens of social justice.

Amie Dowling holds an MFA from Smith College, is an artist in residence at San Quentin Prison, was a core member of the Liz Lerman Dance Exchange for eight years performing and teaching nationally and internationally, and has had her choreography presented at the American Dance Festival, Jacob's Pillow and the Painted Bride. Her teaching focus is on craft-based technique and community-based courses.

Gabe Maxson holds an MFA from the University of Tennessee, was a full-time Associate Artist and lighting designer with The Wooster Group for six years, touring internationally and collaborating on the creation of four world premieres and five revivals, and is an active professional lighting designer in the Bay Area. His teaching focuses on collaborative work-making, alternative company models, and innovative design modes and technologies, with an emphasis on the self-producing artist.

Megan Nicely holds an MFA degree in Dance Performance and Choreography from Mills College and a PhD in Performance Studies from New York University. As an artist and scholar, her work focuses on contemporary experimental choreography within American postmodern dance and Japanese butoh. She directs her company Megan Nicely/Dance, teaches a community butoh class in San Francisco, and performs frequently in the US; she also writes on performance and is an editor at the academic journal *TDR: The Drama Review*. Her work in these areas make her well-suited to instruct courses that involve theory and practice.

Francesca Rivera holds an M.A. in ethnomusicology and is a doctoral candidate for the Ph.D. in ethnomusicology from the University of California, Berkeley. Prof. Rivera regularly performs in community groups specializing in Afro-Cuban/Afro-Venezuelan percussion and pan-Latin traditional music, and is active member of Society for Ethnomusicology. Her teaching focuses on scholarship that contains a mix of analysis, research, and experiential components such as performance labs and off-campus field projects. Most PASJ course content uses case studies of non-Western and popular or folkloric music from the West, and training anthropological methods of studying the performing arts.

Roberto Varea holds an MFA from the University of California, San Diego. He regularly teaches in local community settings and conducts workshops internationally on socially engaged performance. 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/@ American performance. He is a twice recipient of the Latino Faculty of the Year Award (2003, 2013).

Christine Young obtained her MFA at the University of Iowa in new play directing, and her research combines artistic practice with feminist scholarship. She is perfectly suited to teach practice and theory courses, as well as theatrical composition classes. She also brings to the program extensive experience working in the professional theater particularly focused on social justice issues.

C. Research

Please see full time faculty member C.V.s in materials provided by the Dean's Office.

All full-time faculty in the Department maintain an active research program. As the Department faculty's vitae demonstrate, one area of great strength is the production of scholarship, both written and performance-based, that connects performance to larger missions for social justice. 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, 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). 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 almost done writing the 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. 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 opera has been used across the eras to more or less subtly marginalize the female "other" who threatens the authority and power of the male hero. I have also recently published and read papers on the Renaissance madrigal composer Carlo Gesualdo da Venosa.

Amie Dowling, Dance

Amie Dowling creates dance and theater for the stage, for film, and in community settings. For the past 15 years, her work has considered the politics and representation of mass incarceration. Her film *Well Contested Sites*, a collaboration with Bay Area artists, some of whom were previously incarcerated, won the 2013 International Screen film prize and was selected by Lincoln's Center Screen Dance Festival. In conjunction with the *Well Contested Curriculum Guide*, the film has toured nationally and internationally to schools, prisons and Restorative Justice conferences. Her next film, *A Separate Sentence*, is currently in production and will be released in February 2016. Currently Amie is Artist in Residence in San Quentin Prison, where she collaborates with the Artistic Ensemble, a group of 20 men, in creating original works of movement and theater. Recently, Amie has received funding for her work, in part, from the Wattis Foundation, Creative Work Fund, The Kenneth Rainin Foundation, Theater Bay Area, Puffin Foundation, Fonds Soziokultur, the Jesuit Foundation and is a recipient of a choreography fellowship from the Massachusetts Cultural Council. Amie presents papers at national and international conferences annually and her writing has been published in the anthology: *Re-Creating Lives: Theater and Incarceration: Dance/Theater in the Hampshire Jail*, *The SAGE Source Book for Civic Engagement*, *Jesuit Higher Education*, and the *National Dance Educator*.

Gabe Maxson, Production

Gabe Maxson is a theater artist, designer, and production manager. He was a full-time Artistic Associate at The Wooster Group in New York from 2002-2008 and co-designed, with renowned lighting designer Jennifer Tipton, *La Didone* (2008), *Hamlet* (2006), and *Poor Theater* (2004), and co-created the interactive video installation *There Is Still Time...Brother* (2007). Other Wooster Group productions on which he collaborated include revivals of *The Emperor Jones*, *House/Lights*, *Brace Up!* [2003], and *To You, The Birdie (Phédre)*. Directing credits include *Becoming Natasha* at the Culture Project's Women Center Stage Festival, NYC, Irene Fornes' *Oscar and Bertha* at Festival Istropolitana, and the American/Slovak production of *The Oresteia* (co-director). With wife Michelle Maxson, he was co-founder and director of SPi Theater Company, with whom he co-wrote the original play *Unwon* and produced and performed in the American premiere of *Jumping the Gun* by Hungarian playwright Gábor Görgy. His creative research explores mediated performance, particularly the use of in-ear audio as a tool for intercepting the interpretive space between intake and reaction. He directed, designed, and co-created *They Are Bad People*, a 'multimediated' character dissection of the conservative TV personality Ann Coulter, which premiered at The Ontological Hysterical Theater (NYC) and Climate Theater (SF). Gabe is an active professional lighting designer in the Bay Area with credits at theaters including Magic Theater, Cal Shakes, A.C.T., Z Space, Marin Theater Company, YBCA, Dance Mission Theatre, and ODC. He is a co-producer and 2010 Emmy nominee on the award-winning documentary film *Fixer: The Taking of Ajmal Naqshbandi* (HBO Documentary Films, 2009, *NYTimes* Critics' Pick).

Megan Nicely, Dance

Megan Nicely is an artist/scholar whose research involves contemporary experimental choreography in the U.S. and Japan. Her work involves studio practice and public performance, as well as written scholarly articles. Approaches and methods stem from her academic background in art history and performance studies, philosophy, critical theories of the body, and her 20+ years as a dance artist. Through her work she strives to increase dialog and thinking around dance beyond product-driven economies, creating spaces for training and concentration with others, and contributing to critical discourse in the field. Nicely completed her dissertation *Choreography from the Outside: Dance Experiments in Thinking, Perception, and Language* from NYU in 2012 and since then has published articles in *TDR: The Drama Review* and *Liminalities: The Journal of Performance Studies*, chaired/facilitated a Dance Discourse Project community discussion on “choreographic thinking”, and frequently facilitates artist talk backs at performances and educational events in the Bay Area community. She is co-editor of the Critical Acts section of *TDR*, an academic journal published by MIT Press, received a Mellon Foundation grant (summer 2014) for a summer colloquium at Stanford, and frequently presents papers/workshops at national/international conferences each year. Her creative work has been presented in the US and UK and received funding from the Zellerbach Family Foundation and NSF. Recent projects include *Under Her Breath* (2013) an evening length concert of original choreography, *Animation Project* (2012) with Kate Elswit presented in the Bay Area and London, and *Breath Catalogue* (2015) with Elswit and data scientist Ben Gimpert on breath and medical technology.

Francesca Rivera, Music

Francesca Rivera is an ethnomusicologist specializing in Latin American folk music. Her dissertation research focused on the structure and performance practice of community-based *conjunto de proyecciones folklóricas* in Panama. Francesca regularly performs in community groups in Afro-Cuban/Afro-Venezuelan percussion and pan-Latin traditional music in the Bay Area. She has presented conference papers and workshops at the Society for Ethnomusicology (national and regional conferences) and the Caribbean Studies Association, and has served as a blind peer reviewer for *Latin American Music Review*.

Roberto G. Varea, Theater

Roberto’s writing and creative work focuses on live performance as means of resistance and peacebuilding in the context of social conflict and state violence. He regularly presents on this research and conducts workshops in academic and community forums around the world. His stage work in the United States includes directing premieres of plays by Latin@/Chican@ authors such as Migdalia Cruz, Cherrié Moraga, and José Rivera. His socially-engaged practice includes the founding and artistic direction of *Soapstone Theatre Company* a collective of survivors of violent crime, *El Teatro Jornalero!*, a performance company of Latin

American immigrant workers, and the performance artist's collective *Secos & Mojados*, which engages with issues of migration, transnationalism, and displacement. Varea is a member of the Steering Committee of Theater Without Borders, and serves on the Executive and Advisory Boards of *Galeria de la Raza*, the *Yerba Buena Garden's Festival*, and *Golden Thread Productions* (San Francisco) and *The Heat Collective* (New York). He is a regular contributor and guest editor to journals in performance, politics, and peacebuilding such as *emisférica* (NYU - NYC), *Contemporary Theatre Review* (Routledge - UK), *Peace Review* (Routledge - US), and *Revista Conjunto* (Cuba) and is co-editor and co-author of the two-volume anthology *Acting Together: Performance and the Creative Transformation of Conflict* (New Village Press, Oakland - NYC). Varea is a founding faculty of the Performing Arts Department and the Critical Diversity Studies Program at USF, where he also served as director of the Center for Latino Studies in the Americas.

Christine Young, Theater

Christine Young is a director and dramaturg specializing in new plays about social issues affecting women's lives. Christine considers her creative research work to be a form of activism that endeavors to raise awareness, build community, create opportunity, and inspire dialogue about the diverse and essential ways women contribute to the social and cultural fabric of American society. Significant recent projects include: *DUST...a play about the EVE in all of us* (2009), an original work about the Adam & Eve myth devised with a student ensemble; *Hunter's Point* (2011), a professional production of a new play about women's lived experience of homelessness, which was witnessed by 800 people (many of whom were low-income residents of San Francisco's Tenderloin neighborhood) and which raised \$10,000 for a local homeless shelter; a Theatre Topics article "Feminist Pedagogy at Play in the University Rehearsal Room" (2012), which documented five key principles of a feminist approach to devising theatrical work with students; *Home/Cooking* (2014-2015), a community-based theater project with women living in Single Residence Occupancy (SRO) hotels in the Tenderloin and Central City neighborhoods, with a focus on food, cooking, and home. Her work has been funded by the San Francisco Arts Commission, the Haas Foundation, the Zellerbach Family Foundation, the Puffin Foundation, and Theatre Bay Area. Christine's current projects include directing new plays both on and off-campus and curating *Works by Women San Francisco*, a blog that spotlights theatrical work written, directed, designed, produced and performed by women in the San Francisco/Bay Area.

