

School of Drama

Graduate School Ten-Year Review

Self-Study

March 2014

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Part A: Required Background Information

Section I: Overview of Organization

Mission and Organizational Structure

The School of Drama offers a PhD in History, Theory, and Criticism (1964), a Master of Fine Arts (MFA) in Acting, Design (Costume, Lighting, and Scenery) and Directing (1970 +), and a Bachelor of Arts (1926).

Mission

The School of Drama investigates the art of theatre and performance — its practice, history, meaning — and fosters a spirit of inquiry by providing artists and scholars with tools for critical and inventive thinking and opportunities for practical application.

We encourage the free and open exchange of ideas, utilizing theatre to explore diverse perspectives. We teach skills (technical, social and analytical), which enable our students to work well as collaborators and problem solvers. We place a special emphasis on the live nature of performance. The fundamental collaboration between the live actor and the live perceiver is an integral element of the art and the root of much of our research.

Organizational Structure

Each of our programs has distinct structure. The PhD is traditional in shape and content. The goal is to educate excellent scholars who publish and are equipped to teach at a Research 1 level. It is a very successful program and was recognized as such by the most recent NRC review. It is commonly accepted as a top five program by the field.

The BA degree is deeply rooted in the liberal arts principles espoused by the College of Arts & Sciences. The faculty is clear that our learning goals for majors include critical thinking, problem solving, and leadership. We seek to balance classroom teaching with hands-on experiential learning. Students may select three different areas of emphasis or tracks within the Drama major: Drama Major, Performance Drama Major, and Design Drama Major.

The three MFA programs are modeled on conservatory professional training programs and enjoyed high national regard throughout the 80's and 90's. The work in the MFA is a balance of theory and practice with production as their primary laboratory.

The School of Drama has struggled to find parity between the programs. For many years, the PATP received the lion's share of School resources, which contributed to an unpleasant atmosphere of resentment throughout the unit. Since 1985, we have seen steady progress toward equality between all of the programs. The school has come to be known as a place of respect, with a positive environment for faculty, staff, and students. Almost all faculty teach both graduate and undergraduate students. Graduate students from all programs serve as TAs and/or teachers of record for BA students.

In 2001 the school completed a Strategic Plan and revised it in 2004. Our values as of the last strategic plan are:

Excellence: The SoD is committed to extending the limits of those creative and analytical processes which continually renew the art.

Tradition and Innovation: The SoD is committed to studying long standing theories and practices, while remaining equally committed to innovation and new vision.

Intellectual and Creative Rigor: The SoD is committed to instilling intellectual curiosity and creative drive in our students.

Collaboration/Participation: The SoD is committed to creating an active learning environment, which fosters rich, meaningful work and contributes to a rich and lasting community.

Integrity and Respect: The SoD is committed to promoting the development of strong character expressed as public involvement, individual responsibility, and continuing commitment to personal growth beyond the University experience.

The School of Drama has been in a process of almost constant self-analysis and change since the economic crisis of 2008-09. Confronted with the steep budget cuts, we were forced into a line by line consideration of budgets, evaluation of each program, and the use of all resources. We had to reinvent ourselves in order to survive, and by June 2011 we were ready to articulate major additions to our Vision and Goals statements. Hence, although the original Values (Excellence, Tradition & Innovation, Intellectual and Creative Rigor, Collaboration & Participation, Integrity & Respect) remain at our core, we have added:

INNOVATION: Providing a vision for producing something never experienced or created before or discovering new methodologies for the creation of work.

LEADERSHIP: Inspiring others by clearly communicating the vision, building trust among colleagues, and taking responsibility for the final result.

ENTREPRENEURSHIP: Bringing the vision into the world by identifying opportunities and acquiring/allocating resources, and creating value.

We are guided by and model these values in how we handle curriculum, production, and resources. As an example, these words put new attention on devising or creating original work. This builds on our long-standing practice of MFA actors making solo shows, MFA directors creating dramatic work from non-dramatic sources, and lighting designers creating site specific installations, among others. Also, we have begun to articulate more fully across all three MFAs the idea that all theatre artists should be able to create their own opportunities (and not wait for someone to hire them to do “a play”). To this end, a course in collaboration has been created for all first-year MFA students, co-taught by Professors Korf and Fracé.

BA students have also been involved in devising original theatre pieces. Occasionally, we have been able to offer a 400-level course, Creating Drama. In 2012-13, under the leadership of Assistant Professor Jeffrey Fracé, undergraduate students created a new work, Six Times Once Upon a Time in the West, which was presented in our subscription season.

At this writing, the school has not officially changed its published Mission, Vision, and Values; however, we have changed the way we are talking about our programs and perhaps will make official changes by the end of the academic year. We now say:

The University of Washington School of Drama transforms artists and scholars into singular, innovative and courageous professionals, poised to be the creative leaders of tomorrow. Our programs produce

creative leaders – skilled, rigorous, and entrepreneurial – who have learned how to foster their own creativity and chart their own course in today's ever changing performing arts landscape.

Each degree program has a Head of Area and, together with the Executive Director, this group comprises the Executive Council, which sets policy. Prior to 2008, each area functioned more or less independently of each other regarding curricula, faculty, and goals, creating "siloed" teaching environments. All of this was challenged when the financial crisis forced reduction of activities. Our current council has created an ethos of leadership by achieving consensus whenever possible. Our current council members are: Performance, Valerie Curtis-Newton; PhD, Odai Johnson; Design, Geoff Korf; and BA, Andrew Tsao.

Andrew Tsao led us through a re-evaluation of our BA program, which had not seen significant revisions since the early 1980's. We created a new theatre history sequence to ensure that all majors have a thorough understanding of the history and major trends in the art form. A new plan for a predictable cycle of upper-level acting courses has been put into place, and discussion of revision to the design and production offerings is ongoing. We promote the values of the UW and the College of Arts & Sciences in particular.

The doctoral program of the School of Drama trains scholars. As opposed to some other national programs who pursue hyphenated or alternative professions (Scholar-Practitioner at Stanford, Performance as Public Practice at UT Austin, Performance Studies at NYU, and the Applied PhD at Cornell), we have traditionally maintained our commitment to training scholars of performance and theatre history for the academy. We are committed to training theatre and performance scholars to the same standards of rigor that apply to other doctoral programs in the humanities.

We have been very successful at this, and that success has been noted and evidenced by our ability to place students into the field. We also believe that a public and thoughtful conversation about why performance matters should be one of the products of the School of Drama. We believe that the doctoral program should position itself in the community of scholars across the campus, and to engage as visible citizens in the production of knowledge at the university. To that end we created the Performing Arts Lecture Series in 2012.

Odai Johnson created the Center for Performance Studies (CPS) as a response to the reduction of teaching resources for our doctoral program. CPS has been frequently cited by the Dean of the College as a model of constructive response to budget cuts.

The three MFA programs are united with goals of professional practice and competency, as well as collaboration in production. Under Valerie Curtis-Newton's leadership, the Performance area has successfully navigated the challenge of negotiating/aligning the goals of both acting and directing, which had been problematic over the years (decades), as well as adjusting their curricula to fit within reduced resources. It is less clear that the Design faculty share a common vision and the area remains somewhat siloed from the rest of the school. Deb Trout plans to begin a new graduate costume design curriculum in the fall of 2014. This plan will include a second year focused heavily on production, with the costume designers not participating in Design Studio for that year. A reduction of Scenic production assignments is also being considered. These curricular changes are currently under discussion and are likely to affect the course of study in all three design areas, with the most radical change in Scenery and Costumes.

Relationship to URTA

MFA Programs need to respond to trends in professional theatre as well as professional training. The school is a member of the University/Resident Theatre Association (URTA), a consortium of graduate professional training programs. URTA is a group of like-minded training programs that have formed an association in order to promote and support professional practice in theatre training and assist in fostering the growth of professional theatre in America. It is expected that each member will reflect this core mission in its own unique way. The URTA membership application and review process is based on the conviction that the URTA membership is primarily guided by principles rather than specifics.

URTA looks for a clear and progressive path in curriculum, professional training, and postgraduate transitioning, aka Career Entry. It is possible to achieve these ends effectively in many different ways. The application and review process provides opportunity for self-reflection by the applicant institution and allows the URTA Board of Directors to determine membership based on an informed judgment of the overall nature and quality of the program.

High-quality theatre training programs consistently display certain key characteristics that produce well-trained and well-connected graduates. A membership in URTA is, therefore, an assurance to potential students that they are considering a training program, which, by strength of its faculty, integrity of its training, connection to the profession, and record of successful graduates, can offer a reasonable hope of preparing them for a career in the theatre. This is the standard by which membership in URTA is determined.

Members are reviewed every ten years, and the review team visited us in early March 2014. Most of the materials concerning the MFA Programs and our Production Program were compiled for that Self Study.

The unit rarely, if ever, solicits the advice of external constituents. All of the faculty are active professionals, scholars, and practitioners alike and, therefore, are well aware of current professional practices. The School of Drama Advisory Board (SODA) is a group of community supporters who certainly voice opinions about season selections and performances; however, curricula are not their purview. The School has an Honorary Advisory Board comprised of leading theatre professionals in Seattle and across the nation. This group needs to be more actively engaged and hopefully the new administration will do that.

Budget & Resources

Every year the Executive Director meets with Area Heads together and individually to understand the academic needs of each degree program. Subsequent meetings with the Administrator, Kathy Burch, and the General Manager of Production, Anne Stewart, allow the allocation of resources by the Executive Director to the best advantage of the School. Since the budget crisis, budget allocations have been made by the Executive Director and each area no longer has “assigned” funds.

For many years Executive Director Gates has made fundraising a priority. She has been able to establish a professional staff position to support External Relations: advancement, marketing, communications, alumni relations, and community relations, as well as the School of Drama Advisory Board. The School now makes donor relations an important part of staff duties and has averaged over \$144,000 per year over the past ten year. Significant one-time endowment and specific project gifts brought the total giving for this period to \$4,972,118. (See Appendix D for fundraising data.)

Contributed funds support travel for faculty and graduate students, scholarly research, career entry activities, many guests (short- and long-term), production support, hospitality, expenses associated with searches, national advertising, some equipment, and supplies. Overall, it makes all the difference between a culture of poverty and allowing the School to operate in a professional manner.

We have taken excellent advantage of on-campus resources for guests, such as the Simpson Center and Walker-Ames and Danz lecture programs, for many years. We have not had many projects where external grant applications are appropriate; however, we are currently examining that approach to support our Innovation Fund Program.

Due to the budgeting structure of the University, it can be difficult to accurately track State-funded budgets across biennium. We have taken “snapshots” of the beginning of each biennium for our State allocations; however, these numbers can go up over the course of the biennium as both permanent and temporary funds are transferred into the budget. Taking the numbers from the very beginning of a biennium helps to alleviate some of these variances. (See Appendix B for detailed budget information.)

Almost half (44%) of our State allocation is in faculty salaries. These are dollars that cannot be touched when we are required to make cuts to our budget. As a School we made a commitment to keep staff positions as intact as possible. Therefore, we have tried, whenever, possible to reduce expenditures in our operations and maintain our staff salaries as much as possible. The two areas that were particularly hard hit were our marketing and travel allocations. We have elected to supplement these activities from our endowment revenues and annual fundraising dollars.

