PROGRAM REVIEW
SELF-STUDY REPORT

for the
Bachelor of Arts in Theatre
2003-2008
(Period in Review)

Department of Communication and Theatre
College of Liberal Arts

June 1, 2009

Submitted by the Theatre Program Review Committee:
Dr. Terry Lewis, Director, University Theatre
Philip Johnson, Rosa Lazaro, J. Don Luna, Kelly Russell, Faculty
Program Review
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II. THEATRE (Source: 2008-2009 Catalogue)

The mission of Texas A&M University-Corpus Christi’s Theatre Program is to provide students with the tools needed in preparation as theatre educators, professional artists and practitioners, or for continuation of their studies on the graduate level.

The goal of the program is to provide our students with meaningful experiences that promote an understanding of theatre as a medium of expression and collaboration. We give students the opportunity to develop creative and critical thinking, problem solving skills, and exploration in an environment that values artistic integrity, understands failure as well as success, and respects the viewpoints of others in the encouragement of artistic truth. The extensive season of the Theatre Program serves not only as a training lab for our students, but also enhances the cultural and aesthetic experience of our campus and is a major cultural resource for the residents of south Texas.

STUDENT LEARNING OUTCOMES:

1. BA in Theatre graduates will demonstrate the historical and cultural dimensions of theatre. Specifically the student will have the ability to:
   - Demonstrate written analysis competencies in historical research and script analysis;
   - Communicate historical and cultural dimensions of theatre during a required exit jury with the entire faculty.

2. BA in Theatre graduates will develop techniques and practical experience with production. Specifically the student will have the ability to:
   - Communicate and defend their senior capstone project to the entire Theatre faculty;
   - Communicate and defend a cumulative portfolio of their work complete with headshot, resume, and marketing strategy for post-baccalaureate opportunities in graduate school or professional work.

3. BA in Theatre graduates with teaching certification will demonstrate the following:
   - Complete #1 above;
   - Communicate visual and aural perceptions of theatre performance during a required exit jury with the entire theatre faculty. The student will use specific examples from their participation in University Theatre productions.

DEGREES OFFERED

BACHELOR OF ARTS DEGREE WITH A MAJOR IN THEATRE

Students earning a Bachelor of Arts degree with a major in Theatre may concentrate on one of two specialties:

   Acting/Directing focus area
   Design/Tech focus area

Theatre majors may also pursue a Bachelor of Arts degree with a major in Theatre leading to teacher certification.

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MISSION/GOALS (Source: WEAVEonline)

**Description** *(Approved)*
The mission of the Texas A&M University-Corpus Christi Theatre Program is to provide students with the tools needed for preparation as Theatre educators or professional practitioners or for continuation of their studies on the graduate level.

**Additional information:**
Established in Cycle: 2006-2007
Entry Status: Final
Approved by Tanya Ybarra on 9/23/08

2008-2009 List of Student Learning Outcome/Objectives
As of: 4/4/2009

**BA Theatre**

1. BA in Theatre graduates will analyze and understand the historical and cultural dimensions of Theatre.
2. BA in Theatre graduates will develop basic techniques and practical experience through the theatre curriculum and successful involvement in Theatre productions.

1. **Knowledge of historical and cultural Theatre** *(Approved)*
BA in Theatre graduates will analyze and understand the historical and cultural dimensions of Theatre.
Student Learning Outcome: Yes
Established in Cycle: 2006-2007
Approved by Tanya Ybarra on 9/23/2008
Last updated by Don Luna on 1/13/2009. Established by Migration Tool 9/16/2008

2. **Develop basic techniques in Theatre** *(Approved)*
BA in Theatre graduates will develop basic techniques and practical experience through the theatre curriculum and successful involvement in Theatre productions.
Student Learning Outcome: Yes
Established in Cycle: 2006-2007
Entry Status: Final
Approved by Tanya Ybarra on 9/23/2008
Last updated by Bridgette Hardin on 2/17/2009. Established by Migration Tool on 9/16/2008

8. **Prepare students for grad school or career** *(Approved)*
To prepare students for graduate school or professional or educational theatre careers after college.
Student Learning Outcome: No
Established in Cycle: 2006-2007
Entry Status: Final
Approved by Tanya Ybarra on 9/23/2008
Last updated by Don Luna on 1/13/2009. Established by Migration Tool on 9/16/2008

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2. Curriculum (Approved)
BA in Theatre graduates will demonstrate written analysis competencies in historical and cultural research and script analysis. The students will pass the History of the Theatre and Script Analysis courses as part of their Theatre Degree Plan.
Source of Evidence: Curriculum – Curriculum/syllabus analysis of courses to program
Established in Cycle: 2006-2007
Entry Status: Final

Capstone Project (Approved)
BA in Theatre graduates will communicate and defend their senior capstone project.
Source in Evidence: Capstone Assign – Capstone course assignments measuring mastery
Established in Cycle: 2006-2007
Entry Status: Final
Approved by Tanya Ybarra on 9/23/2008
Last Updated by Don Luna on 1/13/2009. Established by Migration Tool on 9/16/2008

11. Annual Juries for all Theatre majors (Approved)
Annual juries for all Theatre majors. Creation of a satisfaction survey
Source of Evidence: Satisfaction – Student satisfaction survey at end of the program
Established in Cycle: 2006-2007
Entry Status: Final
Approved by Bridgette Hardin on 3/17/2009
Last Updated by Bridgette Hardin on 3/17/2009. Established by Migration Tool on 9/16/2008

12. Senior seminar course; senior capstone course (Approved)
Provide a senior seminar course which provides guidance and evaluates the success of each student in preparedness for professional careers, educational employment, or entrance into graduate school.
Provide a senior capstone course that guides the capstone project which stands as a measure of their theatre studies and experience.
Source of evidence: Capstone Assign – capstone course assignments measuring mastery
Established in Cycle: 2006-2007
Entry Status: Final
Approved by Bridgette Hardin on 3/17/2009
Last Updated by Bridgette Hardin on 3/17/2009. Established by Migration Tool on 9/16/2008
III. FACULTY INFORMATION

A. Faculty by rank, gender, ethnicity and distribution of load

2003 - 2004
1 White male professor; 1 Hispanic male professor
1 White male Assistant professor
1 White female Adjunct or Visiting Faculty

2004-2005
2 White male professors; 1 Hispanic male professor
1 White male Assistant professor
1 White female Adjunct or Visiting Faculty

2005-2006
2 White male professors; 1 Hispanic male professor
1 White male Assistant professor
1 White male Adjunct or Visiting Faculty
1 White female Adjunct or Visiting Faculty
1 White female Adjunct or Visiting Faculty (Dance)

2006-2007
2 White male professors; 1 Hispanic male professor
1 White male Assistant professor
1 White female Assistant professor
1 White male Adjunct or Visiting Faculty
1 White female Adjunct or Visiting Faculty (Dance)

2007-2008
2 White male professors; 1 Hispanic male professor
1 White male Assistant professor
1 White female Assistant professor
1 White male Adjunct or Visiting Professor
1 White female Adjunct or Visiting Professor (Dance)

*See OPIE Table 1 (Appendix)

B. Faculty Teaching Detail

Cotton, Jillissa
Jillissa Cotton is an adjunct dance faculty. She began teaching in the academic year 2005-2006. Through the academic year 2007-2008, she taught a total of 9 sections with a total enrollment of 117 students.

