



Theatre Arts Program Portfolio

Description of Program

2006-2008 catalog: The EOU Theatre Program, with a diversified curriculum leading to a B.A. or B.S. in theatre, places an emphasis on academic excellence, production, creativity, and hands-on learning. Both the B.A. and the B.S. explore the role of theatre as a voice and a mirror for the cultural behaviors of all human beings. Our objective is to prepare students in the theatrical world for either graduate work in the discipline, teaching, or other creative professional endeavors.



2008 Self Study: Teaching theatre requires the talents of creative artists who are also

dedicated instructors. Faculty employ expertise in drawing, painting, computer graphics, and drafting to teach design; they train actors in body movement, voice, and imagination; they guide acquisition of skills in construction skills for sets, sewing for costuming, and lamps and cables for lighting; and they provide the business skills necessary for survival with little government funding.

What is learned in class during the day is tested by production and rehearsal work in the afternoons, evenings, and on weekends. Eastern Theatre produces between six and eight shows each academic year often involving scores of people on stage and nearly as many behind the scenes. More than any other university in OUS, Eastern Theatre gets qualified majors into responsible positions on productions to give them real skills.

Practical knowledge is only one side of the coin, though. Theatre faculty advocate for a liberal arts education, including art interpretation and communication skills, Theatre History courses, and analytical, argumentative, and research abilities. This broad knowledge is applied to other core courses in design, acting, and directing. In addition, the plays read and performed offer windows into other times and cultures, in search of the human experience. Consequently, Theatre students tend to be among the most tolerant and open-minded on campus.

A description of the program is recorded in the catalog. Ideally, it should, within a short 2-3 paragraphs provide the general description of the degree or minor. Only majors and those minors that do not have a parent major should complete this process. An optional iconic photo that can capture the spirit of the major helps bring attention to the section break and may be an affective way to display the interests of the discipline.

How Program serves the Mission of the University and needs of region

The Theatre program offers students a professional approach to all phases of





theatre—including directing, acting, playwriting, staging, costume design, and marketing—to serve a large theatre-going public. The degree program anchors EOU’s mission to serve the region’s cultural needs and further engages communities in the region in productions. The main stage and experimental theatre spaces—McKenzie and Schwarz Theatres—bear the legacy of residents in the area who continue to contribute to the financial, cultural, educational, and agricultural health of EOU.

2008 Self Study: Eastern Oregon University’s Theatre Program offers a student-centered community of artists whose major focus is creativity and collaboration. Our aim is to stimulate and nurture artists who are willing to give the gift of their talents to the audience. A hands-on academic- and production-oriented curriculum celebrates theatre as a voice and a mirror for cultural values of all human beings. As a part of a highly motivated arts community, students work with master artists/teachers in a rigorous program of study and production. The BA or BS degree in Theatre prepares majors for graduate work in the discipline, teaching, or other creative activity.

EOU Mission (proposed) n: EOU is an exemplary student-centered institution serving rural Oregonians. As an educational, cultural and scholarly center, we are dedicated to serving rural Oregon and beyond through intellectually challenging and flexible programs of instruction, faculty and student research, and engaged service (civic engagement). We have a special commitment to the educational, social, cultural, and economic needs (and benefits) of eastern Oregon.

Program Objectives/Outcomes

2006-2008 Catalog:

- General understanding of theatre history
- Understanding/appreciation of all aspects of theatre production
- Hands-on experience in the creation of the “visual world” of the theatre
- The development of the actor’s instrument (voice, body, and imagination) through exercises, scenes, and improvisation
- The ability to direct using the skills of picturalization, movement, text analysis, character motivation, and visualizing the environment
- The ability to apply theatre to a major production or scholarly experience
- The ability to apply theatre applications in the classroom
- The ability to write a play using the tools of play structure and form, formula, dialogue, scenario writing, and action

If you were asked what three or four things a student would take away from the University after having graduated in the major, what key things would these be? Outcomes are traits that the student carries with them as a result of their

education—knowledge, skills, attitudes, proclivities, abilities, conceptual understandings, etc. The challenge is to limit these major outcomes into a simple handful, to a long laundry list of what every student should know. Anything that is listed as an outcome should be able to be assessed in some way, so the fewer things that are on the list, the fewer things will need to be tracked. Optional picture of students engaged in the discipline breaks up the text here and provides a visual example of students doing something in the discipline.