In looking at the budgets from the 2007-09 Biennium to the 2013-15 Biennium, the salary allocations have actually gone up. This is due to faculty raises and new faculty and staff hires at higher salaries. In order to accomplish these hires, however, we moved funds from our operations to cover increases. The total operations allocation went from \$219,940 to \$123,420, essentially cutting it in half. This is even taking into account the one-time permanent allocation from the College to cover the new internet technology payment structure, which is approximately \$24,000/year.

The spikes in the instructional faculty salaries are accounted for by the retirements of Professors Jon Jory and Sarah Bryant-Bertail and the departures of Assistant Professor Robert Morgan and Associate professor Shanga Parker, all in one year. At the time, Professor Jory was the highest paid member of the faculty, so his retirement, along with the other faculty changes, created a dip in the salary allocation. The next year we hired two new faculty members (Assistant Professor Stefka Mihaylova and Associate Professor Zane Jones), and promoted three faculty members (Associate Professor Deb Trout and Professors Valerie Curtis-Newton and Odai Johnson). While a large percentage of salary funds were taken out in one year, what was put back the next for new hires and promotions was not proportionally the same.

We do have a large number of endowments, which are broken into several areas of support, as shown in Appendix B.

There are five endowments that specifically support the MFA PATP students. In order to qualify for GSFEI (Graduate School Fund for Excellence and Innovation) tuition waivers, our students need a minimum payment of \$1,000 per month in fellowship stipends. Previously, this was a minimum payment of \$800 per month. With the raise in monthly expenditures and the downturn in the economy, this has impacted the amount of aid we have to disburse. This was a factor in how many students we could support in the PATP. Currently, we are using funds from the general purpose Allen Endowment to cover overages but with the new, more consistent recruiting schedule we should be back to living within our

means (approximately \$69,000/year). The Appendix B spreadsheet shows encumbrances taking into account the remainder of this year and what will be needed for next year's incoming class.

The PATP students also benefit from a number of endowments that support their career entry Showcase tour. The SODA Board prioritized fundraising for this activity and worked to create endowments that now disburse approximately \$35,000/year. We have also been very successful with our annual Invest in an Actor fundraising program. These funds also support Showcase activities and provide for specific, career entry-related guests to come and work with the PATP. The spreadsheet in Appendix B shows a surplus for Showcase as we have been able to meet the costs with the Invest in an Actor funds. However, we have fallen short this year and have other ongoing fundraising efforts and anticipate relying more heavily on the endowments for the next few years.

There are a few endowments targeted specifically for the PDTP. The area head, Professor Curtis-Newton, controls the disbursements from these funds to cover trips to Ashland, OR and Louisville, KY for the students as well as supporting their directing thesis projects.

Currently, there are no endowments or annual fundraising projects that specifically target the MFA Design students. This is a problem in that we find we are no longer competitive with other universities who are able to provide full rides to the students they admit. It has been suggested that the Design faculty take a more active role in fundraising for their program but to date that has not happened.

We have a healthy number of BA Scholarships, which we disburse each year, supplementing from our annual funds when necessary to provide a more robust scholarship if funds are just short of a full quarter or year of tuition coverage. The total of approximately \$47,000 on the spreadsheet in Appendix B is what we anticipate being able to disburse for the 2014-15 academic year.

We have a few endowments that provide programmatic support. One allows us to teach at least one class in Theatre for Youth, one provides additional support for PhD travel/research, and one provides support for the BA program.

There are two endowments for Production support. The main one is the Theatre Production Gift Fund, which is not an endowment but rather consists of donations made at the ticket office and income from rental of our facilities. These funds supplement the costs of our mainstage productions.

We have one large general use endowment that resulted from a bequest to the School of Drama from Ms. Ethel Allen. It provides about \$50,000 a year in unrestricted funds. We use it to pay for scholarships for our MFA Directing students, and have begun to allocate some funds for MFA Design students as well. Traditionally, Design students have been recruited solely with teaching assistantships. In 2015-16 they will receive a \$500 a month fellowship for one academic year. This coming year we will be using the Allen Fund to cover fellowships for the PATP as well, which is reflected in the encumbrances on the Appendix B spreadsheet. Otherwise, we use either the Allen fund or our discretionary, annual gift dollars to cover any unmet needs in the school, such as faculty travel, guest directors, and guest artists.

The production costs for our mainstage shows are covered by generated ticket revenue. We supplement when possible with sponsorships for individual shows, which augments the overall Production budget. The salary costs for all costume and scene shop staff members are accounted for in our State budget.

Section II: Teaching & Learning

BA Program: Student Learning Goals and Outcomes

The faculty are committed to the goals of the BA Program. With classes in theatre history, theory and criticism, performance, design and production we offer a range of educational opportunities that teach critical thinking skills, creativity, collaborative skills, entrepreneurship and artistic excellence based on a thorough and rigorous study of theatre arts. At the same time, our curricular requirements for the major ensure breadth of experience and depth of knowledge that are the hallmarks of a degree in the liberal arts. We believe that students who graduate from the School of Drama with a bachelor's degree have evolved creative and leadership skills that are applicable to any career requiring collaborative engagement, creative innovation, project realization, personnel organization and critical thinking. Also they are well equipped to begin artistic careers in theater, or pursue graduate study in a specialized area of the dramatic arts if they choose.

We have designed the major so that students can access the diverse course offerings at the University of Washington. Many BA Drama students also double major with another program at UW. Approximately 50% of Drama Majors are double majors. We currently graduate approximately 30 majors in a calendar year. Pre 2008 we graduated an average of 65 majors. We have seen a drop in the number of BA majors and BA degrees granted. BA classes for majors and non-majors always fill quickly, we don't have the resources to add sections to our especially popular courses: Drama 101 (intro to theatre) and Drama 251 (beginning acting).

What are the student learning goals?

- A specific knowledge and understanding of theatre history, theory, and literature.
- The methodologies and practice behind traditional and new modes of live performance.
- A creative process that emphasizes collaboration and critical thinking.
- A spirit of intellectual and imaginative inquiry.

We accomplish this with a balanced, sequential curriculum which we encourage the students to follow. Opportunities are available for practical lab and production experience in the School of Drama's main stage season as well as laboratory and independent study projects. We also offer diverse artistic and career opportunities through unique study abroad programs, internships with professional organizations, classes taught by highly qualified artists and craftspeople, networking with Seattle theatre and arts institutions, and the senior capstone, which emphasizes community engagement.

The major offers three areas of emphasis: performance, design, and general drama, and our curricular requirements for the major ensure breadth of experience and depth of knowledge that are the hallmarks of a degree in the liberal arts. <http://drama.uw.edu/student/ba.shtml>

Evaluation of Student Learning and Satisfaction

The majority of classes in the undergraduate curriculum assess learning through the established 0.0 – 4.0 grading system employed across the university. Each instructor is responsible for a course syllabus that contains a detailed grading rubric for student reference.

In the area of history, theory, and criticism, assessment of learning is based on testing, student papers, and classroom participation and feedback. In the performance and design areas, projects and performance assignments are assessed based on a metric that includes completion of assigned creative

projects, a demonstrated understanding of course concepts and methodologies, and participation in collaborative exercises. Independent study and capstone courses assess student learning based on instructor approved course goals, portfolio and project completion, and a demonstrated understanding of core concepts and applied methods as reflecting in student papers, oral reports, and instructor assessments.

The BA Council, an elected student board, receives regular feedback on course and instructor effectiveness from the student body and reports to the Head of the undergraduate program on a regular basis. The relative small size of our program allows for this direct feedback system, which is highly effective in providing a feedback forum for students on curricular matters.

The Head of the undergraduate program and the undergraduate advisor regularly connect with the students via town halls and informal meetings. Students who prefer private meetings are regularly encouraged to meet with either the undergraduate advisor or Head of the undergraduate program. Under-represented students can and do avail themselves of these services on regular basis.

One area of continued development is the ability of our students to demonstrate critical thinking skills via writing and presentation skills. To that end we have enhanced curricular elements that encourage and require students to do effective research, form cogent written and oral arguments, and articulate creative thinking through presentations. Working with the faculty who teach in the undergraduate program we have added research and bibliography components to coursework in the history, theory, and criticism area. We have introduced a writing component into our introductory level acting courses and work with students in developing presentation skills by including the Undergraduate Theatre Society production teams in our quarterly "Show and Tell" program, where students present their proposed production work before the entire department.

We have added a cinema and media component to our curriculum in order to keep pace with current technological advances that broaden the scope of what is defined as theatrical work. This is in direct response to student demand and our desire to remain competitive with peer programs.

Our Senior Seminar, Drama 401, provides a forum for graduating students to meet with theatre professionals to assess post-graduation career options. We provide our graduates with resume guidance, internship resources, and portfolio reviews in order to position them for success beyond the School of Drama. This includes connecting them to the resources of the UW Career Center.

Non-Major Courses

The School of Drama at the University of Washington serves hundreds of non-majors and majors through our undergraduate curriculum each academic year. With classes in theatre history, theory, and criticism, performance, design, and production, we offer a range of educational opportunities that teach critical thinking skills, creativity, collaborative skills, entrepreneurship, and general scholarship.

- Drama 101: Introduction the Theatre offered AWS
- Drama 201: Plays and Styles (Intro to Dramatic Structure and Genre) offered AWS
- Drama 251: Introduction to Acting offered AW
- Drama 252: Intermediate Acting offered WS
- Drama 210: Introduction to Scenic Design for Theatre*
- Drama 211: Introduction to Costume Design for Theatre*
- Drama 212: Introduction to Lighting Design for Theatre*
- Drama 213: Introduction to Sound Design for Theatre*

**These courses are offered three times per biennium.*

These courses serve as “gateway” courses to the School of Drama, the drama major, and as general drama studies. Each of these courses balances the study of specific disciplines (except for 101, which is a general history/area survey) with liberal arts components, such as critical thinking, creativity, collaboration, and general scholarship. We also offer an on line course, Drama 103, every quarter.

BA Enhancements

The Undergraduate Theatre Society is an independent, student-run organization that produces a complete season of shows in the School of Drama’s Cabaret Theater. UTS is the sanctioned student producing entity within the School of Drama and exists as a practical lab where students apply their theater education in administration, season planning, production, direction, design, and performance.

The BA Council is the student liaison committee with the School of Drama which exists to foster leadership and executive experiences for our undergraduates. Through regular meetings with the Executive Director and Head of the undergraduate program, the BA council offers insight, feedback, suggestions, and communication with department leadership.

Study Abroad Programs include The Edinburgh Festival and The Drama Collective Pontlevoy. Offered in alternating years, these study abroad programs place students in an international context to study, experience, perform, and network with European master teachers, peer artists, and current trends in global performance.

Senior Capstone Project is an undergraduate project designed to promote student involvement with community partners where art, drama, and creativity interface with social issues, underserved, and/or diverse communities or youth development

Workshops and Guest Artists The BA Council, UTS, and the School of Drama work together to create an annual program of special events to further enrich the BA experience. Guest artists are invited to hold master classes that are open to all BA students throughout the year.

We believe that students who graduate from the School of Drama with a bachelor’s degree are poised to become citizen leaders and possess a wide range of skills that are applicable to any career that requires collaborative skills, creative innovation, project realization, personnel organization, and critical thinking.