Jensen, Ina
Ina Jensen was employed as an adjunct or visiting professor during the academic years 2003-2004; 2004-2005. She taught a total of 14 sections with total enrollment of 744 students.
Johnson, Phil

Lewis, Terry

Luna, J. Don

Lusk, Chris
C, Lusk was employed during the academic years of 2006-2007 and 2007-2008. Chris taught 21 sections with a total enrollment of 284 students.

Mikolasky, Trey
T, Mikolasky was employed during the academic year of 2003-2004. Trey taught 3 sections with a total of 40 students.

Ranson, Cory
C, Ranson was employed as an adjunct or visiting professor during the academic years of 2005-2006; 2006-2007; 2007-2008. Cory taught 4 sections with a total enrollment of 205 students.

Russell, Kelly

Tipton, Shannon
S, Tipton was an adjunct or visiting faculty during the academic year 2005-2006. Shannon taught 9 sections with a total enrollment of 207 students.

*See OPIE Table 2 (Appendix)

C. Faculty Workload Detail

Jilissa Cotten was hired as a dance instructor adjunct and taught 2 1-hour Theatre dance courses for the year 2005-06, 3 1-hour Theatre dance courses for the year 2006-07, and 4 1-hour Theatre dance courses for the year 2007-08.

Ina Jensen, Instructor, 2003-2005. At her request, Ina went from full time to part time with a reduction of teaching load and administrative role as costume supervisor.

Johnson, Phil, Professor of Theatre, taught sections of stagecraft, theatre design, and Art of the Theatre. In addition, he received a 3 hour release time for designing and a 3 hour release time for technical direction per academic year.
Terry Lewis, Professor of Theatre, taught 24 sections of Theatre courses. He received a 3 hour release each semester for Director of the University Theatre. In addition, he received a 3 hour course reassignment each academic year for directing.

Joseph Don Luna, Professor of Theatre, taught 3 sections of Theatre courses. He received two 6-hour releases each semester for the reporting period as Chair of the Department of Communication and Theatre. In addition, he received a 3-hour course reassignment each academic year for directing.

Chris Lusk, Assistant Professor of Theatre, was hired during the academic period 2006-2007 and 2007-2008. She taught 16 sections. In addition, she received a 3 hour course reassignment for costume design and a 3 hour course reassignment for directing.

Trey Mikolasky, assistant professor of Communication and Theatre, was hired during the 2003-04 reporting period. He taught 2 sections of Theatre courses.

Cory Ranson was hired as an adjunct and taught 1 section of Theatre course for the 2005-06, 2 sections for the year 2006-07, 1 section for the 2007-08 reporting period.

Kelly Russell, Assistant professor of theatre, taught 14 different theatre courses. In addition, he received a 3 hour course reassignment each academic year for directing.

Shannon Tipton, was hired in 2005-06 as adjunct faculty she taught nine sections of theatre courses. She designed the costumes for Shakespeare’s R&J and Still Life with Iris

*See OPIE Table 3 (Appendix)*

D. Other Workload Matters as Appropriate

1. Annual FTE devoted to teaching outside program by rank/title:

<table>
<thead>
<tr>
<th></th>
<th>2003-04</th>
<th>2004-05</th>
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<tbody>
<tr>
<td>Ina Jensen, Theatre adjunct faculty</td>
<td>2 sections of COMM 4323, ENGL 4370 cross listed with THEA 4323</td>
<td>1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323</td>
</tr>
<tr>
<td>Phil Johnson, Professor of Theatre</td>
<td>1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323</td>
<td>1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323</td>
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<tr>
<td>2006-07</td>
<td>1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323</td>
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<tr>
<td>2007-08</td>
<td>1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Joseph Don Luna, Professor of Theatre</th>
<th>2003-04</th>
<th>2 sections of COMM 1315</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2004-05</td>
<td>2 sections of COMM 1315</td>
</tr>
<tr>
<td></td>
<td>2005-06</td>
<td>2 sections of COMM 1315</td>
</tr>
<tr>
<td></td>
<td>2005-06</td>
<td>1 section of COMM 1342 cross listed with THEA 1342</td>
</tr>
</tbody>
</table>
2006-07  2 sections of COMM 1315
2006-07  2 sections of COMM 1342 cross listed with THEA 1342
2007-08  2 sections of COMM 1315
2007-08  1 section of COMM 1342 cross listed with THEA 1342

Chris Lusk, Assistant Professor of Theatre
2006-07  1 section of COMM 1342 cross listed with THEA 1342

Trey Mikolasky, Assistant Professor of Theatre
2003-04  1 section of COMM 1342 cross listed with THEA 1342

Kelly Russell, Assistant Professor of Theatre
2004-05  1 section of COMM 1342 cross listed with THEA 1342
2004-05  1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323
2005-06  1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323
2006-07  1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323
2007-08  1 section of COMM 1342 cross listed with THEA 1342
2007-08  1 section of COMM 4323, ENGL 4370 cross listed with THEA 4323

2. Annual FTE Compensated Overloads

Terry Lewis  2007-08 (1 3-hour Overload)
Phil Johnson  2005-06, 2006-07, 2007-08 (1 1-hour course overload)
Chris Lusk  2007-08 (1 1-hour Overload)

3. Number of student senior or capstone projects (if applicable) supervised in the past five years.

THEA 4100 Senior Seminar and THEA 4200 Senior Capstone were not approved until the spring of 2005. Prior to 2005 and through spring 2007, students enrolled in Directed Independent Study as the Dean required an enrollment of 15 students for a class to be offered. Fall, 2008, saw our first offering of THEA 4100 and THEA 4200.