Recent Programmatic Changes

2003 Interim Self Study: The number of majors in the Theatre program has increased exponentially during the past nine years. The program began with seven majors in 1994. In Spring 2002, the program had 40 majors, and it hopes to have 50 in the next five years.

In demonstration of the department's commitment to community outreach and partnerships, the following initiatives have been implemented or enhanced since the institution's 1998 Interim Accreditation Report:

- Touring production regionally to schools and community centers (2000).
- Summer Community Theater in conjunction with the Chamber of Commerce (2003).
- High schools – faculty teaching specific needs classes and sending student actors into schools to entertain and inform (Created 2001).
- “Theatre in the Ronde,” a community theatre housed on campus (opened July 2003).



2008 Self Study: Since 1998, there have been several changes in program personnel culminating in two tenure-track hires, Robert Kreps and Kenn Wheeler. Rob, hired in 2004, has helped shore up the technical and design classes in lighting and scenery. Kenn specializes in musical theatre and stage management but also covers introduction to theatre and script interpretation courses. With existing faculty April Curtis (costumes, acting, and playwriting) and Ken Bush (acting and directing), these new hires have expanded the Theatre Program's curriculum and production season to accommodate an increase in majors from 16 to 41. In 2007, Shaun Sorensen took over Kreps' position for two terms. In spring of 2008, Lyle Schwarz replaced Sorensen for one term. Currently Theatre is at the end of a national search that will hopefully result in a new faculty member in the Assistant Professor of Set/Light Design and Tech Direction.

Recruitment of new majors was helped considerably by targeted scholarships in the arts that started in the 2004/5 and 2006/7 academic years. The Theatre Club, run by students, raised a considerable sum this last academic year and used the money to offer competitive scholarships to sophomore-senior year majors.

Accreditation agencies are interested in how you have addressed former recommendation or how you have altered programs for other reasons. A synopsis of program

changes,/additions or staffing changes are helpful in setting the context for other assessments.

Key Programmatic Curricular Assessment Features

2006-2008 Catalog: Theatre majors are evaluated in many distinct ways. They complete the required and elective courses in the discipline that reinforce creative response, historical knowledge, and analytical thinking. By acting in plays, students refine their physical instrument - the body - by creating believable characters. By designing sets, lights, and costumes for plays, they are given avenues of expression in theatrical production and execution, which also provide “hands-on” experiences. In directing and playwriting courses, theatre majors demonstrate a mastery of textual analysis, for, picturalization, and structure. In pedagogy courses, students hone their abilities in public speaking, work with practical classroom application, and refine theatrical teaching methods. In their capstone experiences, they showcase abilities as a “culmination experience” in acting, design, directing, or playwriting.



2008 Self Study: Other than formal course/professor evaluation questionnaires issued through the university, most Theatre assessment is empirical in nature. It is difficult to quantify arts teaching, particularly in theatre, since so much depends on intangibles like imagination and talent. Theatre faculty do collect program feedback from three sources: 1) group and individual faculty-student meetings, including the involvement of the Theatre Club in program affairs, 2) student performance in courses where they produce in-depth interpretations, portfolios, and oral defenses, and 3) student performance in productions where faculty spend, beyond class time, another 10 to 20 hours, gratis, on student contact. These creative laboratories--where faculty to evaluate students' discipline, technique, and artistic choices--are the proving ground for Theatre curriculum.