Teaching and Mentoring Outside the Classroom

Students in the School of Drama enjoy a high level of access to faculty through direct mentorship, office hours, and advising. We also provide our undergraduate students access to enhanced learning opportunities through workshops, access to guest artists, independent study, and participation in graduate-level projects. Undergraduate students regularly perform alongside graduate students in School of Drama productions and participate in all aspects of production and design. Each academic year, the School of Drama provides one fully-mounted production in our season cast exclusively with undergraduate students and directed by either a guest or faculty director.

We teach Drama 401, Major’s Seminar, each year to help prepare our students for life after graduation. This seminar offers panels on graduate schools and internship opportunities and brings in area professionals and alumni to talk with the students about career options both inside and outside of the

theatre. The Center for Career Services helps us offer workshops in resume preparation, both theatrical and non-theatrical, as part of the curriculum.

Individual faculty members are also generous with their time for individual conversations. We encourage our Undergraduate Advisor to learn about career paths for theatre artists and the various internship opportunities which are available to our students.

MFA Programs: Student Learning Goals and Outcomes

Acting

The UW Professional Actor Training Program (PATP) has been a highly regarded three-year conservatory training program for more than forty years. The program leads to a Master of Fine Arts in Acting degree. The training is devoted to preparing actors for the professional world of theatre, film, television, and newer digital media. It includes work in a range of types and styles of performance, including non-realistic, realistic, classical, contemporary, and devised. The overall aim of the program is to provide students with the practical skills necessary to clearly and fully reveal their artistic ideas, skills that serve to challenge, shape and strengthen their own individual acting processes.

Our core curriculum is organized around six critical skill sets developed through course work and practical application: *Physical Acting, Voice in Performance, Acting: Craft & Practice, Devised Work, Practical Application* and *Entrepreneurship* (See Appendix E for a detailed course of study.)

Our fundamental learning goals are designed to assure that our students possess the ability to:

- Analyze a dramatic text and glean from it the information necessary to enliven a performance;
- Combine the practical skills of physical, vocal, and emotional command with imagination and a strong sense of space in order to make performances which live in three dimensions;
- Deliver strong performances in a range of mediums from stage to film to television and new media;
- Work collaboratively in service of the work at hand;
- Effectively and efficiently navigate the casting, rehearsal, tech and performance processes;
- Create a new work either by self-generation, collaboration or adaptation;
- Undertake self-production and marketing/promotion;
- Develop strategies for managing their careers.

All of the students take the same core classes over a three-year period. The course work is selected to set up a sequence of experiences that can be extrapolated and filled in by the actor, and to provide a set of skills that are practical in the professional world. While clearly it is impossible to teach everything that an actor needs to know, it is possible to teach a few pertinent skills in some depth and in the process lead the actor to a sense of capability and understanding of how to learn something. The program strives to produce creative leaders - skilled, rigorous, entrepreneurial, who are making work which is personally rewarding and which artfully engages both their peers and their audiences. We hope our actors leave with the ability to see themselves as capable of learning something new quickly, and having a workable personal procedure for doing it.

Directing

The Professional Director Training Program (PDTP) is a three-year conservatory program which encourages directors to develop and refine their own artistic voices. It provides them with the practical

skills necessary to reveal, clearly and fully, the potential of any given Story/Event, and the leadership skills to attract and inspire collaborators. The PDTP prepares graduates for careers in directing not only by consistently exposing them to current industry practice and conditions but also by nurturing innovation and entrepreneurship. At its best, our program encourages students to create quality work that broadens the scope of the field. It also connects directors to artists and institutions that can facilitate their artistic and professional career development.

By the time they finish their degree, we expect students to be able to:

- Read a play effectively – glean from it the information necessary to enliven a production;
- Articulate the central idea/question/action in a way that inspires the other artists in the process;
- Facilitate the work of others in service of the central idea – operating collaboratively to maximize synergy;
- Create a new work either by self-generation, collaboration or adaptation;
- Undertake self-production or promotion;
- Effectively and efficiently manage the casting, design, rehearsal and tech processes;
- Combine a strong visual aesthetic with the practical skills needed to make the production live in three dimensions;
- Develop strategies for managing their careers.

We accept two students every other year. This allows us to maximize our resources to focus significant attention on the second year, when only two students are in residence. We have structured the program to optimize contact with the entire performance and design faculties. (See Appendix E for a detailed course of study.)

Design

Our program prides itself on close, student-specific mentoring. The head of each specialization works carefully to tailor class projects in Design Studio and other classes to challenge individual students to develop areas of weaknesses, introduce them to new genres, or advance to more sophisticated levels in their areas of strength. We aim to develop the student's unique aesthetic voice within a structure of rigor and discipline.

Scenic and Costume Design students enroll in Drama 510 (Design Studio) for eight quarters. Lighting Design students enroll in the same course for five quarters and participate in the critique and discussion in class for an additional three quarters. At the end of their eight-quarter tenure, scenic and costume students will have designed approximately twenty theoretical scenic and/or costume designs. Many of these projects will include lighting and staging ideas manifest as storyboards and/or model photos. A few will include generated scenarios created by the design students in response to a non-textual source, such as a musical composition. While Design Studio is the core course in which students develop competence in two- and three-dimensional design, many other courses and experiences contribute to such development. Student realized production work is as significant as Design Studio. Each student designer will design between three and six realized productions. For all three disciplines, the craft of designing is mentored by faculty with individual meetings

The twenty theoretical designs that students will encounter in the three years of Design Studio are selected to introduce students to a wide range of styles, periods, venues, and types of performance. Every student will encounter at least one Elizabethan drama, one musical, and one opera. Each project is discussed and critiqued in class, and each student participates in the critique of every other student's designs.

In at least two projects students work in groups where collaboration and communication is emphasized. The MFA directing students also take three quarters of Design Studio. This allows design students to better understand how directors work and the directing process and conversely provides directing students more insight into the design process. Text analysis and solid dramaturgy are particularly stressed in each quarter of Design Studio and in the lighting design courses.

We take great pride in the physical environment of our Design Studio space as well as our pedagogical structures that optimize artistic, intellectual, and collaborative interactions among students.

A student making satisfactory progress in the program is expected to be making progress in most of the following areas in each quarter of their residency. We believe that these are the most relevant criteria in determining a student's potential for a successful career designing for the performing arts.

1. Dramaturgical Skills ('text' can refer to dramatic, musical and/or physical text)
 - The ability to read and understand dramatic texts in a variety of genres including classical, contemporary, and avant-garde texts from a wide variety of cultures for a variety of audiences.
 - Understanding of differences in language styles including, for example, linear storytelling, verse, and abstract language, as well as the potential impact of these styles in visual design.
 - Understanding of dramatic structure and the ability to articulate that understanding
 - Ability to clearly understand the complexity of individual characters and their relationships to one another in dramatic or other sources of text.
 - Ability to apply the above dramaturgical skills to visual designs in a way that improves the effectiveness of dramatic story telling.
2. Collaboration Skills
 - Ability to work effectively with other designers in the creation of a cohesive design.
 - Ability to serve and be supportive of a director's vision in the creation of a cohesive design.
 - Ability to work effectively with actors, dancers, singers, other performers, and technicians in the seamless integration of design with performers.
 - Awareness and sensitivity to the concerns and issues of all collaborators on a performance including directors, performers, technicians, and other designers.
 - Politeness.
 - Cultural awareness and respect for collaborators.
3. Presentation/Communication Skills
 - Ability to effectively communicate (verbally and visually) design and dramaturgical ideas in small group meetings such as design or concept meetings with producers, directors, choreographers, or other designers.
 - Ability to effectively communicate (verbally and visually) design, dramaturgical, and details about those designs as they might related to producers, actors, and technicians in large group meetings such as initial design presentations.
 - Ability to effectively communicate (verbally and visually) visual specifications in the context of technical, engineering, or budgetary concerns with producers, production and/or stage managers, shop managers and technicians, and other collaborators.
 - In culturally/racially-specific or gender-specific work: The ability to respond appropriately to the work's self-articulated point of view/sensitivity to cultural, racial or gender representation. This does not preclude the adaptation of a unique point of view about a

work, but does require an awareness and acknowledgement of current acceptable practices of representation.

4. Organizational Skills

- Ability to deliver designs and specifications according to a previously agreed upon time schedule (which may include the ability to effectively negotiate such a time schedule.)
- Ability to control designs and specifications to fit within specific budget guidelines.
- Developing a timely and effective work process that allows the above to happen without serious compromise to the artistic integrity and/or effectiveness of said designs.

5. Technical/Craft/Compositional Skills

- Ability to draw/paint/model/draft well enough to convey visual ideas that can be understood accurately by a wide variety of viewers (e.g., collaborating directors, technicians, actors, designers).
- In historically-specific work: the ability to accurately reflect historical details in costumes, props, scenery, materials, construction methods, available technology, social mores, etc.
- Familiarity with common construction methods and the continual accumulation of knowledge of materials.

(See Appendix E for a detailed course of study.)

MFA Student Evaluation and Assessment Policies and Procedures

MFA students are evaluated at the end of every quarter by all area faculty members. In Performance (Acting and Directing), students meet with the faculty either as a whole or individually. Group evaluations allow for the entire faculty to be aware of the status and progress of an individual student. All of these conversations are documented, and copies given to the students and placed in their academic files. Acting and Directing students receive numerical grades.

In Design, students receive numeric grades at the end of each quarter in 'skills' courses such as drafting, digital rendering, patterning, etc. Most of the studio courses, such as Design Studio, Lighting, and Production Designs, are graded on a credit/no credit basis. Because the core Design courses are credit/no-credit courses, the core design faculty members collectively meet students individually at the end of each quarter to share a verbal evaluation and to discuss the student's progress for the quarter. The discussion is recorded in note form and later a record of the conversation is given to the student and placed in their academic file. Students must maintain a 3.0 grade point average and make 'satisfactory progress' each quarter, as determined by the faculty

Faculty mentors for Directing and Design typically attend design meetings and one or more technical rehearsals for each production where critique and mentoring continue. They also regularly have one-on-one meetings with students.

PhD Program: Student Learning Goals and Outcomes

Part of the success of the doctoral program is contingent upon excellent recruiting and rigorous testing. Ideally, we look for applicants with a solid MA or MFA, maturity, a background as practitioners, and the ambition to enter the academy as a career trajectory. We have found the best scholars of performance are those with practitioner backgrounds, but not necessarily practitioners. These students are guided by

a faculty who are engaged at the highest levels of the profession, in conferences, associations, learned bodies, publications and visibility in the field, nationally and internationally.

We believe that the students should have access and the ability to pursue their unique fields of interests, but not at the exclusion of their general studies that allows them to compete in the market. We also believe that the doctoral program is a specialized program, as are MFA programs, and to confuse the skillsets taught in each is to diminish both. See Appendix F for PhD seminars.

Student Learning

Each student is required to maintain a successful trajectory toward completion of the degree. Regular consultations on progress, first-year exams, second-year reviews, and two third-year exams all function as scaffolding to support that progress.

The first-year examination is regularly conducted at the close of the student's first year. It is comprised of a series of take-home questions that reflect back on content and tools over the range of first-year seminars. The written component is followed by an oral examination, on the strength of which the student is advanced or failed.

The second-year review is an informal conversation about progress, gaps identified, language or languages, and an exploratory discussion about possible dissertation interests.