D. Service

Over the past five years, Performing Arts faculty members have continued to contribute to the College and University via projects and events as well as through individual efforts.

Within our department, individuals serve on specific team committees for Finance, Production, Marketing/Outreach, and Curriculum. In these teams, small subsets of the full-time faculty work on regular ongoing activities throughout the year on behalf of the whole department (e.g. the Finance Committee will check in on the budget and department spending on a quarterly basis; or the Marketing Committee will work directly with concert producers to make sure their performances are advertised in a timely way.) In some cases, teams will spearhead proposals for new or ad-hoc initiatives, or do the detailed research required before the department undertakes a new project (e.g. the Marketing Committee did the draft and worked with the University's Office of Communications to create the PASJ Majors Brochure). Team members regularly report progress during our bi-weekly all-faculty and staff meetings. The Marketing and Production Team members' service is on-going and likely logs more work hours per semester than other kinds of service in or outside the department, given the nature of presenting a full season of live performances each semester.

Full-time faculty also participate on both committees in both the College of Arts & Sciences and at the University-level, and there is Performing Arts faculty representation on many committees at USF, including:

- Arts and University Peer Review Committees
- Arts Council
- Assessment
- College Council
- CORE Advisory Committee
- CORE F Committee
- Curriculum Committee
- Diversity Committee
- Faculty Development Fund
- Global Women's Rights Forum
- JULAC Library Committee
- National Endowment of the Humanities Award
- Peer Review Committee
- President Advisory Committee on the Status of Women
- USFFA Policy Board
- USFFA Post-Sabbatical Merit Award Committee

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

In addition, individual faculty members have served the University and greater community by emphasizing their own unique intellectual and social justice interests. The following is a partial listing of service, which does not include less tangible contributions such as campus, community, national and international resources for organizations and conferences on arts and activism, arts and education, arts and leadership.

Alexandra Amati-Camperi:

- Faculty Director for Curriculum Development (Arts)
- Member, University Tenure and Promotion Committee
- Member, Academic Integrity Committee
- Chair, three search committees (2009, 2013, 2015)
- Mentor, University Scholars Program

Amie Dowling:

- Chair, Performing Arts Department 2013-2016
- CORE Advisory Committee representing CORE Area F
- Participant on tenure-track search committees (2009, 2013, 2015)
- Organizer: Arts in Corrections Conference
- Forum Speaker: Speak Out & Listen In: Teach -In on Building Community Power
- Member, Faculty and Staff Speaking about Whiteness
- Member, McCarthy Center Advisory Committee
- Member, Interdisciplinary Committee on Aging
- Founding member, Gerontology Minor
- Twice recipient of the College of Arts & Sciences Service Merit Award (College Service and Global Women's Rights Forum)
- Founder and Lead Facilitator: San Quentin Artistic Ensemble

Gabe Maxson

- Producer and host, USF screening - *Fixer: The Taking of Ajmal Naqshbandi*
- Artistic Partner, Krétakör/Imaginists Artistic Exchange, Trust for Mutual Understanding
- Peer Review Panelist - Network of Ensemble Theaters' NET/TEN Exchange Grants
- Selection Panelist, Campus Movie Fest USF
- Projections support, New Student Convocation
- Initiated and led effort to re-engineer LM148 risers and floor

Megan Nicely:

- Organizer and Facilitator: San Francisco community talks, panels
- Co-organizer and Teacher: weekly community butoh movement class
- Board Member: Isadora Duncan Dance Awards Committee (Izzies).
- Co-Editor: Critical Acts section of *TDR: The Drama Review* (NYU)
- Member: CORD, SDHS, PSi professional organizations

Francesca Rivera:

- Member, tenure-track search committees at USF (dance, music, MFA-writing)
- Member, Latin American Studies and Cultural Anthropology programs
- Advisor, CASA summer webtrack registration for new students (advising for PASJ majors and undeclared majors in A&S and Management)
- Instructor, CASA-series for academic success workshop “How to Survive Finals”
- Lecturer, Admissions-sponsored prospective/admitted students day events
- Instructor and Team Member, USF 101 class (competitive process for faculty and staff across the campus, nominated by my associate dean)
- Local Arrangements Chair, Society for Ethnomusicology Northern California Chapter Meeting
- Vice President, Society for Ethnomusicology Northern California Chapter
- Section President, Society for Ethnomusicology Latin American/Caribbean Music Section
- Council Member, Society for Ethnomusicology

Roberto Varea:

- Founding Member, Critical Diversity Studies Program
- Chair, Organizing Committee, Critical Diversity Studies Forum
- Member, Diversity, Equity and Inclusion Task Force
- Director, Center for Latino Studies in the Americas
- Board Member, Latin American Studies Program
- Member & Chair, College and University Wide Peer Review Committee
- Member, Internationalization Task Force
- Member, Dean’s Scholars Committee, College of Arts and Sciences
- Member, College of Arts & Sciences Curriculum Committee
- Founding Member, Global Women’s Rights Forum
- Mentor, PACT Program
- Faculty Advisor to the following student organizations: MEChA, USEU, College Players
- Twice recipient of the College of Arts & Sciences Service Merit Award (Performing Arts Faculty and Global Women’s Rights Forum)
- CORE Advisory Committee representing Core Area F

Christine Young:

- Chair, College Curriculum Committee
- Faculty Advisor, ASUSF College Players
- Co-Chair, New Student Orientation Convocation Sub-committee
- Participant, DOJ Sexual Violence Prevention Grant
- Mentor, University Scholars Program
- Participant on tenure-track search committees (2009, 2013, 2015)
- Director, Gender & Sexuality Studies Program
- Member, Arts and Science: CORE Assessment Work Group

E. Relationship with other Departments and Programs

In accordance with our PASJ mission, we believe that courses in Dance, Music, and Theater should emphasize links to other disciplines, and to these ends our Department faculty members are engaged with other departments and programs at USF. To communicate how Performing Arts is central 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, and in Latin American Studies, African American Studies, Computer Science, Asian Studies, Anthropology, Gender and Women Studies, Critical Diversity Studies, Chican@-Latin@ Studies, and Theology and Religious Studies. The inclusion of the Expressions of Diversity area as part of the foundations of the Critical Diversity Studies Major's curriculum and accompanying fall Forum, is a good example of this advocacy. Faculty members have also co-taught across Performing Arts and Rhetoric in the Davies Forum seminar and have been instrumental in co-organizing speaker series, film series, and talks.

Our Department also bridges other departments by producing and sharing our public programming through performances, guest speakers, and artist workshops. This demanding aspect of our curriculum often creates obligations to our production program, which requires hours each week beyond our classes. We are working to balance these demands and our desire to share with the larger community by starting conversations about organizing a Performing Arts Lecture series. The series would bring to campus leading artist/activists/scholars for noon conversations/lectures.

F. Recruitment and Development

The Department fosters the professional development of the faculty in a number of ways. However, the trajectory of junior faculty is often most clear in the annual ACP review with the Dean each year, which is not shared with the Department. The Chair and Program Coordinators intervene with the College when necessary to shield

junior faculty from overwhelming service assignments, and also offer case-by-case advice for how to balance teaching, research, and service. New faculty members, who are assigned a more senior faculty mentor to support their transition into the Department, make use of this mentoring to varying degrees. In practice, most faculty members report that their development and growth takes place largely through informal mentoring and exchange in the Department rather than formal mentorship. New faculty members also attend the events organized by the College to promote professional growth and development.

The Department anticipates the retirement of Dave Pangaro, the Director of the Presentation Theater, within the next two years. Mr. Pangaro's position is vital not only to the Department, but also the University. Presentation Theater is booked throughout the year with Performing Arts Department performances, student club performances, Arts and Science and University wide events and lectures. We request that Mr. Pangaro's replacement be hired, at minimum, a semester prior to retirement so that hands on training can occur. We also request that the position continue to be part of the Performing Arts Department. See page 53 for a description of Presentation Theater. In the fall of 2016, the Department will welcome Byron Au Yong as a full time faculty member in the Music Program. Mr Au Yong brings expertise in music composition and theory, as well as an extensive background as a community engaged artist. In regards to future hires, the Department recognizes the need within the Dance Program for a full time scholar/practitioner with expertise in cultural forms of dance.

V. DEPARTMENTAL GOVERNANCE

The Chair and the Program Coordinators are responsible for most aspects of departmental governance. We have no clear set of guidelines or bylaws regarding the procedure by which a Chair is elected or duration of the chair's term, though a three year rotation has been the norm for the last nine years. The role of the Program Coordinators of Dance, Music and Theater 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 electing positions this way. However, given the complexity of housing three programs in one Department (Dance, Music, Theater), and the dispersal of classroom and office spaces throughout the campus, we recognize the need for the development of a clear set of Departmental bylaws. This process will begin within the next year.

In our 2014 retreat, the full-time faculty and staff reorganized departmental non-teaching assignments and duties so that 2-3 person teams take on specific aspects of administering the Department. Current PASJ Teams include: Curriculum/Assessment, Production, Marketing/Outreach & Recruitment, Budget, and Space. Teams meet on an as-needed basis (often every two weeks) to work on specific issues and draft proposals on particular initiatives. These are then brought to faculty meetings for discussion and collective decision. For the most part our experience using the team model has been positive.

Our full-time faculty meets every two weeks for two-hour sessions. Matters regarding different aspects of departmental academic and production work are submitted in advance to the Department's Chair and addressed during the meetings. Matters discussed during faculty meetings include class scheduling, retention and outreach strategies, production calendar and events scheduling, standard departmental policies, budgets, website updates, new and transfer student orientations, PASJ guest artists, PASJ student academic progress, and other topics. Artistic/intellectual exchanges are usually brief and happen at faculty meetings or during productions both on and off campus. This is an area in which we hope to further improve. Our faculty engages in more intensive conversations related to the development of curriculum, course offerings, community engagement, and program goals, which have often taken place during a holiday or weekend retreat, insuring in-depth dialogue and participation of all parties. In regard to our production work, in addition to faculty discussions, the Production Manager along with the Faculty Producer hold meetings with all artists involved in a given production or show.

