

# UNLV

UNIVERSITY OF NEVADA, LAS VEGAS

## Program Review Self-Study

Program Reviewed: Writing and Dramatic Media

Degrees: M.F.A.

Program Chair or Director: Dr. Heather Addison

Dean: Dr. Nancy Uscher

Date of Report: 1-25-19

## GENERAL INSTRUCTIONS

1. **Please complete the program review self-study using this template.**
2. If this review is covering several degree levels, please be sure to address *each level* in your responses to the questions.
  - Dr. Rainier Spencer, Vice Provost for Academic Affairs: [rainier.spencer@unlv.edu](mailto:rainier.spencer@unlv.edu), 702-895-5833.
  - Nora Carroll, Academic Programs Analyst, [eleonora.carroll@unlv.edu](mailto:eleonora.carroll@unlv.edu), 702-895-1888.
3. **Self-study submission:**
  - Send completed self-study electronically to [rainier.spencer@unlv.edu](mailto:rainier.spencer@unlv.edu) and [eleonora.carroll@unlv.edu](mailto:eleonora.carroll@unlv.edu).

## I. Program Description

### A. College/Department/Program

1. College or School: Fine Arts
2. Unit: Film    Web Address: [www.unlv.edu/film](http://www.unlv.edu/film)
3. Program being reviewed: Master of Fine Arts in Writing for Dramatic Media
  - a) Degrees and their abbreviations: Master of Fine Arts (M.F.A.)

### B. Primary individual completing this worksheet

1. Name: Heather Addison
2. Title: Chair of Department of Film
3. Date of self-study: 1-25-19
4. Campus phone number: 702 895-3547
5. Mail stop: 5015
6. E-mail: [heather.addison@unlv.edu](mailto:heather.addison@unlv.edu)
7. Fax number: 702 895 4395

**C. Other faculty involved in writing this report:** Sean Clark (Graduate Coordinator)

### D. Catalog Description

Please insert the most recent catalog description(s) of the program(s). Due to display complications, the description must be typed into this form and not pasted from the catalog.

The UNLV Department of Film offers a Master of Fine Arts in Writing for Dramatic Media. This terminal degree focuses specifically on the art and craft of writing for performance. This is a three-year long creative writing discipline housed in a film department. The focus of the program is on developing feature screenplays but the candidate will also produce television screenplays, stage plays, and various types of work for digital media as it evolves. The program is based on a “conservatory” approach of practice and repetition and includes a significant amount of “pitching,” or working aloud, as part of the process. Students completing the three-year program will have a significant group of feature motion picture, television, and other scripts that have been honed to a professional level. In addition to faculty with professional experience, the students are exposed to a variety of professional guests.

1. Is this description correct? If not, what needs to be changed? It is correct.

## II. Centrality to Mission

### A. Department/Program Mission

What is the program’s mission statement (or the department’s if the program does not have one)?

The Master of Fine Arts in Writing for Dramatic Media is a boutique program in creative writing for performance with a conservatory approach of practice and repetition. Process is as important as the end product, which is a more accurate reflection of what students can expect in a professional setting. The program offers instruction in feature movie screenwriting; television writing (both comedy, multi-camera and single camera, and drama); playwriting (full-length, one-act, and alternate approaches); telenovelas; webisodes; sketch comedies; and internet content. Candidates are selected based on their ability to write a memorable narrative with fully realized characters and a demonstrated “voice.”

### **B. Department/Program Mission Alignment**

Briefly describe how this program is aligned to the mission of the University as described in the most recent mission statement, UNLV Mission <https://www.unlv.edu/toptier/vision>, and how it supports achievement of the institution’s mission:

The MFA program in Writing for Dramatic Media is strongly aligned with UNLV’s top-tier mission through its cultivation of the diverse creative voices of the next generation of professional storytellers in the entertainment industry. The program fosters a culture of creativity, and innovation producing graduates who are well-positioned to shape the discipline of writing for screen and stage.

### **C. Core Themes**

Briefly describe how this program supports UNLV’s Core Themes (the core themes can be found at: <https://www.unlv.edu/provost/nwccu/core-themes>):

The essential orientation of the program is toward Core Themes 1 and 2, Student Achievement and Research, Scholarship, and Creative Activity.