The third-year exam is conducted over two occasions in the spring quarter of the third year. Collectively, the two parts constitute the qualifying exam. The first half – at the start of the spring quarter – consists of a series of large-scope questions that prepare the student for the dissertation field. These questions are followed by an oral examination that seeks to determine the scope of the proposed project, then follows a reading quarter for the survey of literature. At the conclusion of the quarter, a second exam is conducted, this time with the dissertation committee assembled. At the core of this conversation is the prospectus and bibliography of the dissertation. Once the committee deems the work of sufficient scope, the project is allowed to move forward, and the student advances to candidacy.

Graduate Teaching

We believe that the training of teachers should be undertaken with the same commitment as the training of scholars as both are necessary for future success in the academy.

Each PhD student is recruited with the promise of Teaching Assistantships covering four years of support. All Teaching Assistantships are equal in size, no half or quarter appointments. They teach a variety of courses, beginning as section instructors in the large Introduction to Theatre class (Drama 101), then as lecturer in that class, and finally as instructor of record for the Play Analysis course (Drama 201), the Drama Online Course (an Introduction to Critical Theory, Drama 103), and occasionally a theatre history topics course.

There are two levels of mentorship for the graduate teachers. The first is the formal level of supervision: each of the PhD faculty supervises two or three of the PhD student/teachers. Every quarter this includes class visits and one-on-one conferences dedicated to teaching effectiveness. Additionally, each PhD student is partnered with a teaching mentor from the larger faculty pool of the School of Drama, and these have proved to be very effective relationships for short- and long-term teacher training. Additionally, we hold teacher training lunch seminars (Brown Bags) for addressing particular issues in the classroom.

Professionalization

The PhD area holds quarterly, informal Brown Bag seminars on a wide range of professionalization issues. These have included: building the CV; writing the abstract; the Job process; the Interview process; and publication and tenure, all designed to illuminate the transition from graduate student to hired faculty. We will, in a similar venue, offer a rehearsal of each paper that is destined to a conference, and, hence, the UW presence at national conferences tends to be rather more polished than most. Similar care is taken mentoring students as they prepare articles for publication.

We also encourage the PhD students to remain active in the School of Drama. A graduate student from the PhD area was recently included in the search committee for the new Executive Director of the School. They contribute to the publicity and marketing of the school and often lead post show Q&A sessions with theatre audiences.

Instructional Effectiveness

Several years ago the School made the decision to evaluate every course, every quarter. The Executive Director reads every evaluation every quarter. This allows us to constantly monitor the quality of our TA's, part-time instructors, and faculty. The faculty for Drama 251 (Introduction to Acting) actively teaches the PATP TAs how to teach via a weekly seminar (Drama 551) and class observations. The PhD faculty also observe TAs in action every quarter and meet with them to help develop teaching skills. Also, as noted, several of the non-PhD faculty members volunteer to serve as ongoing teaching mentors for the PhD students. Our PhD students teach every quarter for four years.. Historically, almost all of our TAs earn high student evaluation scores.

The School of Drama prides itself on high-quality teaching and expects all teaching evaluations to be 4.0 and above. Although we do not always achieve that goal, that is the established bar and both faculty and TAs are mentored and/or introduced to the Center for Teaching and Learning (CTL) if they have evaluations below 4.00. We also conduct annual faculty peer teaching evaluations and make use of the resources at CTL as needed.

The team-taught core class for the MFA Design Program (Design Studio, Drama 510) has seen teaching evaluation scores below 4.0 for all participating faculty for at least three years. The Executive Director, who is one of those who has earned low teaching evaluations, has found the faculty willing to have conversations about possible modifications. Those conversations have contributed to the discussion about re-structuring the design curriculum referred to earlier. However, no changes to the course or teaching methodology have yet occurred.

Teaching and Mentoring Outside the Classroom

Overall, the Drama faculty has a history of extreme generosity of time and energy throughout all programs. For many years we had chronic over loads as the faculty strove to provide rich experiences for the students. Fortunately, we have been able to address the overload tendency in recent years by designing programs that fit the available teaching resources and save the faculty from themselves.

Students in the School of Drama enjoy a high level of access to faculty through direct mentorship, office hours and advising. We also provide our undergraduate students access to enhanced learning opportunities through workshops, access to guest artists, independent study and participation in graduate level projects. Undergraduate students regularly perform alongside graduate students in

School of Drama productions and participate in all aspects of production and design. Each academic year, the School of Drama provides one fully mounted production in our season cast exclusively with undergraduate students and directed by either a guest or faculty director.

The majority of the School of Drama faculty regularly teach independent studies with undergraduate students. On several occasions, Professor Curtis-Newton has been able to turn a professional directing job into a seminar for undergraduate directing students by inviting them to attend rehearsals and holding a weekly seminar to discuss what they see. Faculty frequently direct for our School of Drama subscription season. In that situation, the entire company (cast crew, designers, etc.) are actively participating in faculty research and being taught how to work in a professional manner. Occasionally, faculty volunteer to teach an overload in order to provide a particular experience. For example, Professor Johnson has led quarter-long weekly play reading/discussion groups for both BA students and PATP several times. Judy Shahn and Cathy Madden regularly attend evening rehearsals of productions involving BA and PATP students to coach the actors and are a valuable resource to student directors as well. Design faculty regularly mentor designers individually as the students develop designs for a production and attend technical rehearsals.

Recruiting

Historically, the School has done very little to recruit **undergraduate students**. We have started to take a few steps to change that. In the hiring process for our new Undergraduate Advisor, George K. Morel, one criterion was someone who could be a good recruiter. We have taken modest steps to reach out to area high schools both for the Drama BA and the new Musical Theatre Program. Also, we will try to participate in area/state high school theatre festivals. Hopefully, the College can help all of the Arts at the UW with some recruiting efforts as all of the academic arts have seen enrollments drop since 2009.

For the **MFA programs**, our principle recruiting effort for Acting and Design is through the URTA National Unified Auditions and Interviews. Faculty from the PATP attends these auditions in NY and Chicago every year, as well as conducting private auditions in those cities and Seattle. The PATP will see 600-700 auditions each year. Currently, they accept a class of six. Design faculty attend URTA design interviews in Chicago, where they see approximately 200 Design candidates. Candidates are also interviewed on campus.

We have done limited national advertising, much less than any of our competitors, due to budget challenges. We have averaged \$5,500 per year in national advertising for the graduate programs. Many of our competitors spend over \$50,000. Recently, we have become more active with social media and other web advertising for recruiting, and we have focused on our website as our principle recruiting tool.

Over the years, we have learned that the best way to recruit acting students of color is to send a faculty member of color out to recruit. For several years we also sent letters to historically black colleges. Our current Head of Performance is an African American woman, which is extremely helpful in recruiting actors and directors of color.

For the **PhD Program**, the best recruiting effort is produced by all of the current students and faculty who regularly present at national and regional conferences, as well as their frequent publication activity. Professor Odai Johnson hosts a dinner at the annual American Society for Theatre Research (ASTR) conference to help build networks for the students, stay connected to alumni, and meet faculty from other programs. We do not have large numbers of applicants to our PhD; however, we have sufficient self-selected, quality applicants, who want a traditional doctoral program, to fill each class of two

students. We also attract international students. The PhD Program would prefer to have three students in each class. If we had additional ASEs available (TAs), the School could offer classes or sections for them to teach, which would consistently fill based on our deny rates with non-majors.

Recent Graduate Admission History

For many years the PATP accepted a class of 10 every year: 5 men and 5 women. The Design area admitted two scenic, two costume, and two lighting designers every year, so we had 30 actors and 18 designers in residence at a time. We admit two directing students every other year.

The financial crisis of 2008-2009 reduced the number of graduate students we could support due to decreases in our scholarship endowments and number of ASE quarters available. This forced us to reduce the size of the PATP classes from ten to eight students AND reduce the number of classes in residence from three to two for a total of 16 actors. We put both Acting and Design on a two-year on and one-year off recruiting cycle. Although this made solid economic sense vis a vis the scholarship and ASE packages we could offer, on campus we all felt the reduction in energy, synergy, and critical mass, and off campus some people thought we had closed our doors!

Therefore Acting returned to recruiting every year in 2013-2014, with the goal of having six students per year with 18 total acting students. Design will do the same in 2014-2015, with a goal of six students per year and 18 total students. We strongly believe these numbers are important to program quality. We also know it is difficult to compete for the best students with aid packages which only cover approximately half the three year cost.

Career Entry

BA Program

In our BA Program, we teach Drama 401 (Major's Seminar) each year to help prepare our students for life after graduation. This seminar offers panels on graduate schools and internship opportunities and brings in professional and alumni to talk with the students about career options both inside and outside of the theatre. The Center for Career Services helps us offer workshops in resume preparation, both theatrical and non-theatrical, as part of the curriculum.

Individual faculty members are also generous with their time for individual conversations. We encourage our Academic Advisor to learn about career paths for theatre artists and the various internship opportunities which are available to our students. Internships are strongly encouraged.

PhD Program

As described earlier, the PhD faculty are active networkers at national and regional conferences. The faculty works with each student to ensure that he/she writes and submits papers worthy of selection for these conferences, as well as for publication. We expect each of our students to have presented at least once and have one published paper before they graduate. Most of them have more than that. The faculty also ensures that our doctoral candidates are introduced to the strong UW PhD alumni network as well as leaders in the field. Over all, they are very successful, and we have an outstanding placement record.

MFA Programs

Each of the three MFA programs requires different activities to transition into the profession.

Third-year **MFA in Acting** students perform their Showcase in Seattle, New York, and Los Angeles. This is the standard in the field as the way to introduce actors to the profession. Showcase is a tightly choreographed audition featuring short monologues and scenes that show the actors to best advantage. Principal Lecturer Cathy Madden is the long-time mentor for the showcase process, and starting in their third year she meets with the class on a weekly basis to make sure they're on track with all the tasks they need to complete before Showcase occurs. Her service in this area is invaluable as she is constantly in touch with the students to answer questions and deal with concerns. Her institutional memory is also of great value, and she arranges to meet with as many alumni as possible in both New York and Los Angeles. The showcase itself is directed/staged by a faculty member. In recent years this has been Professor Valerie Curtis-Newton.

The first of the three Showcases is in Seattle. Family, friends, supporters, and industry professionals are invited to watch the performance and become better acquainted with the School. The second performance is in Los Angeles and is a joint effort with the Juilliard School. The final performance is in New York. In the past we have worked with a consortium of schools but for the past two years have done a solo Showcase. This year we are returning to a consortium format and will be working with the University of Tennessee and the University of Connecticut.

Each PATP class is responsible for raising a portion of the costs (\$5,000) with the idea of promoting an entrepreneurial experience for them. The School and the SODA Board worked diligently to create an endowment to support the Showcase costs, which can be considerable. We have also had good success with our Invest in an Actor annual fundraising effort. This matches actors with donors, helping to create a bond between the two. We also have endowments which specifically support the Showcase and Career Entry activity. These combined efforts offset the costs of \$50,000 - \$60,000 of the Showcase experience, thereby allowing the students to focus more on their studies.

The School has taken over the majority of the administrative tasks associated with these three events. We bring in a professional photographer for headshots, we create and manage the invitations and RSVPs, we create the collateral items (such as folders and informational sheets), we create a web site for each class (See <http://drama.uw.edu/showcase/> for the latest version.), and Professor Tsao works with them to create professional reels. The School also arranges the hospitality in both Seattle and New York. The students work with Juilliard students in LA for the hospitality arrangements. The Showcase Handbook is located on the web at <http://drama.uw.edu/showcase/guide>.