Matters regarding adjunct hiring, course staffing, new faculty orientations, student advising and progress reports, or the specifics of producing our performances and events, are conducted by the Program Coordinators in conversation with the faculty in each respective area. Each fall there is an orientation meeting with all part-time faculty members (48 professors), organized by all full-time faculty members. Each

Program Coordinator and the Department Chair also meet on an as-needed basis with adjuncts to address issues and support an atmosphere of collegiality.

Perhaps the most important feature overall regarding our Department's governance is the fully embraced expectation by all faculty members that much is asked of all, and much work and decision-making is done through dialogue and consensus. While there are clear differences of experience, an atmosphere respectful of everyone's input is valued and supported.

VI. STUDENTS

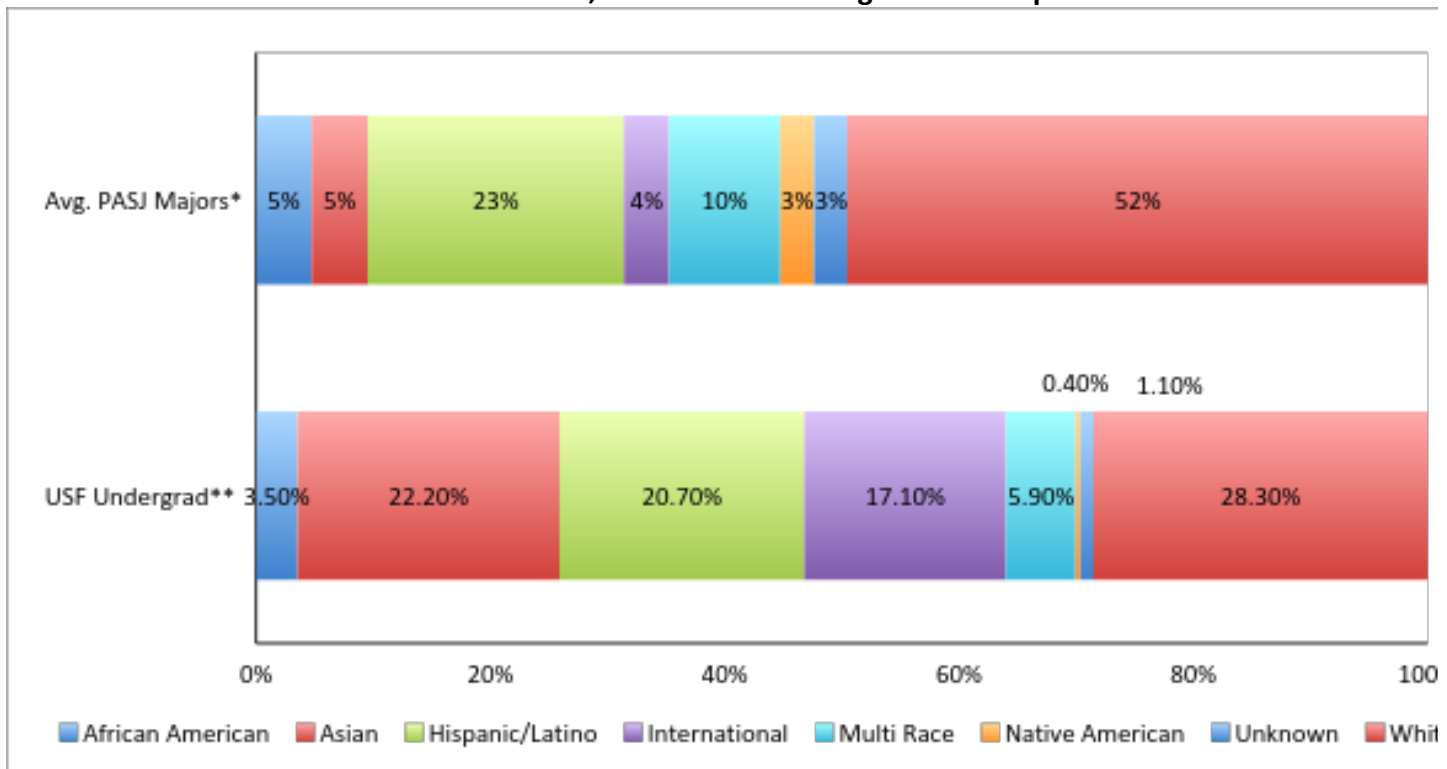
The Performing Arts Department is interested in attracting students concerned with performance as a vehicle for community engagement and social change. Our ideal students are motivated by a creative and intellectual commitment to exploring their craft and applying their skills beyond conventional forms and purposes in order to promote a more humane and just world. Maturity, curiosity, ability to work with others, and desire to refine their craft are qualities of a successful student in our Department.

Our Department uses a specific lens to study the performing arts, one that fuses creative training, intellectual scholarship, and community practice with an emphasis on critical analysis and social consciousness. Our program is best suited to students who wish to play an active role in society through the arts. While we are not a conservatory or BFA program and do not require an audition or prior experience in the arts for admittance, many of our students do arrive with skills and background in at least one discipline (dance, music, or theater), which provides a foundation from which to grow. Our inclusive approach encourages interdisciplinarity and discovery over a standard performance-based model, a focus that tends to draw a combination of incoming freshmen, transfer students, and students who elect to double-major, as well as minors majoring in other subjects such as Media Studies, Sociology, Communications, and Psychology. Upon graduation, our alumni work in the performing arts field as teachers, performers, directors/choreographers, producers, technicians, and arts administrators, and also in related fields as educators, counselors, community-organizers, and non-profit administrators. Many also pursue graduate studies in the arts.

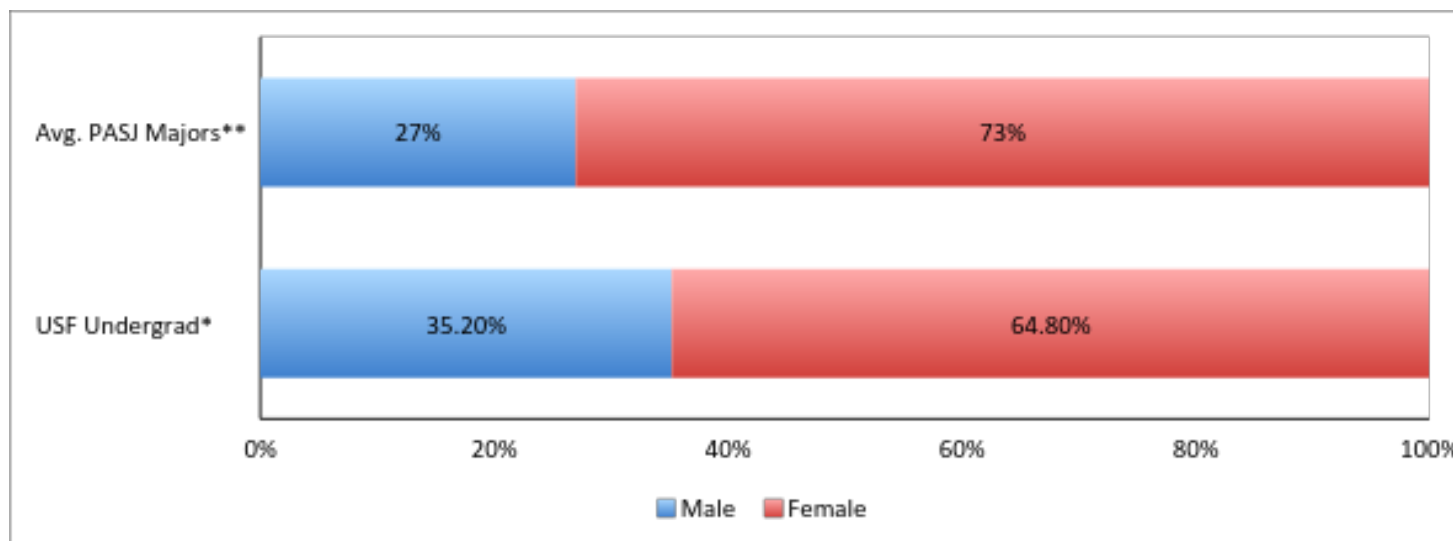
Students are admitted to the College of Arts & Sciences through a centralized admissions process and once admitted to USF, they choose their own major and minors. During summer webtrack advising and after the first semester at USF we consistently have seen an increase in students adding the PASJ Major. PASJ has no way to pre-screen, reach out to, or audition potential applicants. Because our approach to student development is highly individualized, quality is not measured by a singular standard. Placement in technical skills classes is assessed upon entry to the major so that every student is working at an appropriate level for their learning; in addition, diagnostic feedback is regularly given. We hold competitive auditions for all Mainstage productions and conduct mid-semester evaluations in all PASJ courses. Students must earn a “C-” or higher in all PASJ courses to remain in good academic standing. Students must also complete a Senior Capstone project in order to graduate. Because our Department is small and collaborative, we are in constant dialogue with students about their work, engagement, and progress. We have also in the past three years implemented an entry and exit exam to measure our learning outcomes. “Quality,” therefore, is measured by a student’s individual growth, commitment to their course of study, and ability to grapple with social issues

through an artistic lens. We do have some concerns about recruitment and the visibility and accurate representation of our unique program to incoming students. While we have increased our contact with the admissions office, providing them with materials, conducting in-person meetings, attending and hosting on-campus recruitment events, and developing our own recruitment tools for off-campus communications, we believe further efforts are needed to target applications interested in a liberal arts education grounded in the performing arts. Below is the breakdown of our student population:

Ethnic Breakdown, PASJ vs. USF Undergraduate Snapshot:



Gender Breakdown, PASJ vs. USF Undergraduate Snapshot



**based on USF Undergraduate Snapshot, as of 9/2015*

Source: <https://www.usfca.edu/admission/undergraduate/freshman/class-profile>

***based on Average PASJ Majors, since 2009* Source: Fred Baldwin, admissions

The Department has undertaken 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. Some of these include: freshmen ("ASH") classes and other PASJ courses (COPP, PACE, Prod. & Design, Sr. Project) in which students from all three artistic disciplines (dance, music, theater) are combined, complimentary tickets to attend Mainstage events in all disciplines, PASJ Guest Artist workshops and other master classes, Performing Arts Open House (held at the beginning of each semester) featuring audition information and representatives from all performance-based campus clubs, ShortCuts Cabaret (produced each semester) open to all majors/minors to present their own original work, showings of performance work developed in classes (held at the end of each semester), and the crew requirement in which students work to support each other on the technical needs of PASJ productions. In addition, we engage students in the professional performing arts world of the San Francisco/Bay Area by virtue of directly supporting the production of creative work through Service Learning duties, frequently attending off-campus performances, inviting professional artists to work on PASJ productions, and supporting students in finding professional internships. 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.