Core Theme 1: The program is small in scale, and faculty provide extensive mentorship for all students, tailoring their support to facilitate individual growth and continual improvement in the students’ confidence as writers and instructors.

Core Theme 2: From the moment they enter the program, students jump into its helical structure, which recursively requires them to conceive, pitch, outline, draft, and then perfect professional projects. In this environment, students are extraordinarily productive. Their work is submitted to high-profile festivals and screenwriting competitions, making a significant impact on the industry.

### **D. Excellence**

List and briefly describe five highlights or areas of excellence of the program:

1. Conservatory approach: Intense practice and repetition allow students to develop a nuanced grasp of writing for performance.
2. Unique voices: A diverse range of students are admitted and then encouraged to translate their life experiences and perspectives into compelling scripts.
3. Emphasis on the pitch: Students master the dynamic verbal presentation of their work, perhaps the single most important element in successfully getting their projects produced.
4. High-profile faculty: Our two full-time faculty members provide a wealth of experience and strong industry connections.
5. Graduate achievements: Over the past two decades, graduates of the program have forged paths in all areas of the industry--and the world.

## **III. External Demand for Program**

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### **A. Stakeholders**

1. Who are the main local and regional stakeholders of your educational programs, i.e., employers and entities benefiting from these programs, hiring the graduates, or admitting them to graduate and/or professional programs?

The stakeholders for this program exist both regionally and nationally, and may range from Hollywood studio executives pursuing their next blockbuster project to hotels, casinos, or other local firms seeking creative content for entertainment, marketing, and/or advertising.

2. What are specific stakeholder needs for graduates?

What stakeholders most often need is for our graduates to *show* them what they need, by conceiving and producing professionally polished, creative content that is distinctive and appealing.

### **B. Needs for Graduates and Future Plans**

1. What are the anticipated needs for program graduates over the next 3-5 years? Please cite sources of information.

There is a healthy demand for screenwriters in the United States, although the field is highly competitive. The U.S. Bureau of Labor Statistics predicts an 8% increase in the demand for writers of movies, plays, and television scripts from 2016-2026.

<https://www.bls.gov/ooh/media-and-communication/writers-and-authors.htm#tab-1>

2. What changes to the program will those require?

The program's focus on the nuances of storytelling for performance and the development of a creative voice prepare our students to thrive in a rapidly evolving entertainment industry. The most important change over the next 3-5 years will be addressing storytelling in new performance formats (gaming, virtual reality, etc), which can be done within our existing course structure.

### **C. Success of Graduates**

1. What steps does the department take to facilitate the success of graduates (e.g., internships, career fairs, employment talks, etc.)?

Career paths in creative writing can be highly individual. Students receive mentorship on potential paths throughout their time in the program and as graduates, based on their demonstrated areas of strength as writers. Such mentorship can include recommendations for festival and competition entry, internships, and industry contacts leading to writing positions. Both full-time professors in the program have extensive contacts in the field.

2. Discuss the placements of recent graduates:

The Graduate Coordinator does regular outreach via phone, email, and social media to all program graduates, who report employment in a wide range of industry positions, including script consulting, television writing and producing, feature film and television development, feature screenwriting (with optioned projects), college teaching, and film festival management. Please see Appendix A, with a representative list of program graduates and their achievements.

**Program Review Self-Study**  
Academic Year 2018–19

3. If the department or program does not have placement information on graduates, what is the plan to implement gathering that information?

The small size of the program allows personalized follow-up with graduates.

4. Do placements match stakeholder needs as identified above in A of this section?

Yes, although, as noted, it is often the job of graduates to *show* stakeholders (movie studios, media companies) what their potential audiences desire, by creating novel content with contemporary appeal.

If not, please explain: N/A

5. Does the program assess whether the graduates are meeting employer’s needs?

Our faculty have informal and ongoing conversations with personnel in the entertainment industry regarding trends in the field, employer needs, and specific skills that may be in demand.

6. If not, what will the program do to place this NSHE-required assessment in place and by what date?

We plan to formalize the process described above with a survey of current and former employers of our MFA graduates. This assessment will be created and deployed by August 2019.