Each year the PATP students contact summer theatres and Shakespeare Festivals to invite representatives to campus to audition actors. In 2012-2013, we hosted Shakespeare Santa Cruz, PCPA, Oregon Shakespeare Festival, Island Stage, and the Hanger Theatre. Ken Washington from the Guthrie Experience has come annually for many years to audition our students for their summer program. It is rare not to have one of our students selected for this prestigious program.

All **Design MFA** students are required to do a quarter-long, off-campus internship with an active professional designer or in a professional environment they have not worked in before. The internship contributes to their personal and professional development and transition to the profession. The internship is completed prior to their thesis quarter. Third-year MFA in Design students participate in the National Portfolio Review in New York (since its inception), and Professor Gates serves on the steering committee. They also have an option to attend Design Showcase West in LA (hosted at UCLA) or the Gilbert Helmsley weekend for Lighting Designers, hosted by Lincoln Center in New York City, as appropriate. Often students are able to assist faculty or other Seattle professional designers with their professional work and add to their professional network that way.

NDPR: <http://myemail.constantcontact.com/Save-the-Date--National-Design-Portfolio-Review-2014-.html?soid=1103747366036&aid=FbmmlJ4tzPY> and
<http://events.r20.constantcontact.com/register/event?oeidk=a07e7b80aed2296b1c6&llr=uepqh5dab>

Design Showcase West: <http://www.tft.ucla.edu/programs/festivals-workshops/design-showcase-west/>

Helmsley Lighting: <http://www.hemsleylightingprograms.com/index.php/programs/portfolio-review/>

Directing MFA Students have a series of opportunities to develop their professional network.

We are very interested in connecting our students to the professional world whenever possible. In 2009, we launched the Producing Directors Fund (PDF), which provides funding to ensure that our students will be consistently exposed to current industry practice and conditions and connected to artists and institutions that can facilitate their artistic and professional career development.

PDF is a proactive program of mentoring, networking, and other assistance in launching a professional career. This program is structured to capitalize on the UW School of Drama's relationships with theatres, both local and national, to provide opportunities for student networking on several levels. First, the School has entered into partnerships with Seattle's resident theatres that allow for observerships and assistantships. Second, two award-winning U.S. theatre festivals have been cultivated as important training opportunities and the students visit The Oregon Shakespeare Festival (Ashland, OR) and The Humana Festival of New American Plays (Louisville, KY). Third, the program provides additional support for the new works festival as well as workshop and graduate thesis productions. And finally, our goal is to bring outstanding theatre professionals to campus to attend and critique the director's thesis productions.

Section III: Scholarly Impact of Faculty

Our faculty research is broadly divided into two groups: traditional scholarship and creative work. Research highlights for all of the faculty are in Appendix C.

Traditional Scholarship

Our scholars are active, highly visible, and respected in the profession. Professors Emeriti Barry Witham and Sarah Bryant-Bertail (retired '07 and '11 respectively) brought distinction and visibility to the program, and Professor Johnson as Head of the PhD Program has continued that tradition.

Professor Odai Johnson holds a Floyd Jones Endowed Professorship in the Arts, presents papers at least twice a year at national conferences, and publishes widely and frequently on a range of periods in theatre and performance history. His work on the classical past (*Ruins: Classical Theatre and the Archeology of Memory*, University of Michigan, at press), Medieval theatre ("Rome on the Street" in *Theatre Survey*, January 2014), *the Georgian Theatre and American Theatre of the 18th Century* (Oxford Handbooks) is characterized by rigorous research and unique, revealing questioning which brings fresh perspectives to the past. Odai is also a widely sought speaker.

Associate Professor Scott Magelssen brings a high degree of service and visibility through his work as President of the Mid America Society for Theatre Research. He also serves on the committee on conferences for ASTR, is a member of the Research and Publications committee for ATHE, and maintains memberships in ATDS and IMTAL (International Museum Theatre Alliance). He became the Editor of the Theatre in America Series, Southern Illinois University Press, in 2013.

Professor Magelssen's scholarship covers a broad range of areas in theatre and performance, particularly popular performance forms (ritual, spectacle, and pageantry), heritage/public memory and performance, site-specific performance, and museum theatre. His most recent work due out in June 2014, *Simming: Participatory Performance and the Making of Meaning*, treats the ways tourism, businesses, and the military use live simulation and performance to create and reinforce meaning for participants and takes scholarship into new areas.

Assistant Professor Stefka Mihaylova, trained at Northwestern University, is early in her career and an active member of IFTR (International Federation of Theatre Research), ASTR, and MATC (Mid-American Theatre Research). Her courses and research areas include the Avant Garde, contemporary performance, theories of race and gender, technology, and the body.

Professor Mihaylova is currently untenured and the recipient of two grants that allow release time from teaching to concentrate on developing her publication record. Starting in the fall of 2014 she will participate in the year-long Society of Scholars through the UW Simpson Center for the Humanities. She is pursuing several publication projects, a solo-authored book, and editing a second with Tracy Davis of Northwestern.

Additionally, we have enjoyed the presence of **Dr. Tom Postlewait**, Professor Emeritus from Ohio State University, who taught for several years for us after his retirement. Professor Postlewait taught both graduate seminars and Oxford style tutorials in writing, editing, and article development. Although no longer compensated (budget cuts again), he remains active directing dissertations, and his association with the UW further burnishes our scholarly profile.

Creative Work

The creative work of the faculty who are practitioners as opposed to scholars ranges from Master teaching of the Alexander Technique internationally (**Principal Lecturer Cathy Madden**) to designing museum/lighting installations (**Professor Geoff Korf** at the Huntington Library). Please see the condensed biographies in Appendix C for details about their professional activities.

It is fair to say that the majority of our faculty work within the region and those with major national profiles, such as **Professor Jon Jory** (retired 2009) and **Professor Thomas Lynch** find their teaching responsibilities limit their ability to engage in work out of region. Our faculty is small and teaching obligations must be balanced with research activity. Fortunately, the performance activity in our region is of exceptional quality and includes international venues such as Seattle Opera. Distinguished Teaching Award recipient and Jones Endowed Professor **Professor Valerie Curtis-Newton** has achieved distinction as a director in regional theatre venues. **Assistant Professor Jeffrey Fracé's** work explores unique and new approaches to performance and is often performed around the country in "fringe" venues.

Senior Lecturer Judith Shahn's work in new methodologies in teaching dialects has attracted national attention, and she is widely sought after to coach in professional venues (Seattle Opera, Seattle Rep, Oregon Shakespeare Festival, etc.). **Professor Mark Jenkins** is recognized nationally as a Master Acting Teacher, specializing in the Stanislavski System. These are a few of the highlights.

Faculty Diversity

Over the years, the School has tried many approaches to recruiting a diverse faculty. We have been reasonably successful with diversity of gender and sexual orientation; however, we have lost several female candidates over the past few years due to non-competitive salaries. A greater challenge is the ethnic diversity of the faculty, staff, and student body. The field, particularly outside of the performance/acting specialization, is not deep with people of color. When we have openings, we rely on contacts within the profession, national advertising, and advertising with professional organization websites and newsletters. Some of the faculty are not as concerned as others about the current degree of diversity. It is always possible to do more.

We have achieved good diversity in our graduate programs, particularly in the PATP, for the past two decades. The GOP (Graduate Opportunity Program) and Go-Map (Graduate Opportunities and Minority Achievement Program) programs from the Graduate School have been invaluable in allowing us to successfully recruit students of color.

Junior Faculty

Over the years, the junior faculty has been mentored well by members of the senior faculty. However, it principally falls to the Executive Director to ensure it is consistent. Professor Gates has made a point to use gift funds to help support junior faculty, which, in partnership with the College, has combined to provide reasonable travel and research support for our junior faculty. The staff is familiar with the renewal, promotion, and tenure processes and is able to help faculty assemble their materials as requested. Also, the College has been responsive with providing assistance to faculty for their research.

Impact of Changes, New Technologies, Trends, etc.

The theatrical landscape in America is rapidly changing. New missions, structures and institutional identities both locally and nationally require that professional and academic theatre study remain in a position of leadership for the evolving art form. New technology, media, and audience behaviors and attitudes suggest that dramatic story telling now has a role to play on not only stage and film and television, but also in advertising, new media, journalism, console game platforms, internet and social media application.

It has been observed by several Deans that the Arts are more like the Sciences than like their cousins the Humanities and Social Sciences. The Arts use a great deal of equipment, specialized spaces, and support staff. The School of Drama has excellent spaces in our Hutchinson Hall home: theatres, acting studios, design studio, costume shop, library, and storage. These spaces regularly generate envy from visitors, and the Light Lab has been called the best in the country!

The shortcomings of the Hutchinson facilities have more to do with a heating system original to the 1926 building, failure to meet current ADA Code (no elevator service), single pane windows, and poor air circulation in the acting studios, all of which would have been addressed with a long-planned renovation for 2013-15. This plan (Restore the Core) was canceled in 2009, and there is no hope for revival on the horizon. It is impossible to know when these issues may be addressed. Hutchinson Hall also lacks a centralized common area found in many new buildings where faculty, staff, and students from all programs can gather informally.

The Drama Scene Shop is a substandard, inadequate facility and housed in a former auto body shop at 3941 University Way NE. This was termed a temporary move in 1970 when the Scene Shop was moved out of a Quonset hut on the main campus. It is impossible to know when this space might be addressed.

Equipment is a significant challenge. As with many fields, 21st century technologies are evolving faster than we can keep up with them. The School needs to keep pace in the areas of audio, video, and theatrical lighting. Certain specialized computer equipment (plotters, color printers, software licenses, etc.) are also necessary. There is no "equipment budget" for anything at the UW beyond basic faculty desktop work stations. Our partial salvation has been the Student Technology Fee (STF) program. Thanks to the efforts of staff and lighting designer Geoff Korf, we have done a reasonable job of keeping pace with audio, video, and lighting equipment needs via successful STF grant applications. However, we need to rely on our gift funds to supply this equipment with lamps (light bulbs which can cost up to \$1,000), cables, and software as STF do not fund the items needed to actually operate or maintain the purchased equipment. The Jones Playhouse Gift Funds keep that theatre space well equipped. Three years ago funds raised to equip the new Design wing took care of those needs; however, it is now time to replace some of that equipment. Again, gift funds are the only answer we have identified.

The changing nature of our field is discussed throughout this document. One major movement is the incorporation of media into productions of existing scripts. Associate Professor Andrew Tsao is particularly interested in this approach and is uniquely equipped to pursue it due to his extensive experience in directing for film and television. This kind of work is characterized with a need for a range of technologies (cameras, editing suites, projectors, amplifiers, sound and video control consoles, etc.) and the personnel to operate and maintain this equipment. Our current equipment and staffing are not adequate to allow full exploration/development of this type of work. Another challenge is the amount of time involved to weave all of these components into a performance.

A second major movement or trend is that of generating or devising original work. Professors Korf and Fracé are particularly interested in this work, which may or may not include all of the technology discussed in the preceding paragraph. Typically, a group of artists working either as a true ensemble or under the general leadership of one leader [director] explore something – a topic, emotion, event, etc. – in words and movement to create an original ‘script’ or “road map” for a performance. Generative work also takes a good deal of time which is difficult to incorporate into traditional quarters and class schedules.

A possible solution would be a funded summer intensive to allow work to happen outside of the traditional academic schedule.