In the past two years we have implemented a Senior Exit Interview, where we receive feedback on student experience in the major and the sequencing of courses. We are very interested in including student voices in some of our departmental policy decisions, such as the selection of our newly inaugurated Guest Artist residency, or student representation at faculty meetings, but thus far this has not happened, in part because of the dispersed nature of our classroom and office spaces and also because these new initiatives have yet to be solidified and managed by faculty. However, the chair of the Department has an “open-door policy” and students frequently approach the chair or program heads with concerns as they arise. Concerns are taken seriously and meetings with parties involved are called and issues resolved in a timely manner.

Program expectations are communicated 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. Expectations are further reinforced through the course syllabi and instructor interactions in and out of the classroom, during mid-semester feedback sessions, and in advising and other meetings.

The Performing Arts Department is engaged in an ongoing process of assessment and alignment of departmental learning outcomes with individual course learning outcomes. Student progress toward meeting learning outcomes is currently charted primarily through individual course assessments, which include mid-semester evaluations for each major/minor by the faculty of their current Performing Arts courses. The Performing Arts faculty also check in together at this mid-semester point on the progress of all majors in the program and discuss ways to support them. Each PASJ major is also assigned a full-time faculty advisor who meets with them once a semester to choose courses, review graduation requirements, and offer evaluative feedback based on mid-semester evaluations and check-in conversations with other faculty about the student’s progress.

VII. STAFF

Staff positions in the Department fall under four categories: Program Assistant IV (full time, 1 position), Exempt Staff (full-time, 2 positions), Student Workers (part-time, 20-25 positions), and Other Support (as needed).

- The Program Assistant, under the general supervision of the Associate Dean for Arts and Humanities and the direction of the Department Chair or Program Coordinator, provides full-time administrative support to the Performing Arts Department, including the Dance, Music and Theater Programs. In September 2015 the Department's Program Assistant since 2004 left the University. In October and November PASJ had temporary assistants in-house and from other departments, and delegated the remaining duties among current full-time faculty and student staff. At the end of November a new Program Assistant was hired.
- The Exempt Staff include the Technical Director of Presentation Theater and the Technical Director of Studio Theater. The Technical Directors oversee and coordinate the technical needs of the departmental productions, are the de facto managers of the studio theatre and scene shop, and train and supervise student workers in relation to those spaces and PASJ productions. Staff members are only eligible to teach one course/semester and are non-tenured.
- Student Workers are hired under the auspices of various staff and faculty to perform duties necessary to the operations of the Department, mostly in non-academic administrative and production support roles. We currently have 22 student workers, with 10 fully employed at or near the maximum of 25 hours a week. Student workers make up the bulk of staff hours and we rely heavily on them for our administrative and production work in all programs. Positions include: Department Office Assistant, Graphic Designer, Dance Program Office Assistant, Front of House Manager, Front of House Staff, Wardrobe Assistant, Prop Shop Manager, Studio Technician, Studio Tech Pool, and Production Management Assistant.
- Other Support positions are often needed to mitigate the gap in University-provided staffing. This includes non-teaching assignments for current full- or part- time faculty, or hiring outside workers. These include
 - Full time faculty positions with course release or special assignment (Mktg/Outreach Coordinator, Prod. Mgr.)
 - Full time faculty positions with no course release (e.g. Faculty Producer, Cabaret Series Producer, Senior Projects Producer, Project Advisors, etc.)

- o Adjunct faculty contracted for Non-Teaching Assignment (NTA) hours
- o Independent contractors under University Independent Contractor Agreement (ICA). PASJ averages 10-14 ICA's a year to hire theatrical designers, guest choreographers, stage managers, and others
- o Temporary/overhire support staff and technical artists (~3-4 per year), hired through HR Options, a private temp service vendor with offices on USF campus

The numbers on this practice are a bit difficult to track as over the past several years the methods and contracts, or lack thereof, by which the Department can hire have changed dramatically.

Staff Turnover

Despite our Program Assistant recently leaving, the position had no turnover for more than 10 years. The Technical Director position has been stable for the past 5 years. The Director of Presentation Theater position is held by a staff member who has worked for the university for 30 years, and for the Department for 13 years.

The greatest turnover is with student worker positions, which make up the bulk of our staffing. While unavoidable due to their built in termination upon graduation, this is also one of the greatest strains on our full time staff and faculty as training students into each staff position becomes a never-ending process. Supervision of these students is also a strain as the Department has 3 offices, each on opposite ends of the campus, a costume and scenic shop that are in different buildings, and the Studio Theatre separated from the Presentation Theatre. It is clearly impossible for two staff members to train and supervise students in all these locations. To improve at least one of these deficiencies we reached an agreement this year with the Dean's Office to hire a Part Time Lecturer who is under a yearly contract for specific hours of student supervision and management of the Costume shop, wardrobe and design for productions, and teaching.

Professional Development

The categories of staff are such that Exempt Staff and Non-Exempt OPE staff have very fixed structures to both their jobs and opportunities for promotion and reclassification.

For the Program Assistant IV position there is ample opportunity for training and improvement within the narrow scope of the job. The Technical Director (TD) position has more flexibility in the nature of the job itself, allowing for teaching assignments for example, but does not have any line for promotion or reclassification, nor any built in procedure for salary increase. The TD's contract is renewed yearly.

VIII. DIVERSITY AND INTERNATIONALIZATION

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. We are aware and working on continuing to make PASJ a major students from all backgrounds can see themselves as a part of. Our student body also represents a disproportionate majority of women over men, which is common in Performing Arts and the particular demographics of USF as a whole.

In regard to full-time faculty and staff, the percentile of people of color is low, which is a matter of concern. We actively advertise our job descriptions to target underrepresented communities. Of eight full-time faculty, six are Caucasian, two Latino. This fall with the addition of Mr. AuYong, one is Asian-American. 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.

On the positive, the PASJ major has always included courses addressing ethnic and gender perspectives in performance, taught by our full time and part-time faculty of color. We have courses in Performance & Cultural Resistance; Latin@ American Performance & Culture; Sexuality, Performance & Culture; Philippine Dance and Culture; Music & Social Protest; Hip Hop Theater; and Hip Hop Dance and Culture. The content of these courses is deeply rooted in African American, Latin@-Chican@, Latin American, and Asian American traditions.

We have also consciously worked to include a diversity of voices in our curriculum and in the embodied practices on our stages – often in the form of guest artists whose artistry reflects experiences and aesthetic forms rooted in underrepresented communities. We have staged Latin American and Chican@ theater works in our Mainstage series, always collaborating with artists reflective of those backgrounds. Examples of guest artists include Native American musicians, Asian American jazz musicians/storytellers, African American spoken-word artists, dancers with disabilities, professional deaf actors, transgender choreographers, a Latin American set designer, a Latin American immigrant performance troupe, and an elderly dance troupe.

This remarkable diversity of embodied artful experiences is often brought to campus in collaboration with Ethnic Studies, Gender Studies, and other departments and

programs within the university 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 eight full-time faculty members are immigrants to the U.S., and several of our adjuncts are as well. As stated early in this Self Study, our faculty members teach courses cross-listed with other programs that 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 has been home to several international students arriving from countries ranging from United Arab Emirates, to Brazil, China, Malaysia, Mexico and Spain, to name but some. See demographics on page 43.

Three of our full-time faculty have taught or currently teach courses abroad - Prof. Dowling in Peru; Prof. Varea in Peru, Argentina, El Salvador and Mexico; and Prof. Rivera, whose doctoral dissertation is on Panamanian musical forms, and who has taught in El Salvador. In addition our Department has periodically hosted visiting faculty and guests artists from countries including Argentina, Australia, Serbia, Peru, Colombia and Italy. We are mindful of the sophisticated approach to ensemble-based work, and community-based performance in many regions of the world. Our faculty is engaged in collaborations with several international artists and companies. Worthy of special mention are the residencies conducted by Peruvian artists from *Grupo Cultural Yuyachkani* on three occasions, artists from Serbia's DAH Teatar in residence directing and designing our Mainstage show, and Argentine set designer Santiago Perez and Australian playwright Christine Evans developing and designing an original Mainstage production, *The Doll Hospital*, which, renamed *Trojan Barbie*, went on to a professional run at Boston's ART. Perhaps the most noteworthy of such visits was our Department's hosting of Brazilian director Augusto Boal, founder of the Theater of the Oppressed, for an intensive workshop in Theater of the Oppressed techniques.

Professor Roberto Varea (Theater faculty) has taught *PASJ 372 Peru Performance & Culture*. This course studied 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 engaged in a 19 day Performing Arts and Culture immersion in Lima, Cuzco, and the Andean village of Paucartambo, site of ancient ritual dance and theater celebrations. In addition, students studied Peru's recent legacy of war, truth and reconciliation, through visits to historical sites, as well as to human rights organizations. Prof. Varea also developed a similar USF-based course with a stronger human rights dimension taught in Córdoba, Argentina, a third one with a focus on "Border Issues" hosted by Universidad Iberoamericana of Tijuana, Mexico, and a fourth one with a focus on indigenous women issues hosted by Iberoamericana of Puebla and three different indigenous women's collectives in the Sierra Norte of that Mexican state. In addition, he has also served as guest faculty/judge for student theses at the graduate

program in performance at Universidad Nacional de Colombia, Bogota, and teaches workshops and seminars for professionals in socially engaged performance in countries ranging from The Netherlands to Argentina, Serbia, Rwanda and New Zealand. He is currently working as a consultant for the developing of a Masters Program in Music and Peacebuilding at Bogota's Corpas University.

Students also engaged in intensive, beginner to intermediate performance workshops with artists from the internationally acclaimed Peruvian theater company *Grupo Cultural Yuyachkani*. *Yuyachkani* artists taught 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.