4. Listing of the number of student advisees by faculty

2003-2004
Philip Johnson - 5
Joseph Don Luna - 13

2004-2005
Philip Johnson - 4
Joseph Don Luna - 13
Ina Jensen - 0
Kelly Russell - 10
Terry Lewis - 10
2005-2006
Philip Johnson - 6
Joseph Don Luna - 17
Kelly Russell - 24
Terry Lewis - 15
Shannon Tipton - 0

2006-2007
Philip Johnson - 8
Joseph Don Luna - 19
Kelly Russell - 27
Terry Lewis - 18
Chris Lusk - 0

2007-2008
Philip Johnson - 14
Joseph Don Luna - 26
Kelly Russell - 35
Terry Lewis - 25
Chris Lusk - 0

E. Summary of faculty scholarship

**Philip Johnson**

2003-04  
*Spoon River Anthology*, Set and Lighting Design, TAMU-CC  
*The Elephant Man*, Set and Lighting Design, TAMU-CC  
*Tommy, the Musical*, Set and Lighting Designer, TAMU-CC  
*A Midsummer Night's Dream*, Lighting Designer, TAMU-CC  
*Psycho Beach Party*, Set and Lighting Designer, TAMU-CC  
2004-2005  
*One for the Road*, Set and Lighting Designer, TAMU-CC  
*Cabaret*, Set and Lighting Designer, TAMU-CC  
*Jungle Book*, Set Designer, TAMU-CC  
*Women in Mind*, Set and Lighting Designer, TAMU-CC  
2005-06  
*Shakespeare's R & J*, Set and Lighting Designer, TAMU-CC  
*Still Life With Iris*, Set and Lighting Designer, TAMU-CC  
*Anton in Show Business*, Set Designer, TAMU-CC  
*Inherit the Wind*, Set and Lighting Designer, TAMU-CC  
2006-07  
*Bloody Poetry*, Set and Lighting Designer, TAMU-CC  
*Into the Woods*, Set Designer, TAMU-CC  
*Blood Wedding*, Lighting Designer, TAMU-CC  
*The Laramie Project*, Set and Lighting Designer, TAMU-CC  
2007-08  
*Anima Mundi*, Lighting Designer, TAMU-CC  
*The Exonerated*, Lighting Designer, TAMU-CC  
*Streetcar Named Desire*, Set Designer, TAMU-CC
**Terry Lewis**

2004-2005
Director, *Cabaret*, TAMU-CC
Presenter, UIL Super-Conference held at Texas A&M University-Kingsville.
Workshops: 1) “Body as Voice Mechanism”; 2) “Finding your Emotional Center”

2005-2006
TETA Conference panel for certifying new UIL One-Act Play Critic Judges
TETA Conference panel “Ethics for the UIL One-Act Play Critic Judge”. TETA-UIL Super Conference Workshop “Body as Voice Mechanism” (Regional)
Director, *Shakespeare’s R&J*, TAMU-CC. Regional Committee selection for participation at Region VI Kennedy Center American College Theatre Festival.

2006-2007
TETA-UIL Super Conference Workshop “Replacing the material on the Cutting Room floor” (Austin)
*Shakespeare’s R&J*, performance at the Region VI Kennedy Center American College Theatre Festival in Tulsa, Oklahoma. The production was one of the six invited productions from Texas, Oklahoma, Arkansas, New Mexico, and Louisiana. (Regional)

2007-2008
TETA Conference panel for certifying new UIL One-Act Play Critic Judges
Texas Vice Chair, Region VI, KCACTF
TETA Conference panel “Ethics for the UIL One-Act Play Critic Judge
KCACTF Directing Coordinator for Region VI Festival in panel presentations and interviewing for Participating Entry Student Directors for Society of Stage Directors and Choreographers and William Inge Festival.
Committee Member, Texas Educational Theatre Association-Adjudicator’s Organization
Directed *Blood Wedding*, TAMU-CC
Member, Faculty Senate
Member, University Promotion and Tenure Committee

**Joseph Don Luna**

2003-04
Director, *Tommy, the Musical*, director, TAMU-CC
*Lex Lives*, writer, producer, director (Lexington Museum Grant project)
*Texas Rangers*, role: Bruce Bass, The Learning Channel
*Yellow*, original short film, role: John, Ohio Film School
*Copy Christ*, visual arts piece, K-Space gallery- Honorable Mention

2004-05
*One for the Road*, director, TAMU-CC
*Lex Lives*, writer, producer, director (Lexington Museum Grant project)
*This is Our Youth*, director, Antelope Performance Space
*Katz’s Five Octaves*, role: Barker (performance art piece), Kansas City
*The Vagina Monologues*, producer, Antelope Performance Space
*The Bible*, Complete Works, producer, Antelope Performance Space

2005-06
*Lex Lives*, writer, producer, director (Lexington Museum Grant project)
*The Ellis Island Project*, director, Corpus Christi Symphony producer
Kelly Russell

2004 Acted professionally in the Shakespeare Festival of Dallas and directed a production for the Dallas Theatre Center Summer Stage program. He also published a performance review in The Baylor Journal of Theatre and Performance and presented six professional workshops regionally.

2005 Directed Alfred Jarre’s King Ubu for Second Thought Theatre’s entry in the Dallas Festival of Independent Theatres. For this production, Kelly received the Dallas/Ft. Worth Critics’ Forum Award for Outstanding Design/Creative Contribution. Locally, he directed two productions at TAMUCC and created a living sculpture project that was performed at the South Texas Institute for the Arts. Regionally, he presented three professional workshops, two for the University of Texas Superconference and one for Mesquite ISD.

2006 Directed a regional production of Summer Evening in Des Moines for the Dallas Festival of Independent Theatres. He directed two plays for the TAMUCC University Season as well. He presented five professional workshops—two locally at the TAMUCC UIL Superconference and three regionally at the Texas Educational Theatre Association (TETA) Convention.

2007 Directed Anima Mundi. The production was awarded the Directors’ Choice Award at the Texas State KCACTF Festival. He also directed a regional production of Line for the Dallas Festival of Independent Theatres. He presented five professional workshops regionally at Texas Tech University, the TETA Convention, Liberty High School, Shallowater High School and Edcouch-Elsa High School.

2008 Directed Anima Mundi. The production was awarded the Directors’ Choice Award for best play at the Region VI KCACTF Festival. His production of Big Love received the Regional Committee Choice Award at the Texas State Festival the following fall. Kelly also directed a local production of the opera Hansel and Gretel for the Sparkling City Light Opera Company. He presented seven professional workshops regionally—two at the University of Texas Superconference, four at the University of Texas Capital Conference and one at the TETA convention. Additionally, he presented locally at the TAMUCC Student Activities Conference.

IV. STUDENT MAJORS PROFILE

A. Enrollment trends (Five years)

1. Student majors by gender and ethnicity:
   Enrollment trends from fall 2003 to summer 2008 show a dramatic increase in majors. Enrollments for fall 2003 show there were 28 majors. Enrollments for fall
2007 show there were 101 majors. Enrollments for spring 2004 show there were 31 majors. Enrollments for spring 2008 show there were 92 majors. Of these majors the breakdown between male and female show 49% male and 51% female. 60% were White, 8% Black, and 32% Hispanic.