Assessment Plans

In the last few years the Theatre Program has begun developing assessment rubrics for individual courses. Examples of THEA 250 Acting One and THEA 360 Playwriting for the Stage are included in this portfolio. Otherwise, formal course/professor evaluation questionnaires issued through the university are the main standardized assessment tool available. Most of our assessment is empirical in nature. It is difficult to quantify arts teaching, particularly in theatre, since so much depends on intangibles like imagination and talent. Faculty/student Theatre Program meetings provide feedback about the merits and concerns for curriculum, productions, and general esprit de corps. One-on-one meetings with students allow for more detailed and individualized considerations to be aired and these, with the student's permission, become topics to be dealt with in faculty as well as program meetings. In addition, the Eastern Theatre Club is very active in program affairs including recommendations on matters of student concerns, department policy, and even some budgetary matters. Finally, the Theatre Program's active participation in the



Kennedy Center/ American College Theatre Festival for Region VII affords our students the opportunity to showcase their work and view that of others while competing for over a dozen awards in all areas of Theatre production, literature, and research.

A Theatre major's last two years contains several assessment opportunities. The Theatre Collaboration course tests his/her ability to research, write, and verbalize an

interpretation of a play from the perspective of the student's particular area of concentration. A series of Senior Seminars taken in the junior or senior year prepares the student for the real world by meshing skills learned in class with tools preparing them for the job markets. Each Senior Capstone Project culminates with a specific product (original script, lead performance, design for a Main Stage Season production, etc.) and an accompanying portfolio reviewed by all Theatre faculty prior to the student's oral defense.

The enormous amount of time each faculty member spends with students allows for a very dynamic assessment process that changes and adapts to individual needs. A four credit performance course schedules six hours per week of in-class contact time but individual rehearsals and performance showcases often add another 10 to 20 hours a term of student contact. Faculty spend between 100 and 200 hours, gratis, on each production in which they are involved (1 to 4 productions per academic year). These creative laboratories are the proving ground for Theatre's curriculum and allow faculty to evaluate students' discipline, technique, and artistic choices.

By Fall 2007, the faculty will finalize rubrics to assess all concentrations in the Theatre degree beginning in the 2007-08 academic year. In addition to these rubrics, the American College Theatre Festival provides respondents from the region to shows upon request. EOU Theatre has taken advantage of this service for Main Stage Season productions. EOU faculty members also respond to other educational theatre productions. These responses are often quite detailed and provide students and faculty the chance to hear an unbiased evaluation of the production.

In short, Theatre's key programmatic assessments are:

- Senior Capstone Projects for individual creative work resulting in a specific product and accompanying portfolio
- Theatre Collaboration for group creation of a prospective production and individual research on theatre practitioners
- Senior Seminars as practical preparation for the real world
- Presentation of designs and performances to the eastern Oregon community and at the Kennedy Center/ American College Theatre Festival, Region VII (locations vary among a six northwest states and Alaska)



2006 Capstone: In the theatre program, each theatrical emphasis has its own Senior Capstone Project criteria. The Senior Capstone is usually done in the students' senior year in the form of a "Final Exit Project". This project is intended to reflect the student's final theatrical intent or expectation of career. The Capstone is expected to be a culmination of all of the learning, experience and expertise the student has gained in four years in the theatre program.

The spring term prior to the Senior Capstone, the student must submit, in writing, a document articulating his/her desired Capstone Project. The student then meets with the theatre faculty to initiate the Capstone and chooses a Capstone Advisor who tracks the project through the life of the production. Following the Project, the student then meets again with the faculty for an Exit Evaluation.

See Portfolio Exhibit for Theatre Arts for the assessment tools that faculty use to evaluate Senior Capstone Projects in theatre.

Each major and selected minor will need to identify the key features that will be used to determine if students are attaining the goals of the program and, more importantly, in how successful the program is in imparting these goals. Course grades are not a sufficient measure of student achievement because they offer no insight on the success of a program. If all students received A's or C's or whatever grade, for that matter, what does it say about the efficacy of the program? Course grades may be used to determine the amount of knowledge or skills a student may obtain, but it neither provides nor references to how well the program facilitates the learning outcomes. Significant projects, capstones, summative tests, senior projects, presentations, or key assessments in particular courses are better ways of determining the summative outcome of the program.