For the past eight years, PASJ faculty members have taught ARUP 309.01 Minds In Motion for the in Peru. This course brings USF undergraduate students together with the students, faculty and staff of Colegio Miguel Pro and other communities in Tacna, Peru, for a two-week immersion experience. Initially lead by full-time faculty Professor Amie Dowling, and currently lead by part-time faculty Professor Natalie Greene, Minds In Motions builds upon an eleven-year history of collaboration between USF and the Tacna Jesuit community. This course is designed to further existing connections, while offering students a unique community-exchange, immersion experience.

This program has always proven to be a valuable encounter for our teachers and students. ...Not only do the children enjoy learning through creative expression, but the teachers are able to learn new ways in which to engage their students.

- Father Green, S.J. in a letter to the President of USF, Father Privett, S.J.

This course engages students with the role that dance/movement, as an art form, plays in community-based settings, and encourages them to examine the dynamics present in teaching and performing in an international setting with diverse cultural, economic and sociopolitical underpinnings. Students learn how to approach and construct classes and performances for community sites including schools, senior centers and community centers. Students also take dance classes and learn about traditional Peruvian dance forms and customs (including Marinera Norteña and Danzas Afro-Peruanas). Selected readings and pre-departure discussions build a common framework for critical reflections about privilege, colonization, globalization, volunteerism, race and class. Students study international artistic collaboration and engage in reflection as part of their developing understanding of arts education, performance, and community-involvement.

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 MyUSF, Canvas, social media, and many others are routinely employed by the program to post activities such as production related information and advertising. Virtually all faculty use Canvas (which replaced Blackboard a year ago as the Learning Management System) and the computers installed in each classroom. Some faculty and the office as well, have taken advantage of the option to request exceptions to the university computer standards in order to either be able to handle video and audio recordings, and graphic design needs, or individual projects.

We also use the online platforms to schedule our spaces and manage our rehearsals and classes. We take advantage of various website repositories for our recordings (video and audio), and we take full advantage of classroom technology. We use technology for assessment as well, having students answer questions and write essays on Department-generated electronic forms.

B. Library

The Department has a scant in-house library of sources for student check-out, which includes books, scores, and videos. Some have been purchased with the departmental budget and some donated by faculty from their private holdings. Gleeson Library has in the past 4 years added online arts-based video databases such as Alexandria Street Press, Kanopy Screening, Films Media Group, which provide valuable access to streaming and archival media in dance, music, and theater. Gleeson also subscribes to databases such as JSTOR and Project Muse that publish scholarly articles in the arts and humanities. The library purchases current scholarly titles in the arts and is open to purchasing suggestions. According to Arts Librarian Vicki Rosen there is no set departmental budget. Our Department might take more advantage of suggesting titles. That said, the library is not in favor of purchasing DVDs any longer, and seems to be moving toward eBooks for content. Students increasingly access materials online and expect digital copies of items. Placing books on reserve or requiring time in the library is not the norm, so it is unclear if more actual print books would be of value for students. However, for faculty research these titles are important as USF's holdings are not robust and ILL may take weeks. USF also does not subscribe to many specialized arts journals, making faculty research at times challenging.

X. FACILITIES

Facilities remain one of the most difficult issues we face as a Department. Currently our departmental spaces are spread from the easternmost edge of campus to the westernmost, in four buildings: the Masonic Building, housing the PASJ offices on the 2nd floor and two small converted music practice rooms on the 1st; the School of Education, which houses the Presentation Theater as well as a number of rooms in the building's basement, including a props storage room, a 250-sq. ft. former utilities room used as a small costume shop, and ED 040, a gym-style wood-floored basement room used as a primary classroom for acting classes, student-project rehearsals, and band rehearsals; the first floor of the east wing of Lone Mountain Building, with a dedicated music classroom (LM151), a modest scene shop, and the Lone Mountain Studio Theater, a mixed-use theater venue, rehearsal space, and classroom which was converted in 2006 to a semi-flexible black-box style theater, and is PASJ's only dedicated performance venue; and basement of the Koret Gym (accessible only during gym hours and only by traversing the entire gym, and passing over the indoor swimming pool) in an area converted in 2005 into a dedicated dance studio with sprung floor and mirrors, two small dance program offices, a storage closet, and a hallway-lobby with donated couches that serves as an informal gathering place for students and instructors.

The move from our former trailer office behind Lone Mountain in 2010 was a great improvement in office facilities, but did nothing to improve the decentralized nature of the Department, as the Masonic building is actually further away from both Koret and the Lone Mountain Studio. The distance between offices, teaching spaces, and venues creates a separation between our dance, music, and theater students, as well as between faculty, and is one of the great stumbling blocks for the Department in terms of creative activity, communication, and recruitment of quality students.

The Dance Program's offices and single studio reside in the basement of the Koret Gym. 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 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 students rehearsal time.

The Lone Mountain Studio Theater (LM148) is a flexible black-box theater space that seats ~70-112 persons depending on configuration. It is outfitted with stage lighting and sound systems, a fixed pipe grid with a 13'9" trim, and a full compliment of audience risers and seats. It is the primary performance space for the

Department and one of the primary classroom spaces for Theater. Though originally conceived as a flexible black box space, deficiencies in the strength of the floor prevented movement of the risers from fixed positions until 2010 when the original engineering firm was brought in to revisit the plans and come up with a solution. The solution allowed for the audience risers to be moved as long as custom-designed metal plates are positioned at each leg, and chairs are bolted to the risers. The re-engineering of the risers to restore the ability to change audience arrangement has greatly increased the diversity of experience that students, designers, faculty and audience can have in the space.

The initial proposal and plans for a PASJ studio/venue space, which eventually led to the repurposing of LM148 into the Lone Mountain Studio Theater, included a full, attached scene shop, dressing rooms, restrooms, a lobby, and critically, a green room where students could congregate and socialize. The lack of these features significantly limits our ability to make the Studio Theater the centralized PASJ space it was intended to be. The space is also not ADA compliant: there are two flights of stairs between the stage and the “dressing rooms”; three small sets of stairs, three doors, and a narrow hallway between the shop and the stage; and no access to a restroom without crossing the stage and leaving the theater through the main exits.

The Presentation Theater, in the School of Education building, has historically been home to many PASJ productions, and until recently our Department was the primary scheduler and operator of the space, in partnership with former Performing Arts Technical Director and adjunct faculty member David Pangaro, who in 2007 moved into his new role as Director of Presentation Theater. Recent changes have shifted much of the scheduling and booking authority for this mid-capacity lecture, movie-screening and performance venue (a resource which the University is always sorely in need of) to Events Management and Guest Services. The venue is better equipped to support music and dance concerts than it is to stage 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 a 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 and sandbags. This makes it a curiosity, but also a dangerous place to fly scenery, in particular, with students involved. The space is also in major need of acoustic upgrades.

The Department does not have storage facilities, which creates a problem in regard 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. The 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 Theater in 2006; student performers change in a co-ed space with no sinks, no toilets, no showers, no running water, and stations not outfitted with fixed mirrors or lighting.

XI. CONCLUSIONS

Since the establishment of the PASJ Major, the Department has developed a national and international reputation among educators, artists, advocates, and alumni. The range of faculty scholarly and service interests and aims is considerable. The Department houses scholars who are key contributors to fields of gender and performance, peace building and theater, dance and activism, music and feminism. In addition, faculty include several creative and award winning choreographers, directors, musicians and filmmakers.

The strengths of the Department include:

- Highly qualified and dedicated core faculty
- Highly motivated faculty 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/assessment 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
- 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 interdisciplinary creative work to match our openness to that kind of engagement
- Complex curriculum that can be negatively affected by low enrollment

While we can all identify specific areas where we fall short of our ideal, the overall sweep of the Department, as we experience it, embodies and manifests the substance of our particular mission/vision for performing arts education. This includes our curricular designs, personal pedagogies, the ways we engage with each other across programs and disciplines, the kinds of relationships we foster among students,

faculty, and staff, and the various ways we present ourselves in diverse public forums.

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, and technical developments and directions within the field of Performing Arts.

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.

We are proud of our students and believe we attract students with a unique kind of curiosity and level of social accountability, however our resources limit our appeal to those students looking for performing arts training that matches the sophistication of the world class city they call home. Institutional resources will play a critical role in the way our Department can grow and the kind of teaching and research it can undertake.

Based on our faculty's far-reaching experiences in academia throughout the country, we know that those colleges and universities that invest in the performing arts not only attract larger numbers of serious performing arts students but also become leaders in shaping culture. Universities that prize the arts become destinations for creative innovators, scholars, interdisciplinary thinkers, activists, diverse learners and community members, fostering the kinds of exchanges that lead to advancements in all areas of the humanities and sciences. Anyone who has looked closely at the record of Jesuit traditions within the visual and performing arts, both in and out of educational contexts, will identify a deep appreciation of and orientation toward this truth.

Our young people need the arts now perhaps more than ever. Yes, we want our students to get jobs but we also want our students to have access to their imaginations. No kind of social change ever happened without cultural change, and the ability to imagine it first. This is central to the very idea of a liberal arts education. With rapid-access information technology proliferating around us, targeting us in ways that reinforce the things we already appreciate or believe, encouraging ever more sedentary ways of being in the world, it is crucial that we offer embodied forms of education that are creative, collaborative and transformative in nature. This is part of how we educate the whole person within a larger social context. This is an absolutely critical part of how we "Change the World From Here".

XII. COMPREHENSIVE PLAN FOR THE FUTURE

As part of the preparation of this self-study, the Performing Arts Department has identified certain aspects of its curriculum, producing program, and relationship to the University that it wishes to address. We have begun to examine these concerns, which are internal to our Department thus far, and in some cases to formulate suggestions for change. Some needs however, have external ramifications and will require the assistance of the administration, faculty committees, and the anticipated capital fund drive.

Facilities

In our last self-study, we wrote at length about the need for more appropriate facilities for the Department. Progress has been made, but much remains to be done.

We have reached a critical moment in terms of scale. The scope of our offerings is now largely limited by space. We have one designated dance studio, very few adequate rehearsal rooms for music students, and only one multi-purpose space that can be used for theater, music or dance rehearsals. Our performing spaces are adequate, but in serious need of upgrades to prepare students for professional-caliber production values post-graduation. The appropriate learning spaces, from rehearsal studios to stages, are crucial—not only do they communicate that the practices, processes and outcomes of our Department are respected and valued, but they invite the world onto campus to experience and appreciate the mission in action. (Please see Facilities, pg. 62)

At present, the Department uses space in four campus buildings: Studio Theater in the Lone Mountain building for performances, production training, public lectures and studio/classroom space; offices and music practice rooms in the Masonic building; the Kathi Gallagher dance studio which is housed in the Koret Health and Recreation Center; and Presentation Theater and the multi-purpose space ED040 in the School of Education building for performances, production training, and studio/classroom space.