7. Additional comments:

## IV. Program Resources

### A. Faculty Time

#### 1. Faculty and GA Resources

	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018
Number of Full Time Faculty	1	1	2	2	2	2
Number of State-Supported GA lines	8	8	8	8	8	8
Number of PTIs	0	0	0	0	0	0
Number of FIRS & Visiting Faculty	0	0	0	0	0	0

	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018
Percent of Classes Taught by Full Time Faculty	100%	100%	100%	100%	100%	100%
Percent of Classes Taught by Number of State-Supported GA lines	0%	0%	0%	0%	0%	0%
Percent of Classes Taught by Number of PTIs	0%	0%	0%	0%	0%	0%

**Program Review Self-Study**  
Academic Year 2018–19

Percent of Classes Taught by Number of FIRS & Visiting Faculty	0%	0%	0%	0%	0%	0%
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	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018
Student Credit Hours Taught by Full Time Faculty	100%	100%	100%	100%	100%	100%
Student Credit Hours Taught by Number of State-Supported GA lines	0%	0%	0%	0%	0%	0%
Student Credit Hours Taught by Number of PTIs	0%	0%	0%	0%	0%	0%
Student Credit Hours Taught by Number of FIRS & Visiting Faculty	0%	0%	0%	0%	0%	0%

2. For other non-major courses – e .g., upper division for the college or university, estimate the unit’s resources allocated to them.

**B. Budget**

1. Please fill in the table with three years of financial expenditures to be used to respond to questions 2 and 3 below.

Budget category	FY 15–16	FY 16–17	FY 17–18
State Operating (2101)*	\$18,122	\$18,122	\$18,122
Student Fees	\$0	\$0	\$0
Indirect Cost Recovery	\$0	\$0	\$0
Self-supporting	\$0	\$0	\$0
<b>Total Allocations</b>	<b>\$18,122*</b>	<b>\$18,122*</b>	<b>\$18,122*</b>
Number of Graduate Assistantships (including GAs on grants)	8	8	8

\*NOTE: The State Operating Budget is for the Department of Film, which includes the Master of Fine Arts in Writing for Dramatic Media program. This figure does not include salaries, wages, or fringe benefits for employees.

2. Are these resources sufficient to meet the degree program’s instructional and scholarship needs?

The program as currently constituted needs greater support for graduate student production and travel, and an advertising budget so that we can reach out to prospective students both nationally and internationally, with the aim of building the strongest possible admissions cohort each year.

The M.F.A. is a writing program, but students benefit from the production of their scripts, which deepens their grasp of the nuances of writing for performance. Funds for equipment purchase and/or rental, location rental, props, etc., would allow students to produce short projects. Students also need

greater access to conferences and festivals, where they can showcase their scripts and network with professionals.

We admit students who are funded with graduate assistantships, which means 2-3 new students each year. We would like to admit 3-4 students per year, for a total of 10-12 graduate assistantships (up from our current total of 8).

3. If not, approximately what line items and amounts would be needed?

Line item 1: Graduate student production and travel - \$10,000

Line item 2: Advertising and outreach - \$2,000

Line item 3: 10-12 graduate assistantship allocations (an increase of 2-4)

### **C. General Education**

1. If your program or unit offers General Education courses, please estimate what portion of the unit's resources are allocated to this area: N/A

2. Does the combined load from A and B above affect your unit's ability to offer courses for its major? If so, please describe: N/A

### **D. Other Funding and Resources**

1. Is funding from other sources sufficient to assist the program in achieving its outcomes? Other sources to be considered include: differential tuition, grants and contracts, endowment income, and one-time gifts for student scholarships, other one-time gifts.

The funding from other sources is not sufficient for achieving program outcomes.

2. If not, which funding streams could most reasonably be increased to help the program attain its outcomes?

Endowment income and one-time gifts.

3. Has any new donor revenue been generated since the last program review?

The unit has generated donor revenue, but it has been focused on the undergraduate program.

4. Has the unit engaged in fundraising activities to support the program over the last 5 years? If no, please explain why not:

The unit is currently engaged in donor outreach for a Short Film Production Fund that would be used for the benefit of both undergraduate and graduate students.