The assessment plan offered here is a summary of what the major will do to determine program efficacy. A complete plan includes the specific assessments, the benchmarks or expectations concerning the level of achievement expected, the cycle for how often these assessments will be applied, collected and stored, and finally, the process by which the faculty will take to determine the import of these data on curriculum modification or teaching adjustments required.

Current Programmatic Assessment Reflections/Recommendations of Curriculum and Instruction

2008 Self Study: Self-assessment both formal and empirical has borne much fruit regarding changes in curriculum, recruitment, and community service. Our curriculum has acquired breadth and depth with the addition of the fourth tenure-track position, including courses in theatre business management, musical theatre history and practice, stage combat from hand-to-hand to sword fighting, and several one-time courses in comedic acting, experimental performance, and audition technique.

Recruitment has been dramatically enhanced with the addition of targeted freshman scholarships in performance and design. A total of five new students receiving a total of \$10,000 were brought into the program in fall of 2006. With underwriting from the Eastern Theatre Club, both freshman and returning students auditioned this spring for \$3,000 worth of scholarships starting next Fall Term.

The community, both La Grande and outlying towns, has been rewarded with many theatre events and classes targeted to benefit particular groups but made available to the public as well. Examples include *Take Me Out*, which benefited the Gay Straight Alliance and the Women's Research and Resource Center, a mask-making class at the Native American charter school, and the *Coyote Tales* tour, which traveled to the Umatilla Indian Reservation and to student shows, garnering awards at the Kennedy Center/American College Theatre Festival, Region VII. .



The most important feature of programmatic assessment is the faculty's reflection on the data. By monitoring student success at a summative point one can reflect on any deficits or weaknesses that may have resulted in a weakness of the program itself. Faculty must be able to ultimately ask the question about their curriculum and practice: "What can we learn from looking at our graduates achievements and how can we adjust the program to better serve students? This is the, so called, "closing the loop" of the assessment cycle. If we do not get to this stage in our development with our regional body, then we will be required to revisit this area until we do.

Student Accomplishments

Our students have gone on to a variety of training opportunities and careers. Several are embarking on a professional career in theatre—a daunting task that takes a great deal of self confidence and not a small amount of luck. Others have gone into teaching and educational theatre from junior high school to training other professionals. Then there are students have expanded their undergraduate schooling in less predictable ways. A representative list is provided below:

Christopher Hatton – Director/producer of independent and commercial films, Hong Kong, China

Jennifer Madison - Graduate school at University of Texas at Austin

John Nehlich - Graduate school at Rutgers University, New Brunswick, New Jersey

Rikki Jo Hickey - Graduate school at University of Hawaii, Manoa

Todd Tschida – Professional actor, Portland, Oregon

Jocelyn Barado – Professional actor, New York, New York

Grady Goodall – University of Oregon Law School, Eugene

Rebecca Crow - Professional Costume Designer in Chicago

Christopher Plummer – Theatre director in Chicago
 Kelly Gallego- Junior high school theatre teacher, Anchorage, Alaska
 Tomi Griffin – Theatre teacher in London, England
 Stephanie Noell - Serving her 2nd tour in Iraq
 Abby Dennis - Co-Director of the Eastern Oregon Regional Theatre, Baker City
 Rebekkah Handschke - Runs a Children's Theatre in Washington, DC

Connected to the outcomes listed above, key samples of student work are important artifacts. A summary of student projects, papers, research, etc should be discussed here with a flag to an appendix with sample work.