The move of our offices to the Masonic Building in 2010 was a significant improvement over the trailers in which they were previously housed. Our temporary department office features a large reception space, 7 faculty offices, and two music rehearsal rooms. However the scattering of our facilities in four widely separated buildings mean faculty offices are far removed from some of the teaching and performance spaces.

As part of the University wide consideration to purchase the Blood Bank on the corner of Masonic and Turk, we request that designated Performing Art space be considered. This would address many facilities problems that we have faced over the past fifteen years. The purchase of the building has been mentioned many times by

the administration of the University, including the President, college officers, and committees. We request inclusion in these conversations.

Additional classroom and performance space located directly across from our Department offices on Masonic could remedy the separation we experience between our offices and the classroom and production spaces where students and faculty spend much of their time. The building could house a much needed second multi-purpose studio space and additional classroom space, as well as a costume shop and prop storage.

Students

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. Continued support for diversification of the student body will require development of scholarship sources and enhanced financial aid packages, especially for first-generation college students.

Quantity of Production Activity

We believe performance or production is of little educational value without careful reflection after it has been completed. A cornerstone of the Department's mission is the pedagogical inseparability of the curriculum and the producing program. To provide time for students to fully engage and reflect on the connections between the two, the Department tries to schedule individual students' productions so that they do not conflict with other departmental activities or with the students' own interests.

A frequent conflict occurs when a student who is cast in a major departmental production also is involved in one or more of the many extra- curricular organizations which have no connection with departmental activities: College Players, Vitality, VarCity, etc. Often students take on more co- and extracurricular performance and production responsibilities then they can complete with the appropriate level of attention to each individual project.

For better or for worse, many of our majors are involved and show impressive loyalty to each other's artistic activities. They see it all and discuss it actively. Much is learned from this sometimes chaotic process, but much is also lost. We hope to address this recurring problem without limiting student choice.

Curriculum

In the fall of 2016 there will be a new Music faculty joining us, we see this as an ideal time to reimagine how PASJ majors in all three concentrations: dance, theater and music, might be in greater alignment. As mentioned earlier we hope that a Music and Community class might be offered. We also recognize the need for a course in the history and ethics of socially engaged art practices. Finally, shifts in university enrollment policy mean we may need to consolidate or shift some course offerings.

We look forward to schedule a faculty retreat within the next year that focuses on curriculum development.

Faculty/Staff Positions

The Department believes that the study of Dance, Music, and Theater 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. We are appreciative of the Dean's office recent approval of the Technical and Design (TaD) certificate. In order to implement the program successfully we request that Josh McDermott, the current Technical Director and initiator of the TaD Program, be given a position that would allow him to be the director of the program.

Our 12-15 productions and performance events per year require extensive marketing and outreach. Currently a full time faculty member holds this position, an unsustainable arrangement. A part-time marketing position is needed.

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.

Masters Program in Performing Arts and Social Justice

We request that the administration support the Department as we consider the development of a graduate program in PASJ. The current faculty members in PASJ are all capable of supervising master's level students. The groundwork has been prepared by the development of the undergraduate program and this is a natural progression for the Department. A graduate program in Performing Arts and Social Justice would definitely serve an important purpose nationally, providing specialized training in community-based performance creation where there are few options.

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 developing an important social role for the artist: that of artist/activist; artist/scholar; artist/teacher; artist/entrepreneur, or artist/innovator. Leadership and support from the administration can create a signal beacon to parents and students looking for higher education in which rich, cultural expression meets the desire that exists in all of us to put to good use our gifts, interests and activities.

Appendix A: Major Course Sequences

4-year SEQUENCE for PASJ major **DANCE** concentration

edited 12/15

Blue: PASJ shared Core courses
Red: Dance Program courses
Grey: Elective Dance Technique courses

Green: University Core courses
Black: University Elective courses
Magenta: Language courses

	FALL			SPRING		
	Course	Pre-req	units	Course	Pre-req	units
FRESHMAN	Dance & Social History [DASH]		4	Music for Dancers		2
	Production & Design I		2	Body in Performance: Laban		2
	Dance Technique/Performance		2	Voice for Perf (A1)	RC 110	4
	Rhet 110 (A) or CORE		4	Rhet 120 (A2)		4
	FY Seminar (CORE)		4	Language I		4
				Elective DACN Technique		1-2
				Crew Assignment		0
			16			16-18
SOPHOMORE	Composition I	DASH	4	Composition II	COMP I	4
	Language II	LANG I	4	Contemp Perf Practice [COPP]	DASH	4
	Core (D1 Phil/Aesthetics)		4	Language III	LANG II	4
	Core (B2 Natural Science)		4	Core (C1 Dramatic Lit)		4
	Dance Technique/Performance		1-2	Dance Technique/Performance		1-2
			17-18			17-18
JUNIOR	Core/CD (E1/CD, Anthro of Music)		4	Dance in the Community		4
	Core (D3 Ethics)		4	Core (C2 History)		4
	Language III	LANG II	4	Core (B1 Math)		4
	Dance Technique/Performance		4	Elective		4
				Dance Technique/Performance		1-2
			16			17-18
SENIOR	Senior Project - Preparation		2	Senior Project - Presentation	SPREP	2
	Perf & Comm Exchange (SL) [PACE]		4	Elective (Internship Option)		2-4
	Core (D2 Theology)		4	Elective		4
	Dance Technique/Performance		2	Elective		4
	Elective		4	Dance Technique/Performance		2
			16			14-16

4-year COURSE SEQUENCE for PASJ major **MUSIC** Concentration

	FALL			SPRING		
	Course	Pre-Req	Units	Course	Pre-Reqs	Units
FRESHMAN	Music & Social History (MASH)		4	Anthro of Music (Core E/CD)	RC 110	4
	Production & Design I		2	Music Theory 1		4
	Body in Performance: Alexander		2	Rhet Com 202 (Core A2)		4
	Rhet Com 110		4	Voice for Performance (Core A1)		4
	Freshman Seminar		4			
			16			16
SOPHOMORE	Contemporary Perf. Practices (COPP)	MASH	4	Music Elective 200-Series (Core F)	LANG I	4
	History of Western Art Music	THEORY I	4	Theory/Comp 310-314 Series		2
	Thoery/Comp 310-314 Series		2	Lessons		2
	Lessons	LANG I	2	Phil/Aesthetics (Core D1)		4
	Language I		4	Language II		4
			16			16
JUNIOR	Perf & Comm Exchange (SL) (PACE)	COPP	4	Seminar: Western Art Music	HWAM	4
	Theology (Core D2)		4	Natural Science (Core B2)		4
	Language III	LANG II	4	Ethics (Core D3)		4
	Elective		4	Elective		4
			16			16
SENIOR	Senior Project	PACE	4	Mathematics (Core B1)	PACE	4
	Dramatic Literature (Core C1)		4	History (Core C2)		4
	Elective		4	Elective		4
	Elective		4	Elective		4
			16			16

4-year SEQUENCE for PASJ major **THEATER** concentration

edited 12/15

Blue: PASJ shared Core courses
 Red: Theater Program courses
 Gray: Elective Theater Technique courses

Green: University Core courses
 Black: University Elective courses
 Magenta: Language courses

	FALL			SPRING		
	Course	Pre-req	units	Course	Pre-req	units
FRESHMAN	Theater & Social History (TASH)		4	Body in Performance: Laban		2
	Production & Design I		2	Production & Design II	P & D I	2
	Acting I: Spoken Text		2	Voice for Perf (A1)		4
	FY Seminar		4	Rhet 120 (A2)	RC 110	4
	Rhet 110 (Elective) or Core		4	Core B 1, B2, C2, D2 or D3		4
				Optional Elective Thtr Technique	ACT I	1-2
			16			16-18
SOPHOMORE	Acting II: Scene Study	ACT I	4	Contemp Perf Practice (COPP)	TASH	4
	Classical Dramatic Lit (C1)		4	Theater & Comm Engagement		4
	Core B 1, B2, C2, D2 or D3		4	(TACE) OR Theatrical Composition		1
	Language I		4	(TCOMP)		4
	Optional Elective Thtr Technique	ACT I	1-2	Lighting Design	LANG I	4
				Anthro of Music (Core E/CD)	ACT I	1
			16-18	Language II		17-18
				Optional Elective Thtr Technique		
JUNIOR	Perf & Comm Exchange (SL) (FACE)	TACE	4	Aesthetics/Perf & Culture (D1/F)		4
	Aesthetics/Perf & Culture (D1/F)	ACT II	4	Theater & Comm Engagement		4
	Language III		4	(TACE) OR Theatrical Composition		4
	Optional Elective Thtr Technique	LANG II	4	(TCOMP)		4
		ACT I	1-2	Core B 1, B2, C2, D2 or D3		1-2
			16-18	Core B 1, B2, C2, D2 or D3		16-18
				Elective		
				Optional Elective Thtr Technique		
SENIOR	Senior Project - Preparation	TCOMP	2	Senior Project - Presentation	SPREP	2
	Composition I or Acting III	Laban	4	Elective Theater Technique	ACT I	1
	Elective Theater Technique	ACT I	2	Elective (Internship Option)		4
	Core B 1, B2, C2, D2 or D3		4	Elective		4
	Elective		4	Elective		4
	Optional Elective Thtr Technique	ACT I	1-2	Optional Elective Thtr Technique	ACT I	1-2
			16-18			15-17

Appendix B: Major Course Descriptions

PASJ 161.01 Body & Performance

An introduction to Laban systems and Alexander Technique, providing physical and technical grounding in performance and creative processes.

PASJ 171.01: Production & Design I

Production & Design I focuses on the design, technical, and managerial elements that are essential to the presentation of any performance. These include scenographic, lighting, sound and multimedia components, as well as management and organizational structure. Students learn about the history of stage technologies, as well as their contemporary applications, with an emphasis on innovation and the self-producing artist. The course culminates in a final composition project, Project 3, which serves as an introductory experience in collaborative work-making for each PASJ cohort.