*See OPIE Table 4 (Appendix)

2. **Student majors by course load distribution:**
The number of Theatre majors has increased from 28 to 101, fall 2003- fall 2007 and from 31 to 92, spring 2004- spring 2008. The number of part time students, those taking less than 12 credit hours remained basically the same and did not increase as the number of majors increased. The number of part time theatre majors for fall- spring was 1- 5, 4- 3, 6- 4, 5- 7, and 6 from fall 2003 through fall 2006. These figures show that advisement, retention and recruitment efforts have been very successful. However during spring 2008, the number of theatre majors taking less than 12 hours jumped drastically. The numbers showed that 66 out of 92 students were taking less than 12 semester credit hours. This number is alarming and needs to be addressed by the Theatre faculty. If this figure is indeed correct, the Theatre faculty will need to track the progress of our Theatre majors and become more actively involved in the advisement of our majors and we need to increase our retention efforts. We will also need to address the progress of our majors towards a 4 year graduation effort.

*See OPIE Table 5 (Appendix)

3. **Student majors by geographic origin:**
For the first three years our students were split 50% Corpus Christi vs. other Texas. However, for the last two years the students have been splitting 75% from other Texas and 25% are from Corpus Christi.

*See OPIE Table 6 (Appendix)

4. **Student majors by age distribution:**
The department saw a doubling of the number of majors from 2003 to 2005. It tripled from 2003 - 2007. The largest number of majors by age groups is in ages 18 - 20 with a decrease at age 21 of total students. Of note we see a drop occur in our students in the 06-07 year where the numbers of majors age 21 dropped from the previous year.

*See OPIE Table 7 (Appendix)

5. **Student majors by class level:**
Enrollments have grown from 28, fall 2003 to 101, fall 2007. As one can tell from OPIE table 8 our students are tracking through their 4 years here with very little attrition. For example the large freshmen class of 27 in fall of 2005 was a class of 28 juniors in fall 2007. This is the first class that we are able to track since we
began our rigorous recruitment in 2004. We will not be able to track our retention efforts until this class of 2005 reaches graduation status in spring of 2009. We will need to revisit our programmatic development at that time to have an understanding of our recruitment and retention efforts. As the table indicates, we appear to be making positive advances in tracking our students through their degree plans.

*See OPIE Table 8 (Appendix)

B. Student Contributions

1. **Student assessments of program:**

   According to the Office of Planning and Institutional Effectiveness survey, College/Division units should strive to obtain an overall satisfaction rating of 75% for each item assessed. Below are the questions listed on the survey with the total percentage assessed from the “Very Satisfied”/”Satisfied” scale:

   How frequently did you encounter courses IN your major that were closed when you went to register? “Never” responses = 16.7%

   The interest of faculty in your major in the welfare of students.
   Combined satisfaction rating = 100%

   The quality of instruction for your major
   Combined satisfaction rating = 100%

   The academic challenge of coursework in you major
   Combined satisfaction rating = 100%

   The mutual respect between students and faculty in your major
   Combined satisfaction rating = 100%

   The preparation of faculty in your major for their courses
   Combined satisfaction rating = 100%

   The frequency that required courses are offered in your major
   Combined satisfaction rating = 50%

   The opportunities to interact with faculty in your major outside of class
   Combined satisfaction rating = 100%

   The appropriateness and fairness of the grading practices in your major
   Combined satisfaction rating = 100%

   The feedback from faculty in your major on your academic progress
   Combined satisfaction rating = 100%

   The variety of advance course offerings in your major
   Combined satisfaction rating = 100%
The helpfulness of your faculty advisor
Combined satisfaction rating = 100%

The availability of your faculty advisor
Combines satisfaction rating = 100%

The preparation in your major for your first career job
Combined satisfaction rating = 100%

The preparation in your major for continuing education
Combined satisfaction rating = 100%

Would you recommend to someone with similar interests to study in the same major at TAMU-CC
Combined satisfaction rating = 100%

Understanding diverse cultures and values
Combined satisfaction rating = 66.7% (33% no impact)

Having tolerance for different points of view
Combined satisfaction rating = 66.7% (33% no impact)

Appreciating the need for formal and informal lifelong learning
Combined satisfaction rating = 66.7% (33% no impact)

Learning to appreciate teamwork and diversity in setting outside the classroom
Combines satisfaction rating = 100%

*See OPIE Graduating Student Survey (Appendix)

2. Written Comments

   According to Dr. Paul Orser, only the alumni survey solicits written comments from our University students. The survey results are specific only to those programs that have sufficient numbers to track. The Theatre Program does not fall into that category. The Theatre Program created an instrument that it will begin using with student juries spring 2009. We will be able to access this information for future Program Reviews.

C. Special achievements of students

   Over the past five years, theatre majors in our program have garnered numerous awards in the Kennedy Center American College Theatre Festival (KCACTF). Kevin Zahradnik advanced to the national finals in the KCACTF Stage Management contest in 2009. In 2008, three of our students received national recognition for their work: Marshall Carby won The KCACTF Society for Stage Directors and Choreographers Student Director Fellowship, Francesca Eaddy was awarded The Sundance Theatre Lab Acting Fellowship and Daniel Mirsky advanced
to the national finals (top 16) in the KCACTF Irene Ryan Scholarship Competition for Acting. The KCACTF National Committee also recognized Mirsky for his performance in our production of *Anima Mundi*. Additionally, the National Selection Team awarded commendations for acting to three actors from our 2007 production of *Bloody Poetry*.

After graduating from TAMUCC, many of our students choose to continue their studies in graduate programs throughout the country. Since 2004 we have had students attend MFA programs at New York University, The University of Nevada-Las Vegas, Brooks Institute-Santa Barbara, The University of New Orleans and Texas Tech University. We also have students attending professional training programs at Circle in the Square-New York and the Actor’s Theatre of Louisville.

V. PROGRAM PROFILE

A. Curriculum Delivery

1. Courses Taught (who is delivering the curriculum?)

THEA 1100 (Theatre Production Lab 1), THEA 1101 (Theatre Production Lab II),
THEA 1102 (Deleted from Curriculum), THEA 2100 (Theatre Production Lab III),
THEA 2101 (Theater Production Lab IV), THEA 3100 (Theatre Production Lab V),
THEA 3101 (Theatre Production Lab VI)
Johnson, Lusk, Tipton

THEA 1310 (Art of the Theatre)
Jensen, Johnson, Lewis, Luna, Ranson, Russell, Tipton

THEA 1341 (Stage Makeup)
Johnson

THEA 1342 (Voice and Diction)
Luna, Lusk, Mikolasky, Russell

THEA 1351 (Acting I)
Luna, Russell

THEA 1352 (Acting II)
Russell

THEA 1370 (1) (Costume Construction)
Tipton, Lusk

THEA 2370 (Theatre Stagecraft)
Johnson

THEA 3300, 3301, 3302, (Movement for Actors, Theatre for Youth, Creative Dramatics)
Russell
THEA 3310 (Contemporary Theatre)
Lewis

THEA 3340 (Audition Preparation)
Lewis, Russell

THEA 3350 (Production Management)
Lusk, Tipton

THEA 3370 (History of Theatre I)
Lewis, Johnson

THEA 3371 (History of Theatre II)
Lewis

THEA 3373 (Principles of Design)
Johnson

THEA 3375 (Acting III: Period Styles)
Lewis, Luna, Lusk

THEA 3385 (Musical Theatre)
Lewis

THEA 4100 (Senior Seminar)
Lewis

THEA 4323 (Oral Interpretation of Children’s Literature)
Jensen, Johnson, Ranson, Russell

THEA 4360 (Stage Direction I)
Lewis, Mikloasky

THEA 4361 (Stage Direction II)
Lewis

THEA 4365 (Costume Design)
Tipton

THEA 4370 (Set Design)
Johnson

THEA 4371 (Acting for the Camera)
Luna, Russell

THEA 4372, 4375, 4380 (Theatre Practicum, Lighting Design, Advance Stage Makeup)
Johnson
2. **Course enrollment by student major** (who is the curriculum being delivered to?)