Programmatic Assessment: Synthesis and Recommendations

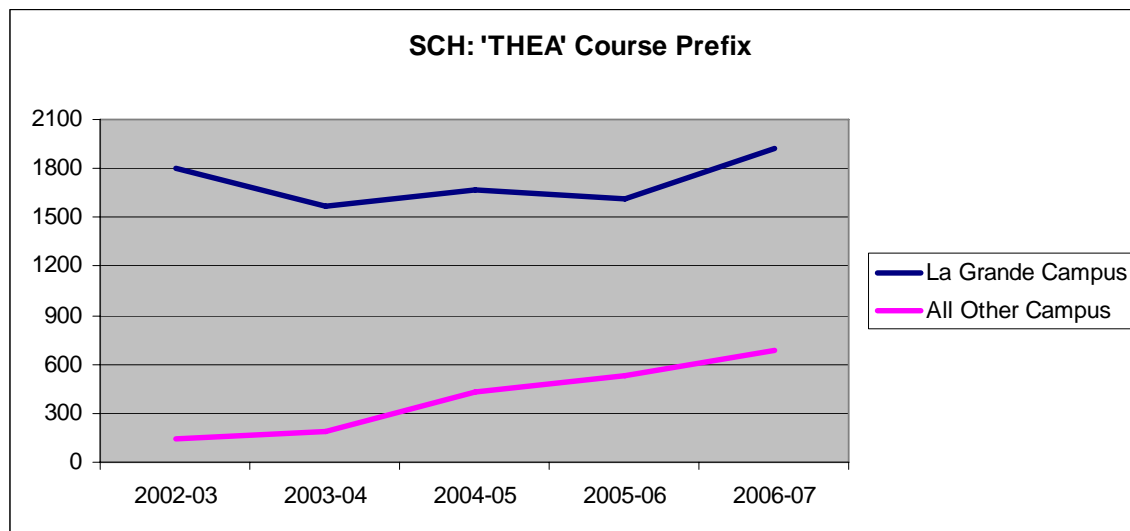
The Theatre Program should be commended for working with administration to secure targeted scholarships for freshman Theatre majors, developing appropriate performance rubrics, expanding courses offerings and concentrations, continuing to contribute to the cultural life at EOU and in the northeast Oregon region, and offering benefit performances, workshops, and tours to support educational and non-profit groups on campus and in the Grande Ronde Valley.

The Theatre Program recommends increasing targeted scholarships as a recruiting tool and to extend EOU's footprint into other states, refining the teaching rubrics for use in improving the curriculum, developing an assessment survey geared specifically toward the Theatre Program courses and graduating seniors, creating a written or videotaped record of outside responses to program productions, evaluating and compensating faculty employment off-campus, and providing program-specific evaluation tools for faculty work in on-campus productions.

Based on the program assessments, the data collected, and the analysis of student performance, what recommendations for change are made by the faculty? A bulleted action list may suffice here.

Enrollment Program Performance

5 Year Student Credit Hours Generated by 'THEA' Course Prefix



	2002-03	2003-04	2004-05	2005-06	2006-07
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La Grande Campus	1802	1575	1668	1611	1919
All Other Campus	144	186	435	531	681

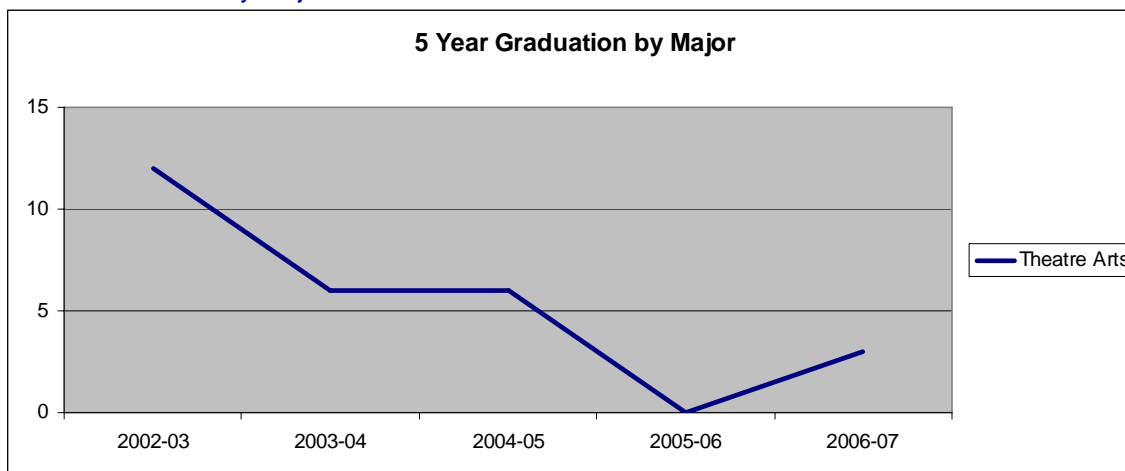
Total	1946	1761	2103	2142	2600
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*SCH includes all terms effective end of term