PASJ 180.01 Music and Social History (MASH), PASJ 181.01 Dance and Social History (DASH), PASJ 182.01 Theater and Social History (TASH)

The “ASH’s” are the courses that provide points of entry into our Major. Each sets up the connection between social justice, art making, and theory- thinking about the work rather than simply doing it.

PASJ 280.01 Contemporary Performance Practices

Contemporary Performance Practices (COPP) is a seminar course for Performing Arts and Social Justice (PASJ) majors in all disciplines (dance, music, theater) designed to investigate themes relevant to the major within the current social landscape. Working between “theory” and “practice,” we explore key terms through theoretical readings, studio exercises, class discussions, performance viewings (live and recorded), and critical reflection papers and other projects. Picking up where the “ASH” (Dance/Music/Theater and Social History) courses left off, this course develops skills for refining critical thinking and performance analysis, engaging various performance research methods, clearly and accurately articulating complex concepts, and communicating meaningfully in dialogues across disciplines.

PASJ 380.01 Performing Arts and Community Exchange

This course introduces students to the theoretical understanding and a practical application of the field of socially engaged art practices. Twice a week the course takes place off campus at San Francisco Jail #5, where PASJ majors collaborate with men incarcerated in the Resolve to Stop the Violence Program (RSVP). In the fall of 2015 students developed individual digital stories that included music, movement, writing, theater and visual images. The stories were screened in the RSVP program for staff, other men in RSVP, and invited ‘outside’ guests. The digital stories were also aired in a program for broadcast on *SF Commons* – San Francisco’s public access television station. Selected readings and reflective writing provide a context

for discussion and assist in the development of individual student's creative and theoretical practice.

PASJ 480.01 Senior Project

Our program features a yearlong Senior Project capstone course based on each student's interests in the development of original stage work, community engagement, and/or scholarly research. In each case, the project serves as a synthesis of the student's work in the PASJ Major. Students may present work as a performer, director, choreographer, musician, composer and/or community-based artist, and often students collaborate on joint projects. A student may also choose a research project and present a research paper, or develop an original performance work or teaching internship based on immersion with an underrepresented community in San Francisco. The course requires passing a formal project proposal in the fall of their senior year before beginning work. During the course, each student works with a faculty mentor and must also pass a preliminary project showing at the end of the fall of the senior year before advancing. The student's work is carefully structured and the faculty considers the successful completion of the project to be the basis for satisfying the University's comprehensive evaluation requirement. Recent projects include collaborative work with men/women incarcerated in the San Francisco County Jail and working with St Anthony's Church Foundation in San Francisco's Tenderloin district.

Appendix C: Curriculum Maps: Dance, Music, and Theater

Performing Arts Department Learning Outcomes (LO)

1. Students will gain a historical foundation in the Performing Arts (Dance, Music, and Theater) and associated performance theories, from the classics to contemporary practices within a context of cultural diversity.
2. Students will 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. Students will gain a foundation in the history, 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.

Key

I = Introduced

D = Developed

M = Mastered

	PLO1	PLO2	PLO3
	Students will gain a historical foundation in the Performing Arts (Dance, Music, and Theater) and associated performance theories, from the classics to contemporary practices within a context of cultural diversity.	Students will develop technical and conceptual skills related to the practice of their craft while engaging in both individual and collaborative approaches to the artistic process.	Students will gain a foundation in the history, 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.
Performing Arts and Social Justice Curriculum Map			
Courses or Program Requirement			
PASJ SPINE (all concentrations)			
PASJ 160 series Body in Performance (Alexander, Laban)		I	
PASJ 171 Production & Design I *	I	I	
PASJ 180 series (Dance/Music/Theater) and Social History	I	I	I
PASJ 280 Contemporary Performance Practices	D	I	I
PASJ 380 Performing Arts & Community Exchange (Service Learning)	D	D	M
PASJ 480 Senior Project (Capstone)		M	D/M
DANCE CONCENTRATION-SPECIFIC CLASSES (in addition to spine)			
DANC 141-01 Music for Dancers		I	
DANC 230-01 Composition I	D	D	
DANC 231-01 Composition II	I	D	
DANC 300-level Adv technique classes (Cont-Modern, Ballet, HipHop)		D/M	
DANC 360-01 Dance in the Community (CORE F, Service Learning)	D	I	D
DANC 480-01 & 02 Workshop in Dance Production		D	
THEATER CONCENTRATION-SPECIFIC CLASSES (in addition to spine)			
PASJ 172 Production & Design II	D	D	
THTR 120 Acting I: Spoken Text		I	
THTR 220 Acting II: Scene Study		D	
THTR 225 Theater & Community Exchange	D	D	D
DANC 230 Composition I	D	D	
THTR 320 Theatrical Composition	D	D	
THTR 300-level Performance & Culture (Latin@, Sexuality, Resistance; CORE F, Cultural Diversity and/or SL)	D		D (depending on class)
THTR 330 series Craft (Improv, Shakespeare, Realism/Chekhov, Solo Perf, Cont Plays, Directing)		D/M	
THTR 340 series Technical craft (Playwriting, Lighting Des, Cabaret Production)		D/M	
THTR 372 Workshop in Play Production		D/M	
MUSIC CONCENTRATION-SPECIFIC CLASSES (in addition to spine)			
MUS 120-level Applied Lessons (voice, strings, guitar, piano)**		D/M	
MUS 110 or 111 Ensembles (Choirs and Instrumental)	I	D	
MUS 300 Theory I/Beginning Harmony	I	M	
MUS 300-level Theory/comp topics (Songwriting, Soundscapes, Conducting, Jazz/Blues Theory)	I	D	
MUS 301 History of Western Art Music: Medieval to Classic Era	M		
MUS 392 Seminar in Western Art Music: Classic Era to Modernism	M		
MUS 305 Anthropology of Music (Core E/CD)	D	I	I
PASJ/DANC/MUS/THTR CLASSES for additional electives in the major, for minors, and open to non-majors			
TECHNICAL TRAINING/CRAFT CLASSES			
DANC 100-level Beg technique (Cont-Mod, Ballet, HipHop, West African, Ballroom, Musical Theater, Flash Mobs)	I	I	
DANC 200-level Int technique (Cont-Mod, Ballet, HipHop)		D	
MUS 100 Musicianship and Principles of Tonal Theory	I	I	
MUS 110 series Choral & Instrumental ensembles (WAM, Pop, Gospel, Liturgical, Jazz, Rock, Chamber, Electr., World, Marching Band)		D	
THTR 110 series craft (Acting for Non-Majors, Hip Hop Theater)	I	I	
CORE/GEN ED SURVEYS: CORE F (VISUAL & PERFORMING ARTS)			
DANC 100-level (Dance Appreciation, Subcultures, Walkabout)	I	I	
MUS 100/200-level (Music Appreciation, Opera FYS, Popular Music)	I		
THTR 100-level (Theater Appreciation)	I		
CORE/GEN ED UPPER DIVISION: CORE F (VISUAL & PERF ART) and/or CULTURAL DIVERSITY and/or SERVICE LEARNING			
DANC 200-level Area Studies (Philippine, HipHop)	D	I	I
DANC 360 Dance in the Community		I	D
MUS 200/300-level Area Studies (Africa, Americas, Asia, Gender, Music&Art)	D		I
THTR 300-level Perf & Culture Series (Latin@, Sexuality, Resistance)	D		
CORE/GEN ED: NON-ARTS CORE AREAS			
MUS 305 Anthropology of Music (Core E Social Science)	D	I	I
THTR 201 Voice for Performance (Core A1 Public Speaking)		D	
THTR 301 Classical Dramatic Literature (Core C1 Literature)	D		

*all majors have a second-semester of crew requirement via PSJ 171-02 for 0 units to further develop technical and conceptual skills

**note: no "Workshop in Music Prod" class b/c applied lessons have recitals built in

Appendix D: Production Requirements

The Department does not offer a PASJ Major concentration in Production (i.e. design, stage technology, stage management, crew management) or Technical Theater, or a Minor, as is typical of performing arts departments at other comparable universities. However, Production is a significant part of our Department's curriculum. All PASJ Majors in Dance, Music, and Theater take PASJ 171 Production & Design I (2 units) in their first year. This course serves as an introduction to production processes, stage design, technical disciplines, general vocabulary, and professional institutional models. This class includes working backstage on a Mainstage performance and a culminating Project 3, created and presented by small teams of collaborators, which serves as a first experience in making and staging work together within their cohort.

All PASJ Majors must fulfill a Crew Requirement by working on at least one PASJ Mainstage show during their time at USF, fulfilled through PASJ 171-02 Production & Design Crew Requirement (0-2 units). In addition, Theater concentration students take THTR 172 Production & Design II (2 units), usually in the spring of their first year. The course is a craft-based, hands-on, skill-development course in technical theater and design which includes working on the construction, lighting, and sound preparation for the spring Theater production during builds and load-ins in the Studio Theater.

Appendix E: Minor Requirements

Dance Minor (20 units)

REQUIRED COURSES
DANC 141 Music for Dancers (2)
PASJ 161 Body in Performance: Laban (2)
PASJ 181 Dance & Social History (4)
DANC 230 Composition I (4)
DANC 231 Composition II (4)
ELECTIVE REQUIRED COURSES
DANC 200-300 series upon advisement (4 units)
DANC 480 Workshop in Dance Production (minimum 2 productions)

Music Minor (20 units)

REQUIRED COURSES
MUS 100 or MUS 300 (a Music Theory class, beginner or advanced) (4)
MUS 101 or MUS 301 (a semester of Western Art Music History, beginner or advanced for those who read music comfortably) (4)
PASJ 180 Music and Social History (4)
ELECTIVE REQUIRED COURSES
8 units to be chosen from among any MUS class (110/111-series ensembles; 120-series applied music lessons; 200-level Core F classes, 300-level theory/comp classes)

Theater Minor (20 units)

REQUIRED COURSES
THTR 120 Spoken Text (2) <u>and</u> PASJ 161 Body in Performance: Laban (2) <u>or</u> THTR 110 Acting for Non-Majors (4) <u>or</u> THTR 115 Hip Hop Theater (4)
THTR 220 Acting: Scene Study (4)
PASJ/THTR 182 Theater & Social History (4)
THTR 301-310 Performance & Culture Series (4)
ELECTIVE REQUIRED COURSES
4 units to be chosen from among
THTR 330-390 Elective Technique Series (1-2 units)
PASJ/THTR 171 Production & Design I (2 units)
THTR 172 Production & Design II (2 units)
THTR 225 Theater & Community Exchange (4 units)
PERFORMANCE/TECHNICAL REQUIREMENT (minimum 1 production)
THTR 372 Workshop in Play Production

Appendix F: Assessment Questions and Grading Rubrics

PASJ ASSESSMENT QUESTIONS

PASJ majors will sit for a one-hour essay assessment, which full-time faculty evaluate using rubrics created by the curriculum committee. We administer it once during the fall, for students enrolled in the ASH classes (the first foundational class of the major) to capture baseline data on what they enter our major knowing, and each spring for graduating seniors. The assessment is done in a computer-lab during a lunch-hour. The screens seen by the students say the following:

Each year we ask students to take an hour out of their class time to answer the following questions. Your responses help us assess if we are meeting our learning goals. They will be kept anonymous and confidential and shared with the university as part of their assessment of our program. It should take about an hour to complete.