Distinguishing Characteristics

The instructions/questions for this section ask about what distinguishes us from departments at peer institutions. At this writing it is not 100% clear what the answers are. As discussed, the School of Drama is in the midst of a significant evolution from a traditional theatre training program into one which incorporates entrepreneurship and leadership as important skills for our students to develop. Additionally, we hope to endow our students with experience in creating and producing their own work.

We have been distinguished by the number of theatre spaces available to our students to work in; The Glenn Hughes Penthouse is a historic theatre in the round or arena, the Floyd and Delores Jones Playhouse is a thrust and Meany Studio Theatre is a flexible end stage. Recently Drama’s access to the Studio has been reduced and School of Music’s access increased which does impact the PDTP.

The distinctive culture and location of Seattle are assets for a theatre program.

Campus Collaborators

Our primary academic collaborators are the School of Music and the Dance Program, although over the years we have had one-time collaborations with Spanish, Classics, and DXArts.

The Center for Performance Studies:

The Center is a loose association of affiliate faculty. Conceived broadly as a graduate commons, CPS functions to assemble common interests in performance culture from across the campus. A full catalog of the courses offered through the CPS is available via the web site. The Center hosts guests, visiting scholars, and, where funding allows, runs programs, like a recent quarter-long program titled “Representing the Middle East,” featuring play readings, a guest playwright (Joshua Sobel), and a keynote lecture by guest Marvin Carlson. CPS also hosts an annual public lecture series, currently organized and administered by the School of Drama, that brings together scholars from across the campus. <http://depts.washington.edu/uwcps/>

The Simpson Center for the Humanities

Our faculty and doctoral students are active participants of the Simpson Center and make full use of its programs and resources.

One of the largest and most comprehensive humanities centers in the United States, the Simpson Center for the Humanities is known internationally for its initiatives in public scholarship and the digital humanities. It serves a broad-based academic research mission, and its purpose is four-fold:

- to support cross disciplinary research and inquiry among UW faculty and graduate students
- to underwrite initiatives in the humanities at the leading edge of change
- to advance innovative and cross disciplinary study at the graduate level, and
- to foster public scholarship at the university, in the greater Seattle area, and nationally.

Music & Dance

For many years the School of Drama collaborated with the School of Music to produce two operas per year, typically on the mainstage of Meany Hall. This afforded our MFA designers one of the best opportunities in the country to design opera as part of their studies. Budget cuts have ended those productions for the foreseeable future. However, the new experimental program in Musical Theatre will begin to provide opportunities to design in the Musical Theatre repertoire beginning in Autumn 2014, most likely working in the Meany Studio Theatre. Eventually, we may produce musicals on the Meany Hall mainstage.

Our Costume and Lighting design MFA students regularly work with the Dance Program, particularly in designing costumes for the MFA Concert and lighting for the Majors Concert and the MFA Concert. These relationships are important assets for the School of Drama.

Musical Theatre

The College of Arts & Sciences initiated a pilot program in Musical Theatre as an Individualized Studies Program in the Fall of 2013 at the recommendation of Divisional Dean for the Arts Betsy Cooper. The curriculum is drawn from existing courses from the Dance Program, the School of Drama, and the School of Music. The Musical Theater curriculum is designed to be completed in two years and to cultivate and nurture the creative artistry of highly motivated students who wish to develop their combined talent as singers, actors, and dancers. Students who major in Musical Theater will experience a dynamic program of coursework, performance-based projects, faculty and student-directed productions, and special workshops with guest artists and instructors. Students will be expected to fully integrate their rigorous training as actors, dancers, and singers with the outstanding liberal arts education they receive at the University of Washington to become well-rounded and marketable musical theater artists.

The Musical Theatre program is generating a good deal of excitement and interest in area arts supporters as well as the major professional musical theatre organizations. Productions for this program will be funded by a fundraising effort which is underway and is on schedule for a successful completion.

CineMedia

The central idea behind UW CineMedia program is to enhance a liberal arts education with a focus on narrative media. It was created as a pilot program administered by the Individualized Studies Program in the Arts & Sciences Dean's office. Key areas of study are: cross-cultural storytelling traditions, dramatic narrative forms and theories, and the applied performing arts of acting, directing, and design. Additionally, cinematic film grammar, narrative editing, and screenwriting are key areas of study. Finally, technical proficiency in digital media capture and cinematography, editing, sound, and post production are applied skills the student would have upon completion.

The identity of UW CineMedia would be unique. Traditional Film Schools teach based on vocational curriculum, training students for entry level jobs in production. UW CineMedia seeks to educate across the liberal arts while at the same time developing the creative/critical thinking side of the student so that they are positioned to become creative leaders upon graduation. The applied components ensure that they have marketable, specific skills in current high demand film/video and emerging digital media

industries. The emphasis is to foster the next generation of narrative media artists who will define future forms of cinematic storytelling.

Associate Professor Andrew Tsao, Drama, is the Head of the Program and current resources include classes in the School of Drama, Department of English (Creative Writing), DXArts, Comparative Literature (Cinema Studies), and Communications. School of Drama equipment and studio space is utilized.

CineMedia learning goals are:

1. To understand the theory and practice of dramatic narrative and its application to cinematic forms including film, television, new media and media communications.
2. To develop creative, critical and practical methodologies in preparation for careers where narrative is used as a communicative tool.
3. To gain foundational proficiency in cinema and media production, technology and distribution.
4. To possess a knowledge of narrative film history, theory and criticism.
5. To practice entrepreneurial and collaborative skills through production projects and the undergraduate thesis film.

The focus of the CineMedia major is to educate the next generation of cinema and new media creative artists who have the technical skills to advance in production careers or pursue graduate study in film directing.

Cinemedia is expensive to operate, both in terms of teaching time and equipment, and is being phased out. The last students will graduate in 2015.

CCTP 2006 - 2010

The Campus Collaborative Theatre Project (CCTP) was a four-year project to create an original theatre production with and for six undergraduate communities at the University of Washington: the Robinson Center for Young Scholars, ROTC students, first-generation college attendees, student athletes, returning students (who have returned after ten or more years), and students who have chosen not to complete their undergraduate degree. This project aimed to create a sense of identity within these communities, and ultimately to build bridges between diverse UW communities by the creation and public performance of a theatrical production. CCTP participants and partners worked to contact students from these communities; 'story circles' were hosted in which participants shared stories of their personal experiences; an adaptation of Shakespeare's *Midsummer Night's Dream* was created (A U DUBBER'S NIGHTS DREAM). Directed by Professor Korf, students from the School of Drama and the other communities were recruited and the show was performed at the Jones Playhouse in the Spring of 2010. The CCTP was a joint undertaking of the School of Drama, the College of Arts and Sciences, the Office of Minority Affairs, the Provost's office for Student Life, and the Office for Undergraduate Academic Affairs. Drama faculty involved throughout the process were Geoff Korf, Valerie Curtis-Newton, Judy Shahn, Deb Trout, and Shanga Parker.

Student Accomplishments

- **For undergraduate and graduate students, describe significant awards, noteworthy presentations, or activities that have had an impact on the field while in the program.**

Undergraduate Drama students have several times won Mary Gates Leadership Awards and have used them to further their studies or their own work. Curran Foster used some of his \$4,000 award to put on a production of a play he wrote, *For the Earth is Hollow and I Have Touched the Sky*. Javonna Arriaga founded Boundless Arts Performance Collective as an RSO, and her organization brought performance-art opportunities to children in foster-care.

While MFA students are in the program they have little chance for outside work during the school year. MFA actors have organized auditions with summer theatre companies and are regularly cast in shows.

Doctoral students are actively encouraged and mentored to participate in national conferences and to submit articles to scholarly journals in the field. The School provides travel support to all doctoral students so that they may attend these conferences. Current doctoral students have won Fritz travel grants, FLAS scholarships, a Blakemore Freeman Fellowship for Advanced Asian Language Study, a Japan Foundation Doctoral Fellowship and, from non-UW sources, the Thomas Marshall Graduate Student Award from the American Society for Theatre Research.

- **Describe how program graduates have had an impact on the field either academically or professionally.**

Alumni from all areas have started theatres around the country. In Seattle, BA alumni have recently been part of establishing Arts on the Waterfront and the new production group The Horse in Motion. MFA alumni have recently established Washington Ensemble Theatre (Seattle), Azeotrope (Seattle), Flying Carpet Theatre Company (New York), Pull Together Productions (New York), and other graduates are head of major theatres (Tim Bond - Syracuse Stage, Lydia Fort - Executive Artistic Director of Mo'olelo Performing Arts Company in San Diego). MFA alumni are part of nearly every production on the stages of the Seattle Rep, Intiman, and ACT and they work in television, film, and theatres throughout the country. Linda Emond (MFA in Acting) has been nominated several times for Tony Awards, and Ron Simons (MFA in Acting) recently won a Tony when his production company produced *PORGY AND BESS*. Locally, alumni have won many Gregory Awards and Seattle Times Footlight Awards, and several have won The Stranger's Genius Award (Marya Kaminski, Lynn Shelton, and Jennifer Zeyl).

Ph.D. alums are teaching in university positions around the world, including at University of Pittsburgh, University of Illinois, University of North Carolina, University of Nevada, Arizona State, University of Oregon, Emerson College, University of Exeter (UK). Many are listed at:
http://drama.uw.edu/people/alumni_web.shtml#phd

At the 2013 annual conference of the American Society for Theatre Research (ASTR), UW Drama faculty, emeritus faculty, graduate students, and alumni all made a strong presence in this prestigious event. Current student Jyana Browne won the Thomas Marshall travel award, while recent UW graduate Gibson Cima (PhD '12) won the Targeted Research Fellowship. Two other recent graduates, Lisa Jackson-Schebetta (PhD '10) and Jeanmarie Higgins (PhD '11), jointly won the Collaborative Research Award. Among the other points of visibility Associate Professor Scott Magelssen served as conference program co-chair; Professor Emeritus Barry Witham delivered a moving memorial for distinguished scholar and former UW professor Herb Blau; Gibson Cima (PhD '11) and Professor Odai Johnson delivered plenary papers; and two current graduate students, Bahar Karlidag and Chris Goodson, delivered papers in the working sessions.

At the Mid-America Theatre Conference (MATC) in March 2014, alumni and current students were again active participants: Lisa Jackson-Schebetta (PhD '10) was a Theatre History Symposium co-chair; Tamara Underiner (PhD '97) served as theatre history respondent and is Associate Dean for Research at the

Herberg Institute for Design and the Arts at Arizona State University; Mimi Kammer (PhD '11), Christopher Goodson (current), Karin Waidley (PhD '03) Kristin Seifert (current), Scott Venters (current) Michelle Granshaw (PhD '12), Lezlie Cross (PhD '13), Sarah Marsh (current), Susan Finque (current), Elizabeth Coen (current) were all symposium participants.

Section IV: Future Directions

The nature of our field is rapidly changing. Once we could state with conviction that an essential characteristic of theatre is people witnessing a live performance in shared time and space. In the past several decades this fundamental assumption has been challenged and changed. Increasingly, audio and video [film] are included in a “theatrical” event, including performance transmitted from remote locations. In addition to conventional theatre spaces, performances occur in taxi cabs, elevators, hotel rooms, and on-line. Scholars study performances as varied as historical reenactments and military training environments.

The School of Drama is evolving from a very traditional place of study to one which is attempting to prepare theatre artists for the 21st century. We have begun this evolution and there is no way to see clearly exactly where it is going. There is no true common vision amongst all of the faculty, although there are many shared values and goals as well as collegial respect.