THEA 1310: The Art of Theatre satisfies the fine arts requirement in our university’s core curriculum program. Students in this class represent all of the majors offered in the university. In THEA 1351: Acting 1, a majority of the students are theatre majors, but the class often also contains students from a variety of majors. THEA 4390: The Oral Interpretation of Children’s Literature is cross listed with Communication and English, and therefore usually contains students from all three majors, with occasional students from the college of education as well. THEA 1342: Voice and Diction is cross listed with COMM 1342, and therefore the class is usually split between theatre and communication majors. The rest of the Theatre classes are delivered almost exclusively to theatre majors, with occasional students from other departments taking one of the classes as an elective.

*See OPIE Table 10*

3. **Grade Distribution**

Grade breakdown has 80 percent of all grades in the A/B range. 10 percent of remaining grades are passing with almost 3 percent below average. 3.5 percent of all grades are failing. 4 percent of all courses are withdrawn from.

62.87% of all grades are an A, 18.76% are B, 7.8% are C, 2.82% are C and 3.52 are F. Overall grades 80 % or better are A/B range while less than 10 % are average. 6.32% are below average. See table 11 appendix A for specific Data.

*See OPIE Table 11*

4. **Course enrollment profile**

Table 12 of the OPIE reports total enrollments and total SCH from fall 2003 – spring 2008. Listed below are the combined numbers of sections, average enrollments, total enrollments, and total SCH:

| Total Number of Sections Taught | 199 |
| Total Average of Enrollments    | 20  |
B. Program Learning Outcomes (Source: Student Learning Outcomes Assessment and Continuous Improvement Documentation WEAVEonline)

**Student Learning Outcomes:**

1. BA in Theatre graduates will analyze and understand the historical and cultural dimensions of Theatre.
   **Measures of competencies:**
   BA in Theatre graduates will demonstrate written analysis competencies in historical and cultural research and script analysis. The students will pass the History of the Theatre and Script Analysis courses as part of their Theatre Degree Plan.
   **Results:** All students graduating from 2003-2008 have successfully passed the History of Theatre I & II and Script Analysis courses as evidenced by their individual Theatre Degree Plan and the WEAVE reports 2006-07 and 2007-08 (WEAVE documentation was not available prior to 2006).

2. BA in Theatre graduates will receive the necessary skills to prepare them for graduate school or a career in Professional and/or Educational Theatre.
   **Measures of competencies:**
   BA in Theatre graduates will complete the Theatre curriculum.
   BA in Theatre graduates will complete a comprehensive annual jury before the Theatre faculty.
   BA in Theatre graduates will complete and receive a passing grade in their Senior Seminar and Senior Capstone courses.
   80% of all BA in Theatre graduates will answer with a satisfied or very satisfied on questions 1) The quality of instruction in your major 2) The academic challenge of coursework in your major 3) the preparation in your major for your first career job 4) The preparation in your major for continuing education as evidenced by the OIP graduating senior survey.
   **Results:** All graduates from 2003-2008 have successfully completed the Theatre curriculum as evidenced by their degree plan.
   All graduates from 2004-2008 have completed a comprehensive annual jury before the Theatre faculty as evidenced in their departmental student files. (Annual juries were first established in 2004-05 academic school year)
   All graduates from 2006-2008 have completed and received a passing grade in the Senior Seminar and Senior Capstone courses as evidenced by their Theatre degree plan. (Senior Seminar and Senior Capstone courses were first established in 2005-06 academic school year)
   BA in Theatre graduates answered satisfied or very satisfied in December 2008 (graduating numbers were too small to calculate prior to this reporting year):
   1) 66.7% very satisfied, 33.3% satisfied
   2) 66.7% very satisfied, 33.3% satisfied
3) 66.7% very satisfied, 33.3% satisfied
4) 33.3% very satisfied, 66.7% satisfied

*See WEAVEonline

C. Student Retention and Graduation

1. Freshmen to Sophomore one year retention rate (five year trend)
   During the reporting period the theatre department experienced less than 50% retention in the number of students. In the year 2003, the department saw an almost 75% reduction in the number of students. New faculty and an active recruiting plan began to increase the number of students as enrollment figures will reveal. There was still a major reduction with the highest number of students leaving or changing majors in 2005 with a reduction from 23 to 9. The last year of the reporting period saw majors decrease by only 20% going from 18 to 14 majors. The faculty should address the retention rate of increasing the incoming freshmen retention rate and their matriculation towards graduation.

   *See OPIE Table 13

2. Six year bachelors degree graduation rate (five year trend)
   At TAMUCC, theatre as a major began in 2002. Since it is a relatively new major, our graduation rates started small and will continue to grow as our enrollment grows. Since 2003, 43 students have graduated with a BA in Theatre. In that time, we have had 1 student who received their degree in 6 or more years. The OPIE Table 14 shows that only 1 freshman graduated who entered the program in 2002. The theatre faculty can show that there has been a major increase in students entering as freshmen have been matriculated through graduation.

   *See OPIE Table 14

3. Degrees awarded by gender and ethnicity (five year trend)
   The graduation rate for male theatre majors show a total of 13 from 2003-2008. The graduation rate for female theatre majors show a total of 30 from 2003-2008. Of the male graduates, there were 5 white students, 1 black student, 6 Hispanic students, and 1 international student. Of the female graduates, there were 21 white students, 2 black students, and 7 Hispanic students.