The data are provided by the Provost's Office. These data are Banner polled based on prefix for SCH and by major for graduates. If the data seems in error in anyway, then each program must provide notes.

Commentary on Enrollment and Graduate Trends

5 Year Graduation by Major



	2002-03	2003-04	2004-05	2005-06	2006-07
Theatre Arts	12	6	6	0	3

Please note the data above does not indicate a precipitous decline in graduates from our program. This year's graduation applications indicate that we will have 11 Theatre majors receiving degrees.

The program faculty are welcome to summarize or note these data giving any conditions of considerations in their interpretation.

Program and Course Scheduling Requirements

Each program shall determine the minimum model necessary to support the success of students in completing the major and in support the needs of general education and service courses for other majors. Careful consideration must be given to smaller section sizes. If small (less than 15) then examine the possibilities of collapsing sections in such a way as they are offered once every two years.

General Education and Service Course Schedule

Major Core Requirements for BA and BS

Fall Year 1

Fall Year 2

[THEA 250](#) - Acting I (4)
[THEA 255](#) - Production and Performance (5 total)

[THEA 261](#) - Theatre History (3)
[THEA 264](#) - Technical Theatre: Set Construction (3)

[THEA 265](#) - Technical Theatre: Lighting (3)

[THEA 266](#) - Technical Theatre: Costume (3)
Costume (3)

[THEA 353](#) - Fundamentals of Play Direction (3)

[THEA 355](#) - Advanced Production and Performance (5 total)

[THEA 407](#) - Senior Seminar (3)

Winter Year 1

[THEA 262](#) - Theatre History (3)
[THEA 264](#) - Technical Theatre: Set Construction (3)

[THEA 255](#) - Production and Performance (5 total)

[THEA 265](#) - Technical Theatre: Lighting (3)

[THEA 266](#) - Technical Theatre: Costume (3)

THEA 267 - Technical Theatre: Makeup

[THEA 355](#) - Advanced Production and Performance (5 total)

[THEA 407](#) - Senior Seminar (3)

Spring Year 1

[THEA 350](#) - Theatre History (3)
[THEA 264](#) - Technical Theatre: Set Construction (3)

[THEA 255](#) - Production and Performance (5 total)

[THEA 265](#) - Technical Theatre: Lighting (3)

[THEA 266](#) - Technical Theatre: Costume (3)

THEA 267 - Technical Theatre: Makeup

[THEA 353](#) - Fundamentals of Play Direction (3)

[THEA 250](#) - Acting I (4)
[THEA 255](#) - Production and Performance (5 total)

[THEA 261](#) - Theatre History (3)
[THEA 264](#) - Technical Theatre: Set Construction (3)

[THEA 265](#) - Technical Theatre: Lighting (3)

[THEA 266](#) - Technical Theatre:

[THEA 353](#) - Fundamentals of Play Direction (3)

[THEA 355](#) - Advanced Production and Performance (5 total)

[THEA 407](#) - Senior Seminar (3)