Currently, there are differing beliefs about the meaning of collaboration within the MFA Programs. Directors are encouraged to be artistic leaders who work collaboratively with designers and performers but ultimately act as CEO’s of a production. Designers are encouraged to develop their unique voices as artists, and occasionally these differing outlooks do not work in harmony.

Where is the Unit Headed?

Into the 21st century; that much is clear. We have made a commitment to bring innovative guests to campus to work with our students via a program we call the Innovation Fund (IF). Deb Trout is Chair of the IF committee with Jeffrey Fracé and Stefka Mihaylova as members. Puppeteer Lynn Jeffries did a week-long residency with MFA students in June 2013. Whit McLaughlin and the New Paradise Theatre Lab are in the process of making work with MFA students to be presented on campus as part of our subscription season in October 2014. We anticipate Katie Pearl (BA ’95) and Lisa D’Amour will make work with us for presentation in the 2015-16 season. Both Whit Maclaughlin and Pearl/D’amour specialize in creating original work.

We also will bring innovative scholars to speak via the Center for Performance Studies and hopefully provide the nexus to inspire other units to join us in this effort.

Executive Director Gates retires July 31st after twenty years in the Chair. A national search identified new leadership who the faculty believes is equipped to offer/provide a new vision of theatre training in the 21st century and equipped with the fundraising skills necessary to acquire the resources to enable this. Definitely the mandate is for change. It will take two or three years for the new Executive Director’s impact to truly be known and implemented. We know some of the new resources accompanying Mr. London* include teaching resources in playwriting (BA) and working with new material (MFA), which are areas we have long wished to include in our curricula. Some additional programmatic resources also are coming into the School in the Fall of 2014 via the Jones Endowed Chair for the Executive Director.

**Todd London’s appointment as the incoming Executive Director is not public until the tenure process has been completed and the appointment is confirmed by the Provost.
ETA mid – late April.*

What opportunities do we wish to pursue and what goals do we wish to reach? How will we reach these goals?

The school has interest in continuing to bring a range of artists to campus to work with our students. Anything longer than a workshop of a few hours creates challenges and stress upon existing curriculum by taking students out of class. As we go forward, the faculty will need to explore the ramifications of the time needed to make new work either with guests or with faculty.

It also is important to bring more traditional guests (directors/actors/designers) for residencies which involve five to six weeks of time and travel expenses. We have not had funding for an out-of-town guest since 2009. Seattle-based directors for the MFA Programs and teaching guest faculty to expand the offerings for the BA's make important contributions.

We would like to increase our connections with Seattle's professional theatres and thereby provide experiences for our students to work in a professional venue. Many of our peers offer these experiences, which prospective students find very compelling. Professor Valerie Curtis-Newton has been working with ACT Theatre on plans for our students to perform in the fall of ACT's 2015 season. 2015-16 is the 75th Anniversary of the School of Drama and is also the 50th Anniversary of the founding of ACT Theatre by School of Drama former Executive Director Gregory Falls. Conversations about coordinated or cooperative activities between the two organizations have begun.

Digital media is used widely across our world in art and commerce and will only increase with time. The school of Drama wishes to include more work with digital media across our curriculum and programs. The pilot program in Cine Media administered by the College of Arts & Sciences was a valuable exploration; unfortunately, it is a time and personnel intensive program and will be phased out.

Another pilot project which impacts Drama is the BA in Musical Theatre. This is another A&S pilot project. It is a collaboration between Dance, Drama, and Music and led by a member of the Dance faculty. The MFA Designers are excited about adding musical theatre to the productions available to them, and a new group of donors is emerging, ready to support this art form. The Puget Sound area is home to two major musical theatre organizations, the Village Theatre and the 5th Avenue Theatre, both of whom have active, successful programs for developing new musical theatre work. The health of this art form contributes significantly to the economic and cultural health of the region. It makes sense for the UW to participate.

How do we impact our several communities? Regional, National, International, etc., and how will succeeding with our goals for the future impact these communities?

BA Program

The faculty are committed to the goals of the BA Program. With classes in theatre history, theory and criticism, performance, design, and production, we offer a range of educational opportunities that teach critical thinking skills, creativity, collaborative skills, entrepreneurship, and artistic excellence based on a thorough and rigorous study of theatre arts. At the same time, our curricular requirements for the major ensure breadth of experience and depth of knowledge that are the hallmarks of a degree in the liberal arts. We believe that students who graduate from the School of Drama with a bachelor's degree have evolved creative and leadership skills that are applicable to any career requiring collaborative engagement, creative innovation, project realization, personnel organization, and critical thinking. Also, they are well equipped to begin artistic careers in theater or pursue graduate study in a specialized area of the dramatic arts, if they choose. A better ongoing plan to address curricular weaknesses is needed.

Alumni from the BA and MFA programs are found in almost every aspect of theatre production throughout the Puget Sound and around the country. For decades School of Drama students have been contributing to our cultural landscape as founders of theatre companies, members of stage crews, theatre management and education departments, and artistic directors, as well as with acting, directing, and design. We expect this will continue. It is good for our region that it does.

MFA Programs

Some of the faculty are ambitious for our students and hope to see them move into more innovative artistic endeavors. Examples of this type of work can include theatrical pieces which are hard to classify as theatre or dance. The experience may include audience participation, extensive use of film and/or projections, a sound score as well as live music, and performers trained as dancers, acrobats, and musicians, as well as actors. Truly, we do not know what these performances may be.

Other faculty are more interested in providing foundational, traditional techniques and skills, while empowering all of our students to think of themselves as entrepreneurial artists capable of creating opportunities for themselves. We also have faculty who want both. How to craft a unified school from the diverse perspectives is the challenge of the future.

PhD Program

The School of Drama has produced scholars who are active faculty members across the country and in several foreign countries as well, including Taiwan, South Africa, and the United Kingdom. We enjoy a very high employment rate for our PhD alumni, several of whom are now Deans. PhD alumni also head the literary department at the Oregon Shakespeare Festival and work in story development for Disney Theatrical (producers of THE LION KING and BEAUTY AND THE BEAST, among others). We expect our doctoral alumni will continue to teach and publish with the distinction they currently do.

The faculty is smaller than we were prior to the recession. The challenges of maintaining the range and depth of doctoral training has been assisted by the creation of the Center for Performance Studies, but relying on external faculty for a curriculum over which we have no control is no substitution for the loss of area faculty. All of the PhD faculty teach at least 3/5 of their load in the undergraduate curriculum, and occasionally in the MFA curriculum, and as a result, currently, there is little room for leaves, or sabbaticals. There is also little room to teach outside the standard western canon, and consequently, as noted in the BA report, there is a sizeable absence of non-western performance traditions represented in house.

Part B: Unit-Defined Questions

Context

A new era in American theatre training occurred in 1967 when the Ford Foundation founded the League of Professional Theatre Training Programs. These programs were designed to serve the regional theatre movement sweeping across America. The School of Drama was the home of one of the original 12 professional acting training programs supported by the Ford Foundation. Professional MFA training in Directing and Design followed soon after. For several decades the School trained actors, directors and designers essentially to work professionally in regional theatre and included some work to prepare students for film and television. The entire faculty understood the common goal.

Forty years on the world of professional theatre has changed, and neither paths nor destinations are as clear as they once were. We are now trying to train students for careers which don't yet exist as well as for careers that do. It is fair to say that the faculty of this most collaborative of art forms does not necessarily agree as to how best to do it, although they try.

Since our previous review major facility upgrades include the completely re-built Floyd and Delores Jones Playhouse, which provides a superior theatre space for our students. It also is the best-equipped of our theatres. The conversion of the swimming pool and locker rooms in the south wing of Hutchinson Hall into a teaching Studio, Light Lab and Graduate Design Studio, and offices has brought all the graduate programs under one roof and solved major teaching facility shortcomings. Thank you Dean Stacey!

As previously noted the Drama Scene Shop on University Way remains as inadequate as it was when it became the "temporary home" for the Drama Scene Shop in the late 1970.

PhD Program

In June 2007 Professor Barry Witham, noted theatre historian, retired and was not replaced on the PhD faculty. This caused severe pressure on the PhD Program. In response, The Center for Performance Studies was founded in 2009, and CPS has served as inspiration across campus and the nation for how to make a silk purse out of a budgetary sow's ear. Though it is stretched, our PhD Program remains one of the most highly regarded scholarly programs in the country.

MFA Programs

In June 2006 former PATP Head Steven Pearson and Professor Robyn Hunt left the UW for the University of South Carolina.

In June 2009 we announced that we were suspending graduate admissions in Acting (PATP) and Design MFA Programs for one year due to the financial collapse that reduced our scholarship funds and TA support. Some external people translated this into "the School of Drama is closing."

Throughout the past ten years, since the previous review, the amount of national advertising declined due to budgetary considerations made by Director Gates. Communications/marketing efforts lacked focus and appear to have been ineffective.

All of these events contributed to a decline in the reputation of the School of Drama, both locally and across the nation. On campus, the faculty struggled with extensive budget cuts and new faculty leaders sought to reimagine the School of Drama.

In January 2013 the School of Drama commissioned the consulting firm Seven November to conduct research to better understand the perception, beliefs, and actions of identified target audiences. We were particularly interested in how we appeared to potential graduate students and in how to deliver an effective messaging platform and communications strategy to inform and engage them in a positive, effective manner. The report was delivered in June 2013, and the results of that study have informed our thinking and, therefore, our approach to this program review for the MFA Programs.

The Seven November Report identified the following issues:

1. Lack of information contributes to a sense that things are not well.
2. Changes in leadership have resulted in questions about the focus of the [acting] program.
3. The acting program (PATP) tends to overshadow its partner MFA Programs.
4. The PhD Program is highly regarded and well known – do not make any changes.

See Appendix G for the Executive Summary of the Seven November Report.

Budget cuts caused us to reduce the number of graduate students, productions, and part-time faculty.

Our art form and profession have been changing rapidly away from established regional theatres to new venues, new technologies, and new employment options. This environment is largely responsible for many of our “Unit generated questions.”

For the PhD Program, the unit questions stem from changes made due to reduction in faculty.

New Size and Shape of the Doctoral Program

- 1. What is the impact of the Center for Performance Studies on both the School of Drama and the UW overall?**

The faculty is smaller than we were prior to the recession. The challenges of maintaining the range and depth of training have been assisted by the creation of the Center for Performance Studies, but relying on external faculty for an outside curriculum over which we have no control is no substitution for the loss of area faculty. A pressing area need is a scholar of non-western performance.

- 1. What is the impact of the reduction of the number of Drama Seminars being offered due to the reduction of Drama PhD faculty from four to three?**
- 2. Often Theatre is differentiated from Performance Studies and the [traditional] western cannon from Global Performance. Would you respond to how these areas are offered or covered in our doctoral program?**

Programs

- 1. Is there a need to embrace a wider menu of career goals for any of our students or in any of our programs? For example: expand PhD career training beyond academic scholars?**

In the PATP and the PDTP, we are wrestling with what it means to prepare our students for a fast-evolving profession. From new media to new modes of performance to new relationships with audiences, our students will be called on to function in a vastly different field than the one for which our programs were designed. We believe that there is value in a firm grounding in traditional theatre practice. We also believe that this grounding is the best foundation we can give students for the future. Fluency in the language of traditional theatre is privileged. While we refer to the potential for other applications of foundational skills and offer students some room in their curriculum to experience other uses of new skills, we have limited resources to fully explore them.