   *See OPIE Table 15

4. Courses in major completed by graduates (what recent graduates are taking)
   Theatre majors graduating in 2008 took a total of 150 sections of Theatre courses during the matriculation of their degree. 44 of these course sections were not in their degree plan. A detailed description of these course sections follows: THEA 1323 is not in our catalogue. Assumed to be a transfer equivalent course (1 section)
THEA 1370 is not in our catalogue. Assumed to be a transfer equivalent course (1 section)
THEA 2310 is not in our catalogue. Assumed to be a transfer equivalent course (2 sections)
THEA 2371 is not in our catalogue. Assumed to be a transfer equivalent course (1 section)
THEA 3301, Theatre for Youth is offered as an elective (1 section)
THEA 3310, Contemporary Theatre is offered as an elective (1 section)
THEA 4315 is not in our catalogue. Assumed to be a transfer equivalent course (1 section)
THEA 4323 Oral Interpretation of Children's Literature cross listed with ENGL 4370 and
COMM 4323 is an elective in all three programs (6 sections)
THEA 4371 Acting for the Camera is offered as an elective for our Acting/ Directing Majors (3 sections)
THEA 4372 Theatre Practicum upper division Production course no longer offered (3 sections)
THEA 4384 Theatre Production upper division Production course no longer offered (4 sections)
THEA 4390 Topics in Theatre course offered as a special topics course elective (10 sections)
THEA 4396 Directed Independent Study offered when students need a specific course but the course does not have the minimum number to 'be offered' (8 sections)
THEA 4398 Applied Experience offered when students need upper division electives (2 sections)

*See OPIE TABLE 16

5. **Time to degree and course load**

   OPIE Table 17 shows that the average theatre major taking 15 – 18 hours a semester will be able to complete the BA degree requirements in four years. The student taking the teacher certification route will graduate in four – five years.

   *See OPIE Table 17

**D. Other Program Matters**

1. **Description of accreditations (N/A)**

2. **Description of faculty advisement process**
   1) Theatre students are encouraged to attend the University Freshman Orientation. In this orientation they are enrolled in the necessary Theatre courses as well as their Core Curriculum courses. At this time they are encouraged to visit with their Academic Advisor to receive their Theatre Degree Plan.
2) All Theatre students are required to have a Theatre degree plan by the end of their sophomore year. In their annual juries, Theatre students are required to submit a copy of their Theatre degree plan. To receive this, they must meet with their Academic Advisor. The Academic Advisor gives them their Theatre degree plan as well as a Matriculation Guide for their 4 years of study at TAMU-CC. This Matriculation Guide suggests the courses required to graduate in 4 year with a BA in Theatre.

3) All Theatre majors and minors are required to meet with the entire Theatre faculty each semester for an orientation. At that time, they are encouraged to visit their Academic Advisor to receive a degree plan. They are given a Matriculation Guide and the course work and the annual juries are explained.

4) Individual faculty meet with the students through student set appointments to assist them in their course work throughout each semester.

5) At the annual juries, students are asked about their present coursework and advised on what courses they need to take in the coming semester.

The success of this advising process has just been documented in the 2008 Graduating Student Survey. The following questions were asked: 1) How frequently did you encounter courses in your major that were closed when you went to register? Their responses were 16.7% never, 50.0% sometimes, 33.3% often. 2) The interest of faculty in your major in the welfare of students. 66.7% very satisfied, 33.3% satisfied. 3) The frequency that required courses are offered in your major. 33.3% very satisfied, 16.7% satisfied, 50% dissatisfied. 4) The feedback from faculty in your major on your academic progress. 66.7% very satisfied, 33.3% satisfied. 5) The helpfulness of your faculty advisor. 66.7% very satisfied, 33.3% satisfied. 6) The availability of your faculty advisor. 50% very satisfied, 50% satisfied.

The results of the Graduating Student Survey were very positive for the advising process; however, the question “The frequency that required courses are offered in your major” received a 50% dissatisfied rating. This reinforces the need for additional faculty to offer multiple sections for our courses which often are twice the suggested enrollment.

3. Description of discipline related faculty sponsored student organizations

**TETA/CAMP**

Each year our department hosts a two-week residential theatre camp for high school students. Our theatre majors work as dorm counselors, tech directors, stage managers and administrative assistants at the camp. The camp is a great opportunity for theatre education majors to get practical experience working with high school students and our guest directors.

In January each year, our program also travels 15-20 theatre majors to the Texas Educational Theatre Association Convention. At this event, the students attend workshops, participate in faculty presentations and help recruit prospective majors.
ALPHI PSI OMEGA (National Theatre Honors Society)
The student organizations sponsored by the theatre department went through several name changes and functions. The Theatre club was the incarnation in 2003. This club was socially oriented with gatherings, socials and activities related to the students and fellowship together. The club chose to move towards more service activities and a name change to the Last Act Theatre Club. Their involvement in the department included representation at new student orientation and theatre conventions, participation and achievement of awards at the annual Islander Review musical competition. The organization moved towards securing an Alpha Psi Omega Chapter. This goal was achieved at the end of the last year of this reporting period.

KCACFTF (Kennedy Center American College Theatre Festival)
Each year the department participates in the Kennedy Center American College Theatre Festival. The participation involves entering shows as a Participating Production, Associate Production, Irene Ryan Scholarship Nominations, Design/Tech Portfolio Presentations, SSDC (Society of Stage Directors and Choreographers) directing scenes, new play entries, and critics institute. The department has been very successful with our productions and students being recognized at the state, regional, and national levels.

VI. INSTITUTIONAL SUPPORT

A. Space
Performing spaces: Warren and Wilson Theatres

Warren Theatre

The Warren Theatre is a 255 seat proscenium house with continental seating. The auditorium has adequate vertical and horizontal sight lines and an intimate feel. The stage has a 44 foot wide proscenium with the opening height only 17 feet tall. The space is more along the lines of a recital hall than a theatrical stage with barely adequate wing space and a lack of depth. According to theatre planning sources the wing spaces on each side should be half of the width of the opening. The stage is only 8 feet wider on each side when the proscenium is fully open instead of the 20 or more feet it should be. The depth of the stage from the curtain line to the back wall (cyclorama) makes for a short 28 foot stage. This is barely adequate as a playing space as it limits the size of our casts and scenic elements for our productions. The stage has no fly space and only 2 practical electrics. There is a lack of circuits on stage and in the cat walks, an additional 24 circuits on stage and a second catwalk would correct the lighting deficiencies. The control systems for lighting and sound are adequate, new equipment has been purchased for both lighting and sound control. Lighting fixtures for this space are adequate when it is the only venue in use but as we have another venue we are limited in our lighting when both spaces are in use with a small inventory. The acoustics for voice within the hall are very good but there is not sufficient
insulation to prevent intrusion of sound from the other space or from the building. The control spaces for the theatre have been adjusted with the sound position moved to the outside of the booth to facilitate more accurate control of sound levels during productions.

**Wilson Studio Theatre**

The Wilson theatre is a black box style flexible theater of approximately 50 foot by 60 foot in size. It has a pipe grid in the ceiling at a 17 foot height which is dead hung from a grid. The room has good acoustics with proper dampening which was designed in 1976 to acoustic standards of the time. The space has portable seating which seats from 110 to 160 persons depending on the configuration. The seats are utilitarian with a low comfort level which makes viewing theatre less than comfortable for long length plays. The sound and lighting systems are adequate with computers in use for control of lighting and sound playback. The system has adequate electrical capacity with a multitude of outlets in the ceiling and along the walls. This hall does not have the network capacity for controlling automated lighting equipment and the control board, although able to work is not fully capable of handling the wide variety of peripherals in use for lighting the theatre productions. Control spaces are adequate but do not allow for flexible use for multiple configurations of theatre within the space. During some productions video cameras must be used to facilitate the crew and stage managers view of the stage for the calling of cues and running of shows. Noise from some of the classrooms and hallways near the space intrudes into the space and adjustments have to be made during performances to communicate to building users to lessen the impact of distractions.