Winter Year 2

[THEA 262](#) - Theatre History (3)
[THEA 264](#) - Technical Theatre: Set Construction (3)

[THEA 255](#) - Production and Performance (5 total)

[THEA 265](#) - Technical Theatre: Lighting (3)

[THEA 266](#) - Technical Theatre: Costume (3)

THEA 267 - Technical Theatre: Makeup

[THEA 355](#) - Advanced Production and Performance (5 total)

[THEA 407](#) - Senior Seminar (3)

Spring Year 2

[THEA 262](#) - Theatre History (3)
[THEA 264](#) - Technical Theatre: Set Construction (3)

[THEA 255](#) - Production and Performance (5 total)

[THEA 265](#) - Technical Theatre: Lighting (3)

[THEA 266](#) - Technical Theatre: Costume (3)

THEA 267 - Technical Theatre: Makeup

[THEA 353](#) - Fundamentals of Play Direction (3)

[THEA 355](#) - Advanced Production and
Performance (5 total)
[THEA 407](#) - Senior Seminar (3)

[THEA 355](#) - Advanced Production and
Performance (5 total)
[THEA 407](#) - Senior Seminar (3)

Upper Division Course Rotation

Fall Year 1

[THEA 350](#) - Acting IV (3)

Fall Year 2

Winter Year 1

[THEA 351](#) – Acting V (3)

Winter Year 2

[THEA 325](#) - Advanced Scenic Design (3)

[THEA 335](#) - Advanced Lighting Design (3)

[THEA 345](#) - Advanced Costume Design (3)

[THEA 354](#) - Advanced Play Direction (3)

Spring Year 1

THEA 400 – Theatre Collaboration (3)

THEA 352 – Acting VI (3)

Spring Year 2

Course enrollment for this academic year:

Fall '07

Script Analysis - THEA 211 [Enrollment:](#) 25

Intro: Production 30784 - THEA 212

Intro: Dramatic Lit - THEA 214 - [Enrollment:](#) 4

Acting I - THEA 250 – 19

Acting III - THEA 252 – [Enrollment:](#) 13

Production & Performance - THEA 255 - [Enrollment:](#) 13

Fund Stage Combat - THEA 256 - [Enrollment:](#) 14

Theatre History - THEA 261 - [Enrollment:](#) 18

Tech TA: Set Construct - THEA 264 - [Enrollment:](#) 12

Tech TA: Lighting - THEA 265 - [Enrollment:](#) 11

Tech TA: Costume - THEA 266 - [Enrollment:](#) 4

Audition Technique - THEA 319 - [Enrollment:](#) 5

Stage Mangement - THEA 330 - [Enrollment](#): 8
Costume Design - THEA 344 - [Enrollment](#): 17
Costume Design - THEA 345 - [Enrollment](#): 5
Production & Performance - THEA 355 - [Enrollment](#): 13
Playwriting For Stage - THEA 360 - [Enrollment](#): 10
Adv Tech TA: Set Construc - THEA 364 - [Enrollment](#): 10
Senior Project - THEA 406 - [Enrollment](#): 1
Senior Seminar - THEA 407 - [Enrollment](#): 10
[Theatre Pedagogy - THEA 415 - Enrollment](#): 1

Winter '08

Intro: Production - THEA 212 – [Enrollment](#): 21
Intro: Dramatic Lit - THEA 214 – [Enrollment](#): 15
Intro: Dramatic Lit - THEA 214 – [Enrollment](#): 8
Musical Theatre Perf - THEA 249 - [Enrollment](#): 12
Acting I - THEA 250 - [Enrollment](#): 7
Production & Performance - THEA 255 - [Enrollment](#): 17
Theatre History*AEH - THEA 262 – [Enrollment](#): 8
Tech TA:Set Construct - THEA 264 - [Enrollment](#): 16
Tech TA:Lighting - THEA 265 - [Enrollment](#): 12
Tech TA:Costume - THEA 266 - [Enrollment](#): 4
Tech TA:Makeup - THEA 267 - [Enrollment](#): 16
Tech TA:Makeup - THEA 267 - [Enrollment](#): 11
Surv Musical Theatre - THEA 269 -[Enrollment](#): 8
Women In Theatre - THEA 319 - [Enrollment](#): 8