What is your concentration?

Were any of the 48-units that counted towards your PASJ major taken at an institution other than USF?

Question 1 (30. minutes)

Identify two important artists or groups from different traditions/schools and time periods in your discipline. For each, define:

- Primary style or form, and its key features*
- Their social, political, and economic environment (e.g. who and what influenced them)*
- After situating them within their own social and cultural context, describe at least one influence they had on subsequent artistic and/or social movements*

Question 2 (30 minutes)

Read the scenario and answer the points below in relation to the case presented.

Scenario

You have been approached by “Habitat for Humanity” to create a performance, in your discipline, with a group of individuals displaced by a hurricane in the Gulf Coast. The performance is to address their current situation.

- What do you need to know about the affected community in order to engage them in a sensitive and respectful manner?*
- What do they need to know about you and why?*
- Describe at least two exercises (from beginning to end) that you believe would be central to the creative process, and why.*
- Describe how the performance merges your own and the community’s creativity and expertise, while addressing the circumstances that brought you together.*

PASJ Learning Goal #1 Assessment Rubric

Identify two important artists or groups from different traditions/schools and time periods in your discipline. For each, define:

- *Primary style or form, and its key features*
- *Their social, political, and economic environment (e.g. who and what influenced them)*
- *After situating them within their own social and cultural context, describe at least one influence they had on subsequent artistic and/or social movements*

Scoring Components	1 insufficient	2 developing	3 acceptable	4 proficient	5 exemplary
Identification of important artists	<p>Could not name two artists in their discipline</p> <p>Or: artists named without justification for their inclusion</p> <p>Incorrect facts provided about the artist(s)</p>	<p>At least one artist is not significant to the discipline (or distinct from the other artist to demo breadth)</p> <p>Minor factual errors or superficial reasons provided</p>	<p>Both artists are significant in the discipline and represent different traditions or schools/styles, but do not come from different historical eras or cultures</p> <p>No errors of fact are evident</p>	<p>Both artists are significant to the discipline, and came from distinct historical eras or different cultures (but not both)</p> <p>Facts provided about artists are correct</p>	<p>Both artists are significant to the discipline as a whole, created work during different historical periods, and represent two distinct cultures/traditions</p> <p>Facts provided about artists are correct and salient</p>
Key features of artists' contributions to form/style in discipline	<p>No description of particular features of either artist's style or form provided</p> <p>Or: Incorrect facts provided about forms/styles</p>	<p>Simple naming of genres/styles type without explanation or lacking any detail about features</p> <p>Minor factual errors may be present</p>	<p>Features form/style are named and appropriate to that artist, but may not be noteworthy features or represent a particular contribution to the discipline</p>	<p>Key features are correctly identified but no specific details are provided</p> <p>Or: provided far more details for one artist than the other</p>	<p>Key features described are noteworthy and accurate. Specific details of style or form provided for both artists equally.</p>
Contextualizing artists' work and importance	<p>No detail provide on specific time/location of each artist's lifetime</p> <p>No mention of influences on the artist(s)</p> <p>Cursory mention of artists' subsequent influence(s)</p>	<p>Could either associate each artist with a specific time/place or describe a subsequent influence the artist had on discipline, but not do both</p> <p>Or: At least one of the artist's context is not addressed in any detail</p>	<p>Associated each artist with a specific time or place, but gave no description of greater social context</p> <p>Perfunctory "textbook definition" of artist's importance, no analysis of artists' influence(s)</p>	<p>Provided correct social and cultural setting for each artist in their lifetimes but did not provide detail</p> <p>Identified at least one of an important influence on <i>or</i> a lasting influence of each artist, but not both for both artists</p>	<p>Described with detail the social and cultural setting for each artist</p> <p>Named at least one influence <u>on</u>, and at least one lasting influence <u>of</u> each artist</p> <p>Facts provided about artists' importance are correct and salient</p>

PASJ Learning Goal #3 Assessment Rubric

Scenario

You have been approached by “Habitat for Humanity” to create a performance, in your discipline, with a group of individuals displaced by a hurricane in the Gulf Coast. The performance is to address their current situation.

- *What do you need to know about the affected community in order to engage them in a sensitive and respectful manner?*
- *What do they need to know about you and why?*
- *Describe at least two exercises (from beginning to end) that you believe would be central to the creative process, and why.*
- *Describe how the performance merges your own and the community’s creativity and expertise, while addressing the circumstances that brought you together.*

Scoring Components	1 insufficient	2 developing	3 acceptable	4 proficient	5 exemplary
Address needs of community/ Engage community in respectful manner	Could not provide two diff. questions Or: Questions do not provide info on community members’ needs	Questions demo superficial interest in community members’ needs Or: Questions focus more on product than process	Questions demo an interest in community, but are only loosely connected to the catalyzing event(s) that have impacted or shaped the community	At least two questions posed, at least one of which addresses the impact of the catalyzing event, the other demos interest in events that have formed the community	At least two questions posed, each account for impact of the catalyzing event and demo interest in researching the events that have formed this community.
Exercises Central to Creative process	Could not describe any activities Or: activities are neither appropriate to the creative process nor engage the community members	Only one activity appropriate to this creative process provided Or: Activities described would not engage the community members as collaborators	Two activities appropriate to the discipline’s craft, but no details demo student’s facilitation skills, links to intended performance goals, or relevance to engaging the community members as collaborators	Two activities appropriate to the discipline’s craft. Lacking details to link them to intended performance goals or student facilitation skills At least one Q explicitly utilizes community members’ experiences in the creative process	Two relevant activities each with details demoing student’s facilitation skills, knowledge of their discipline’s craft, and connection to the intended performance goals Both activities utilize community members’ experiences in the creative process
Performance resulting from work with community members	Could not describe a specific performance goal Or: final product goal is not developed based on community members’ needs	Performance goal is articulated but without any demonstrated understanding of a collaborative relationship or the community members’ needs	Performance goal articulated demonstrates a productive collaborative relationship or the needs’ of the community members, but not both	Performance goals articulated demonstrates how collaboration merges all parties’ expertise and accounts for community members’ needs	Performance goals articulated with sophisticated understanding of the collaborative partnership and a sensitivity toward the needs of the community as arrived at throughout the process

FIRST-YEARS IN PASJ (assessment within 3 weeks of the first semester taking ASH class)
All years (since 2013)

QUESTION #1													
	# OF STUDENTS					57	% OF STUDENTS						
	Exemplary	Acceptable	Insufficient				Exemplary	Acceptable	Insufficient				
Averaged Score of all fac earned:	5	4	3	2	1 or 0		5	4	3	2	1 or 0		
Knowledgeable enough about his/her conc. to pick 2 artists from diff. historical periods & cultural backgrounds	1	16	20	6	12		2%	28%	35%	11%	21%		
Can articulate each artists or group's style or form in its wider context	0	9	24	15	7		0%	16%	42%	26%	12%		
Able to identify the influences upon the artist or group and in turn their subsequent influence on others	0	5	16	22	12		0%	9%	28%	39%	21%		

GRADUATING SENIORS IN PASJ (assessment during final sem in PASJ 480: Senior Projects class)
All years (since 2013)

QUESTION #1													
	# OF STUDENTS					28	% OF STUDENTS						
	Exemplary	Acceptable	Insufficient				Exemplary	Acceptable	Insufficient				
Averaged Score of all fac earned:	5	4	3	2	1 or 0		5	4	3	2	1 or 0		
Knowledgeable enough about his/her conc. to pick 2 artists from diff. historical periods & cultural backgrounds	4	8	9	4	1		14%	29%	32%	14%	4%		
Can articulate each artists or group's style or form in its wider context	3	7	11	4	1		11%	25%	39%	14%	4%		
Able to identify the influences upon the artist or group and in turn their subsequent influence on others	1	7	9	8	1		4%	25%	32%	29%	4%		

QUESTION #2

	# OF STUDENTS 56					% OF STUDENTS				
	Exemplary	Acceptable	Insufficient			Exemplary	Acceptable	Insufficient		
Averaged Score of all fac earned:	5	4	3	2	1 or 0	5	4	3	2	1 or 0
Can formulate at least 2 relevant Qs to foster better understanding b/w student & the individuals they are working with, as well as the impact of the catalyzing event on the creation of this community	1	7	26	17	4	2%	12%	46%	30%	7%
Can describe activities that allow the community members' experiences to be utilized in the creative process	0	6	24	8	17	0%	11%	42%	14%	30%
Demos his/her ability and interest in researching the events that have formed this community	0	4	23	16	12	0%	7%	40%	28%	21%

QUESTION #2

	# OF STUDENTS 28					% OF STUDENTS				
	Exemplary	Acceptable	Insufficient			Exemplary	Acceptable	Insufficient		
Averaged Score of all fac earned:	5	4	3	2	1 or 0	5	4	3	2	1 or 0
Can formulate at least 2 relevant Qs to foster better understanding b/w student & the individuals they are working with, as well as the impact of the catalyzing event on the creation of this community	5	11	6	3	1	18%	39%	21%	11%	4%
Can describe activities that allow the community members' experiences to be utilized in the creative process	9	9	4	2	2	32%	32%	14%	7%	7%
Demos his/her ability and interest in researching the events that have formed this community	3	8	11	2	2	11%	29%	39%	7%	7%