2. How does the committee respond to the depth and breadth of course offerings in the BA curriculum?

The faculty are committed to the liberal arts goals of the BA Program. With classes in theatre history, theory and criticism, performance, design, and production, we offer a range of educational opportunities that teach critical thinking skills, creativity, collaborative skills, entrepreneurship, and artistic excellence based on a thorough and rigorous study of theatre arts. We also know that some aspects of the field and new media are not well represented or not represented at all and would appreciate a response to the curriculum.

3. The curricula for all MFAs balance traditional conservatory style training and self-generative experiences to position our students to adapt and excel in a rapidly evolving career landscape. Based on your observations, is the School positioned to do that? Does our current curriculum accomplish this?

The evolution of the field is at a point where we can no longer expect the career of a theatre artist to necessarily be in a venue designed for theatre or even a live experience. The internet, gaming, and non-traditional venues are all potential markets for our MFA graduates in design, directing and acting. In recent years we have put more focus on generative experiences for the MFA students in the classroom and in production so that they have some minimal 'non-traditional' experiences. Is this big-picture holistic training enough to prepare them for future known and unknown markets, or should we be aiming at more specific training to prepare our students for the profession?

4. How are we contributing to the training of 21st Century artists, scholars, and citizens?

The 21st Century artist is one who is capable of adapting to changes in the profession. They are innovative – taking what has gone before and shaping it into something new and useful for artistic expression. For the PATP and the PDTP:

Course work is selected to set up a sequence of experiences that can be extrapolated and filled in by the actor, and to provide a set of skills that are practical in the professional world. While clearly it is impossible to teach everything that one needs to know, it is possible to teach a few pertinent skills in some depth, and in the process lead the artist to a sense of capability and understanding of how to learn something. The program strives to produce creative leaders - skilled, rigorous, entrepreneurial, who are making work which is personally rewarding and which artfully engages both their peers and their audiences.

For the MFA in Design, our goal is to train scenic, costume, and lighting designers for the performing arts (and related fields) to become professional visual artists of the highest caliber. Artists who can invent personal, unique, and enriching solutions to complex artistic, social and/or political challenges with a

spirit of integrity, excellence, and collaboration. In training students in design, we hope they will develop tools and skills necessary for them to effectively communicate (both socially and visually) with their collaborators and with their audiences.

Production

1. How do you see the relationship between production and academics at the School of Drama?

Production work in acting, design, and directing is considered to be a core lab component for our MFA students. It is the primary laboratory where the MFA students practice what they learn in the classroom. For our BA students, SoD production can also sometimes provide such a laboratory, but it is not a core component of the BA degree. Our productions can serve PhD, BA, and MFA students as a local example of a production to be critiqued, analyzed, discussed, etc., but in general they are a critical component to the MFAs and an ancillary one to the BAs and PhDs.

For the size of the school, two produced shows per quarter seems to be a good number.

2. Given that production is the practicum/lab for our students, how might we maximize that experience for our students? Possible considerations include: post mortem methodology, season planning, staff teaching in the production process and/or the classroom, peer teaching by students working together, etc.

In our current configuration, the design and directing areas often have differing approaches to the tech process. It can feel as though methodologies are in opposition. What can be a good use of time for one or a few students often is not helpful to large numbers of others. Perhaps a process revision would serve better? Some better agreements about how to make tech more effective for everyone involved would be helpful.

Students of different disciplines and different programs often come together when working on a common production. But for the most part, they are being evaluated and critiqued for their production work by separate program structures. We have no agreements around how to best share production critiques as we do not currently share post-mortems across areas. This means that all the collaborators do not collaborate on the post-production evaluation. Would there be a potential benefit in creating a school-wide forum for production critique? Doing so may reduce the level of sophistication of such critiques, which may hinder MFA programs but could prove particularly beneficial for BA students.

Could we find a way to divorce ourselves from the need to connect box office revenues in our choices for selecting a production season? It could be beneficial pedagogically to choose the plays we produce based only on how they serve educating drama students. Currently, we need to make sure that there are a few 'popular' plays in each season.

When student actors or designers work with professional guest directors or faculty directors, there is a greater potential for a direct teaching relationship between the professional artists and the students. The same would be true when a student director works with a professional designer or actor on a production. There is also a benefit for students to work with their peers on productions. There tends to be a greater sense of 'ownership' and shared values in peer-to-peer relationships. Currently, we try to balance opportunities in both of these kinds of relationships.

3. Does the production program serve all students (MFA and BA) effectively and appropriately?

We have created a production program with opportunities for all of our students. The BAs are served by a fully produced show, roles in the MFA shows and department support of UTS. The MFAs (except MFA directors) all have ample opportunities to work with experienced professionals. Also see question 1 above in Production. Advanced BA designers occasionally design production as opportunities become available.

External Relations

The Seven November report shone a light onto the importance of perceptions for the ongoing health of the school. Donated funds are the backbone of the career entry activities. Audiences are essential to our educational production experiences. Hence, all of the questions which involve outreach, earned income, and donated income.

The Constituent Relations office manages and facilitates the day-to-day aspects of the School of Drama's broad-based engagement efforts and include organizing events, implementing strategies for outreach, providing communications strategy and support, and promoting efforts that target various audiences, including alumni, donors, prospective students, advisory board members, and the community-at-large. The office consists of one full-time position and one part-time position and occasional contractors, hired for specific projects. It has taken several iterations to hire a truly effective team.

Working within a small budget of \$20,000, the office produces marketing collateral and advertising campaigns for each production (six per academic year), creates and distributes recruitment materials, manages media and community relations, and conducts extensive outreach. One question for the future is whether or not to increase this budget. External Relations also produces two email newsletters, a blog, manages UW School of Drama social media channels, and is responsible for the overall look and content of the website. In addition, it also plans and coordinates engagement events, donor events, and oversees the fundraising efforts for the School.

We are currently in the process of reinvigorating our marketing, communication, and engagement efforts. As we began tackling this work in the fall of 2013, we wanted to be strategic and focus on a long-term plan that worked to engage all of our core audiences: prospective students, audiences/donors, alumni, and the regional theatre community. It was important to think holistically about our approach to insure that we were building a diverse base of support for future growth.

With that in mind, we developed a strategic outline (See Appendix H for the road map outline.) that focuses on large, overarching goals and drives us to more effectively communicate our identity, demonstrate our value, and build engagement with the School of Drama. Since November, we have refreshed our brand, implemented changes, added new communication channels, and focused on creating consistent engaging content. Some of the major updates include:

- Updated our brand and materials, including updating our website with new text and visuals, making it cleaner, more dynamic, and easier to navigate and updating our marketing collateral to reflect a more contemporary brand.
- Currently working on full redesign of our website, which is set to launch at end of Spring 2014.
- Invested in consistent social media engagement and promotion.
 - 22% growth in Facebook followers since July 2013 (411 new likes)
 - 15% growth in Twitter followers since July 2013 (192 new followers)

- Average daily engagement on Facebook has increased 34% since July 2013
- Average number of responses to our Twitter content has increased 179% since July 2013
- Hosted engagement events both internally and externally that allow us to highlight our alums and faculty working in the community, building bridges with local theatre community, cultivating new relationships, stewarding donors, and providing networking opportunities.
- Built (and continuing to build) strategic partnerships in larger theatre community for cross-promotion and engagement. Have worked with Seattle Repertory Theatre, Intiman Theatre, ACT Theatre, and Seattle Public Theater on specific shows.
- Invested in creating professional videos that promote the school, faculty, and productions, including shooting video profiles of all area heads and creating behind-the-scenes videos and official trailers for each production.
- Launched the UW Drama Blog in January 2014.
 - Five articles published
 - Since February 4th, we have had 179 unique visitors and 352 visits
- Re-envisioned email newsletters and launched new performance-focused e-newsletter in October 2013 that highlights our productions and connections to the local theatre community. Our open rate grew from 16% in June to 23% in February.
- Launched The Through-Line, our academically focused quarterly e-newsletter in January 2014. It has a 48% open rate, and 20% of those people actively engaged with the content.

The new strategies, updated materials, and increased outreach efforts that we have implemented since July 2013 have resulted in increased ticket sales, substantial growth in social media followers, growth of strategic partners for cross-promotion, and overall increased engagement with the School. (See Appendix I for our most recent Season Brochure.)

As we move in to the next fiscal year, we will focus on two specific new strategies:

1. Envisioning new annual fundraising strategies. The School of Drama has had a strong base of support from a relatively small group of people. Fundraising efforts have primarily focused on big asks and all face donor fatigue. As we continue to build a new foundation of future donors, we want to simplify and diversify our development strategies to include:
 - Smaller, more targeted fundraising events with more singular focus on a particular program. This will allow us to more strategically target current and potential donors and allow us to more organically cultivate new donors and steward current donors.
 - Invest in grant writing to seek funds in support of innovative programming, guest artists, and audience development strategies.
2. Investing in unique audience engagement strategies aimed at cultivating the next generation of theatre audiences. As a university theatre program, we have a large responsibility to develop future audiences for the field. For many of our audience members, this is their first theatrical experience. We want to ensure that that experience is a positive one. We would like to analyze, invest in, and improve the “whole experience” of coming to a School of Drama production. We will find ways to provide unique engagement opportunities that allow our audiences to more deeply connect with the work and each other in a social and fun atmosphere. In return, this work will serve as a catalyst for fostering new connections and diversifying our audience base.

What else might we do? Do you have any best practices to share?

Structure and Identity

1. **BA, PhD, and the three MFA's programs do not share the same values or goals/purpose, which causes some confusion within the school and in the local and national communities. Is there a way to forge one identity for the school?**

Perhaps the school should actually forge two (or three) identities.

1. A training ground for MFA students who seek state-of-the-art-training in preparation for entering the professional environment, and
2. A nationally regarded academic program offering PhDs in history, theory and criticism, and
3. A potent undergraduate degree aimed at developing critical thinking skills and 21st century citizens.

Or work harder at finding one way to talk about all three aspects.

2. **Are the goals and values for each degree program clear to the School of Drama community? Are they appropriate given the reality of UW resources for the foreseeable future?**

We have spent much of the past four years getting clarity on our goals and values by area and communicating them. It was a reality-check about our resources which led to new, clearer, articulate, and achievable goals for the most part. All of the MFAs are dependent on part-time instruction to a certain degree. We believe that we can execute a curriculum that delivers on who we say we are and what we say we do.

3. **Are faculty resources being optimized to serve programs, students, and the school overall?**

While we have gained a few new resources lately, there still are areas of need. For example, the PATP needs permanent speech support. (Right now our voice teacher does double duty trying to fill the gap left in the curriculum.) The non-western traditions are not represented in our faculty. Sound Design is taught as an MFA degree by most of our peers.

This question also asks the tough question: are all faculty carrying equitable loads?

NB. All of the PhD faculty teach at least 3/5 of their load of five in the undergraduate curriculum and occasionally in the MFA curriculum. The teaching load for studio faculty is six, with mentoring and advisory responsibilities on top of that.

4. **Do we have clear strategic goals? Are we who we say we are?**
5. **Is there a way to connect the professional programs more effectively?**

We have begun to integrate classes across disciplines a bit more; but, with the exception of the directors in the design program, our efforts are too new to really be measured just yet. We also welcome other ideas and options.