5. What has been the result of these fundraising activities?

The activities are ongoing. We will be able to report results within the next twelve months.

6. Review the space data for your department and comment on its amount and quality. These data will need to be accessed by an individual with Archibus® access.

Office space: All 8 graduate assistants share one office, FDH 461. A second office on the fourth floor of FDH would reduce overcrowding.

Classroom space: Program courses that focus on script development can be accommodated in standard UNLV classrooms with AV access. When studio production facilities are required, FDH 143A and 143B can be scheduled for graduate student use.

7. Is the quality and quantity of available consumable materials and supplies (e.g., office supplies or lab supplies) adequate and if not, explain why not:

It is adequate for program needs.

8. Is the quality and quantity of available technology resources, such as computers adequate and if not, explain why not:

The graduate assistant office in the Department of Film needs two updated Mac desktop computers with a full complement of screenwriting and editing software, as the current machines, approximately a decade old, are slow and difficult to update. Each new machine would cost \$2500, for a total of \$5000. NOTE: If we acquire a second office, as requested in number 6 above, one desktop would be placed in each office.

9. Is the quality and quantity of available equipment (other than computing) adequate and if not, explain why not:

Funds for production equipment rental and/or purchase would allow students to produce their short scripts. Please see request under section IV (Program Resources), B (Budget), items 2 and 3 (above).

10. Is the quality and quantity of available library and information resources adequate and if not, explain why not:

It is adequate for program needs.

11. Staffing

- a) Are available department staff resources sufficient to attain the program's outcomes?

No.

- b) If not, what additional staff resources are needed and how would they be funded?

The Graduate Coordinator needs administrative support to carry out necessary duties, including applicant outreach, application management, and follow-up with graduates. Ten hours per week of Department of Film's current full-time Administrative Assistant III position should be designated for graduate program support, with appropriate follow-up to determine what tasks were completed.

12. Additional comments:

## **V. Size of Program**



**Program Review Self-Study**  
Academic Year 2018–19

1. Below are headcount, course enrollment, and degrees conferred data from Decision Support.

<u>Academic Level Key</u>	
Undergraduate (UGRD):	Graduate (GRAD):
10 – Freshman	GR - Graduate
20 – Sophomore	PHD – PhD
30 – Junior	
40 – Senior	
50 – Post Bacc Undergrad	

**Headcount:**  
**Headcount declared majors in Writing for Dramatic Media MFA**

Plan code 'WDMXXXXMFA'

<b>Term</b>	<b>Graduate</b>
Fall 2012	4
Spring 2013	4
Fall 2013	6
Spring 2014	6
Fall 2014	9
Spring 2015	9
Fall 2015	8
Spring 2016	8
Fall 2016	9
Spring 2017	8
Fall 2017	8
Spring 2018	8

Source: PeopleSoft Table PS\_LV\_CNR\_STDNT\_CR  
PS\_LV\_CNR\_STDNT\_CP  
Office of Decision Support, July 2018

**Course Enrollments:**  
**Department of Film enrollments by course subject**

Enrollments in **FIS** lecture courses by course level

<b>Term</b>	<b>Level - 600</b>	<b>Level - 700</b>
Fall 2010	0	30
Spring 2011	0	26
Fall 2011	11	24
Spring 2012	10	20
Fall 2012	0	19
Spring 2013	0	25
Fall 2013	10	20
Spring 2014	9	19
Fall 2014	0	34
Spring 2015	0	27
Fall 2015	8	17
Spring 2016	8	10
Fall 2016	0	17
Spring 2017	0	18
Fall 2017	3	20
Spring 2018	0	19

Source: PeopleSoft Table PS\_LV\_CNR\_ENRL  
Office of Decision Support, July 2018

**Degrees Conferred:**  
**Degrees Conferred by Academic Year (July to June)**

**Plan code 'WDMXXXXMFA'**

<b>Academic Year</b>	<b>Degree Count</b>
2014-15	3
2015-16	2

Source: PeopleSoft Table PS\_LV\_CNR\_DEGREES  
Office of Decision Support, July 2018

2. Discuss the headcounts from the last five years, i.e., are the trends in line with projections in your unit's strategic plan?