**Support spaces**

**Scene shop**

The scene shop is in a space originally designed as a TV studio. It has approximately 20 by 30 feet with a high ceiling. The space is equipped with a table saw, power miter saw, pneumatics and space for power and hand tools to be operated. Usually, the space is used to cut and do some assembly of scenic elements, however, large components are assembled in the actual performance spaces as doors from the shop to the stages are 7 feet wide by 8 feet tall. The door to the Wilson theatre is a straight shot but to the warren stage it must take a 90 degree turn to get on stage. This space is also used for some instruction of scenic construction techniques and stagecraft but is limited to small numbers of people as there is not enough room. Safety is a big concern and the shop is equipped with a Saw stop table saw which will shut down and prevent injury if it senses the contact with its operator. Other equipment is relatively new and safety training is major component of training for all students using the equipment and working on productions. Ideally the shop should be the same size as the performing spaces to facilitate full construction and crafting of the scenic elements prior to move in to the space. Current space allows us to build less than half of the scenery in total for either space. This places a burden on each space as construction debris and mess often have to be cleaned up from the audience seating areas.
Prop/Paint shop/storage

The room used for prop storage also contains the paint storage and mixing area. Ideally the paint area should be located in the shop but this space is across the hall from the shop. The paint storage areas measures about 10 by 10 feet with one laundry sink in it and a large counter area for placing paint cans in preparation for each production. It is adequate but is lacking a hazardous storage closet for VOC and other types of paints. The decision is made to not use these paints or products in our productions or to relegate their use to the outside as there is not proper ventilation. Additionally, the dimmers for the Warren theatre are located in the room as well so any spray painting is not allowed. Property and furniture storage is located in the rest of this room with a storage rack which allows for two levels of storage of furniture. Barely adequate, the theatre department does not have as extensive inventory as there is not room. Large scenic elements such as flats and platforms are stored in a non air conditioned building located behind the Center for the Arts. Mold and deterioration are major concerns as we must often inspect scenic elements for hazards and insects before we move into our building.

Costume/Dressing Rooms/Makeup Rooms/Laundry Facility:
Upstairs, the costume shop consists of one room, formally an observation lab. It is a smaller room, and has no in room storage. The other major safety issue is that there is no running water in the costume shop. The costume / fabric storage is equal in size, and is filled to capacity. This leaves us with no room for our costume stock to grow, and also damages the stock currently available. Between the shop and storage is a very small room, formally the observation point of the lab. We have covered the two-way mirror and turned this small room into a fitting room. The largest problem with this is the area has always been a cross over in the building and people walking in on fittings happens more often than not. Downstairs is our Makeup / Dressing / Costume Maintenance area. Yes, that is correct one small area for all of three of these major areas. In front we have the makeup stations there are 14-16 stations. Depending on the size of the cast calls must be scattered to accommodate an entire cast. Crews may at times have to start up to six hours before show go, for a production. The two dressing areas are also very small and very crowded. This crowding often leads to crushed costumes and students spilling out into the makeup area to dress. The third area is also located up front with the makeup area it is our costume maintenance area. It consists of a washer and dryer and a double stainless steal sink. The main issues with this area are; first that if laundry is drying directly before (2-4 hours before) actors arrive it is still very muggy and very hot. These two factors are not good for stage makeup and costumes. If the sink is backed up the smell can be very upsetting.

Costume Areas Equipment
The costume shop contains the following equipment; twelve Bernina Barrettas, of which we can only ever keep five to seven running at once due to maintenance issues. There are two industrial irons, which are in need of proper ironing boards. Two Husqvarna sewing machines, these machines are far more durable for a classroom sitting. Two Husqvarna
sergers, and a Bernina serger, are in fair working condition. We have a half dozen various dress forms. There are two cutting tables that need updating. There is one industrial sewing machine and a blind hemmer, neither of which have worked this past season.

Storage

There is a lack of space for equipment. Lighting equipment such as fixtures is stored on the spare pipes located in the cat walks of the Warren theatre or grid in the Wilson Theatre. There are several rolling crates and cabinets that move around with lighting equipment stored in them. We are constantly playing checkers with these boxes as they must move around during the many activities. Sound equipment is located in 2 locked cabinets located on the second floor of the building. Security is a big concern as the technical spaces are also the access to the mechanical spaces in the building. In the past, equipment has been stolen from audio racks and from storage areas due to access from persons other than theatre students and personnel.

Technical support for productions

There are no spaces dedicated for tech support for theatre productions. In need are spaces for audio recording and processing for each production. Currently this is done at another location controlled by the Music department or in the theatre when the equipment is set up for production. There are no spaces dedicated for maintenance or repair. Equipment is often taken to a clear area of the booth or to a table which has been set up for that use for repair. Typically there should be lighting and sound work areas dedicated for testing, repair and adjusting of lighting and sound equipment. Scenic construction usually occurs on the actual stage as the shop and paint areas are too small for these activities to occur. Construction and crafting of properties or items used in the play by the actors takes place where and when space is available. Often each crew must jockey for space and schedule work times so as to not conflict with the activities of each area. This adds to the difficulty of doing theatre as the production nears opening night.

B. Resources

1. Library
   The Bell Library collections meet the standards required for a program of this size. Acquisitions continue to be added to the collection. The library budget is adequate for a program of this size.
2. Funding: Internal and External:
   University funding for the University Theatre is inadequate for the program to achieve its goals of achieving state, regional, and national prominence.
3. Program/Production Budget:
   The University Theatre receives funds from the Office of Student Affairs, $4,500 (donated to offset the price of student tickets); College of Liberal Arts, Dean's account, $9000 (prior to fall 2007 that amount was $5000; prior to 2004 it was $4000); and money from ticket sales, and student fees attached to the four Production Labs each semester (beginning in fall 2007).
The Theatre Program attached fees beginning in the fall of 2007 to the Theatre Production lab course. The courses are designed to support the technical and crew assignments for the University Theatre and these fees are used to support the University Theatre production of plays and musicals. For academic year 2007-08, the Theatre Program offered six 1-credit hour production courses. The fees attached to these courses were $50 per student enrolled; there were 144 students enrolled for the year; and the total fees collected and applied to the production budget was $7200.

For the past two fall semesters the Theatre Program has also run a Speech Tournament with the Communication Program and split the profits from this event. These funds were applied to the

We often still run into a deficit situation and are forced to use money earmarked for scholarships from our “Camp on the Coast”, a summer theatre camp for high school students.