More Meisner Masochist - THEA 319 - [Enrollment](#): 8
Scene Design - THEA 324 - [Enrollment](#): 10
Light Design - THEA 334 - [Enrollment](#): 7
Costume Design - THEA 344 - [Enrollment](#): 3
Costume Design - THEA 344 - [Enrollment](#): 13
Play Direction - THEA 353 - [Enrollment](#): 6
Production & Performance - THEA 355 - [Enrollment](#): 15
Playwriting For Stage - THEA 360 - [Enrollment](#): 8
Adv Tech TA:Set Construc -THEA 364 - [Enrollment](#): 5
Senior Seminar - 61490 - THEA 407 - [Enrollment](#): 6

Spring '08

Theatre Dance – THEA 210 – 10
Intro: Production - THEA 212 - 19
Intro: History - THEA 213 - 10
Intro: Dramatic Lit - THEA 214 - 18
Acting I - THEA 250 - 14
Acting II - THEA 251 - 13
Production & Performance - THEA 255 - 11
Theatre History - THEA 263 - 11
Tech TA:Set Construct - THEA 264 - 15
Tech TA:Lighting - THEA 265 - 13
Tech TA:Costume - THEA 266 - 12
Tech TA:Makeup - THEA 267 - 20
History of Western Dress - THEA 310 - 10
Proj in Thea:Draping - THEA 319 - 8

Costume Design - THEA 344 - 10

Acting IV - THEA 350 - 9

Production & Performance - THEA 355 - 15

Adv Tech TA:Set Construc - THEA 364 - 5

Senior Seminar - THEA 407 - 6

FALL YEAR 1

	Load	Mean
Course	Hours	Enroll

FALL YEAR 2

	Load	Mean
Course	Hours	Enroll

WINTER YEAR 1

	Load	Mean
Course	Hours	Enroll

WINTER YEAR 2

	Load	Mean
Course	Hours	Enroll

SPRING YEAR 1

	Load	Mean
Course	Hours	Enroll

SPRING YEAR 2

	Load	Mean
Course	Hours	Enroll

TOTAL

TOTAL

Major Course Requirements

FALL YEAR 1

	Load	Mean
Course	Hours	Enroll

FALL YEAR 2

	Load	Mean
Course	Hours	Enroll

WINTER YEAR
1

	Load	Mean
Course	Hours	Enroll

WINTER YEAR 2

	Load	Mean
Course	Hours	Enroll

SPRING YEAR 1

	Load	Mean
Course	Hours	Enroll

SPRING YEAR 2

	Load	Mean
Course	Hours	Enroll

Compute the total SCH Required per academic year (General Education and service courses and major courses)

Staffing

The faculty list should include those individual supporting the residential program. A separate list should be made for those who are teaching exclusively online or onsite. A group photo of the faculty is optional here.

Cost RatiosLoad/Faculty On Campus

The Provosts Office will help make these calculations for each major/minor. We will provide the raw data and computations for these areas. Prepares should make notes or –provide clarifications if the data are inadequate to communicate the entire truth.

Based on the 2006/7 SCH, the ratio of SCH to faculty in ----- prefix courses is ---
- Student load hours/---- FTE = ----- load hours per faculty member.

Total SCH is -----

ON Campus SCH -----

ONLINE SCH -----

ON SITE SCH -----

SCH/Faculty ratios:

On campus (-----SCH/----- FTE) ----- SCH per faculty member

Summary Recommendations/Observations

This is an opportunity to discuss the short and long term aspirations of the program based on programmatic assessment, SCH and grad data, and any other information necessary.

Administrative Review of Program

Based on all of these data, the Dean and Provost will provide some direction for each program .