There is a Friend’s of the University Theatre account that elicits $100 annually from our patrons. The Friend’s account brings in an estimated $800 - $1200 annually. As these funds replace the 'friends' ticket sales amount, this is not usually considered additional money but it is handled like ticket sales and applied to the production budget.

The projected University Theatre production budget for the past five years was:

<table>
<thead>
<tr>
<th>Year</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003-04</td>
<td>$9,263.71</td>
</tr>
<tr>
<td>2004-05</td>
<td>18,586.21</td>
</tr>
<tr>
<td>2005-06</td>
<td>20,206.75</td>
</tr>
<tr>
<td>2006-07</td>
<td>21,128.85</td>
</tr>
<tr>
<td>2007-08</td>
<td>27,768.75</td>
</tr>
</tbody>
</table>

As noted above, the University Theatre production budget receives $13,500 annually from the university. The remaining production budget is subsidized by ticket sales, a speech tournament, “Camp on the Coast”, and student fees. Therefore, our season selection is dictated by shows that will sell, faculty holding fund raising activities, and recruitment to increase student fees.

**Student Travel: Does not exist. The faculty must go back to the administration each year to request funding for KCACFT and TETA.**

The University Theatre has participated in the Kennedy Center/ American College Theatre Festival. The budget to attend the festival was:

<table>
<thead>
<tr>
<th>Year</th>
<th>State Budget</th>
<th>Regional Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005-06</td>
<td>$7,667.50</td>
<td>$7,667.50</td>
</tr>
<tr>
<td>2006-07</td>
<td>7,667.50</td>
<td>7,667.50</td>
</tr>
<tr>
<td>2007-08</td>
<td>11,032.00</td>
<td>11,032.00</td>
</tr>
</tbody>
</table>

This KC/ACTF budget has been requested to be 'hard budgeted' but each year has been denied. We have had to submit a request to the Dean, Provost, and ultimately
the President for 'soft monies' to support this participation for each festival attended. Needless to say, we are requesting these funds be placed in the College of Liberal Arts budget each year to support this worthwhile portion of the Theatre Budget.

The faculty believes in and works on extensive recruitment throughout the state and region. No extra funding is given to the theatre program for recruitment. The funding must be taken out of the production budget. The cost ranges from $1,200 to $1,500 annually.

4. **Equipment**
   
   For the past 5 years the Theatre Program has received the following amounts in Higher Education Funds (HEF) for equipment updates:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003-04</td>
<td>$3,630.50</td>
</tr>
<tr>
<td>2004-05</td>
<td>6,846.30</td>
</tr>
<tr>
<td>2005-06</td>
<td>26,793.00</td>
</tr>
<tr>
<td>2006-07</td>
<td>35,966.81</td>
</tr>
<tr>
<td>2007-08</td>
<td>5,802.86</td>
</tr>
</tbody>
</table>

   Although these amounts appear substantial, most (years 2005-07) were for new seating in the Wilson Theatre.

5. **Faculty development, research support, travel, etc.**
   
   As full time faculty, the Theatre faculty received $800 each year for professional travel related to conference presentations. Non-presentation funding is limited to $300. Research support is limited to the college and University research funds. One faculty member has written several grants to support his research into stage combat but the grants have been denied from both areas, each citing the other as the most probable for funding. Needless to say this is very discouraging.
VII. SUMMARY

A. Strengths
1. Quality Faculty with state, regional, and national reputations.
2. Student contributions to the program.
3. Student state, regional, and national awards through the Kennedy Center American College Theatre Program.
4. Departmental state, regional, and national awards through the Kennedy Center American College Theatre Festival.
5. State reputation of faculty and students with the Texas Educational Theatre Association and University Interscholastic League. Professors Lewis, Luna, and Russell are certified judges for the state TETA-AO One-Act Play Contest. Professor Russell is the current President of the Texas Educational Theatre Association. Professor Lewis serves on the TETA-AO Administrative Committee. Professor Johnson reviews portfolios and selects scholarships for the UIL Design Competition. Professors Lewis and Russell have served as judges for the state UIL One-Act Play Competition.


B. Weaknesses
1. Rapid increase of enrollments is mandating a new faculty line in acting/directing. Because only three faculty members direct, one of the acting/directing faculty must direct two shows per academic year.
2. The production areas are in desperate need of a staff shop foreman and a staff costume shop supervisor. Our one faculty scenic/lighting designer must design all main stage productions (unless we feel that there is a student ready to design) plus build the shows and supervise the student help in the shop. Our one faculty costume designer must design all main stage productions (unless we feel there is a student ready to design) plus build the shows and supervise the students in the costume shop.
3. Flat budgets and inadequate funding from institutional allocation. The department’s main source of funding is $9,000 from the Dean, and $4,500 from Student Affairs. The remaining funding comes from ticket sales, class fees, and fund raising activities
4. Inadequate funding of Theatre Scholarships. A large percent of the theatre scholarships comes from extra fundraising activities such as UIL clinic, Summer Theatre Camp, and Speech Tournament. The university has recently dropped matching funding for departmental funds raised.
5. Theatre facilities, support areas, and storage. The Center for the Arts building houses Music, Theatre and Art. Each area overlaps the others in time, space, and storage. The new Performing Arts Center is a concert hall used mainly for the music department.

C. Recommendations

From the President’s Momentum 2015 document and Message:
Texas A&M University-Corpus Christi has experienced significant and steady growth over the past decade. While undergoing dramatic growth, the University has achieved a level of excellence. To maintain this excellence, our goal must be to nourish programs which attract nationally and internationally recognized scholars who are the best in their disciplines and who will strive to impart their wealth of knowledge to our students.

The centerpieces of Momentum 2015 are the unifying themes of Excellence, Engagement, and Expansion. Excellence – Human excellence is often described in superlatives – distinction, merit, respect, importance, eminence or status. It is also described as achieving a balanced, integrative state. During the next decade, A&M – Corpus Christi will embody both concepts. A vigorous, challenging education will help provide the balanced perspective that a person needs to succeed in 21st Century America. And through a commitment of resources and talent, by 2015 the University will achieve national prominence in specific program areas.

The theatre faculty is extremely proud of our students. We have worked tirelessly to build and develop a thriving state, region, and nationally recognized theatre program. We have had students and faculty recognized on the state, regional and national level for their excellence. We are proud that we represent the excellence addressed in Momentum 2015 and feel certain that the commitment to resources stated above will ensure our success and continued growth.
APPENDIX

  (Given to Outside Reviewer upon visit to campus)
- Graduating Student Survey Breakout Report 2008
  (Given to Outside Reviewer upon visit to campus)
- Faculty Curriculum Vita’s
  (Given to Outside Reviewer upon visit to campus)
- Faculty Syllabus
  (Given to Outside Reviewer upon visit to campus)
  (Sent to the Outside Reviewer from the Associate Vice President for Academic Affairs Office)