The headcounts are in alignment with our unit's plan for the program, which is to admit students with graduate assistantships. This allows us to accept 2-3 new students each year.

3. If not, why not?

4. Does your program's enrollment trend differ from national trends?

Nationally, most M.F.A. programs in screenwriting have registered enrollment growth of approximately 2-5% per year.

5. If yes, please discuss the reasons why:

We have limited our growth because we wish to support our students with full-time graduate assistantships. As funding becomes available, we would like to add assistantships and admit 3-4 students per year, for a total of 10-12 students in the program (assuming a 3-year graduation rate).

6. Additional comments:

## **VI. Retention, Progression, Completion**

### **A. Major Course Offerings**

1. Are enough courses offered to meet enrollment demands? Yes.

2. How many major courses have been added or eliminated in the last 5 years?

\_\_0\_\_ Added \_\_0\_\_ Eliminated

3. Why were the actions taken? N/A

4. After reviewing the program, what additional actions should be taken to improve retention, progression and completion?

Students make good progress toward degree completion; the program has the highest RPC (retention, progression, and completion) rate of any graduate program at the university.

5. Are there any courses that students routinely have difficulty getting enrolled in, that slow progression and/or graduation? If so, please identify them:

There are no courses in this category.

6. If last question was answered yes, what steps can be taken to reduce "bottle-necks" in these courses. Please indicate *both* financially-based and non-financially-based solutions.

There are no "bottle-neck" courses.

7. Is the quality and quantity of available equipment (other than computing) adequate and if not, explain why not:

Please see request in section IV (Program Resources), B (Budget), items 2 and 3 (above).

### **B. Curriculum**

1. Is the program's curriculum aligned with current developments in the field?

Yes. The courses in the program allow us to accommodate evolving storytelling formats in the film and television industry. The curriculum is designed to react to developments in the field without having to propose formal changes in the plan of study.

2. If not, what needs to be done to make the curriculum current? N/A

**C. Graduation Rates**

Program graduation numbers and rates are summarized below.

**Graduation Rates:**

**Graduation rates for Fall Cohorts**

**New Graduate Student Cohorts declaring Writing for Dramatic Media MFA and graduating within 5 years**

Plan code 'WDMXXXXMFA'

Fall	Size	Yr 2 rate (%)	Yr 3 rate (%)	Yr 4 rate (%)	Yr 5 rate (%)
2012	4	0.0	75.0	100.0	100.0
2013	2	0.0	50.0	50.0	50.0
2014	4	0.0	75.0	75.0	NA
2015	4	0.0	0.0	NA	NA
2016	2	0.0	NA	NA	NA
2017	3	NA	NA	NA	NA

Source: PeopleSoft Table PS\_LV\_CNR\_DEGREES  
PS\_LV\_CNR\_CP  
PS\_LV\_CNR\_CR  
Office of Decision Support, July 2018

Using the data in the tables above, please answer the following questions:

1. Are trends in 6-year cohort graduation close to the University’s goals (UNLV’s undergrad goal is 50%)? Yes.
2. If not, what is being done to reach the goal?
3. Discuss how and why the graduation rate is changing.

The graduation rate is steady, averaging 3 students per year, the number that we admit.

4. Additional comments:

**VII. Relationship to Other Programs**

1. What relationship does your program have to other programs (e.g. articulation, transfers, collaborations, partnerships) in the NSHE system?

N/A

2. What the relationship does this program have to other programs at UNLV (e.g., collaborations, partnerships, affiliated faculty, General Education requirements, etc.)?

Courses in this program, especially FIS 722 (Graduate Screenwriting), serve graduate students in other disciplines who seek training in the creative expression of their expertise.

In parallel with the program, we offer a 12-credit Graduate Certificate in Writing for Dramatic Media. The certificate is designed to bring added value to a graduate degree that is not in the Department of Film. It has been awarded to English, Creative Writing, Law, Journalism, and Theatre students. It enhances the candidates' career opportunities in those fields.

The certificate prepares the candidate to “pitch” creative writing for performance at a professional level and to develop the necessary skills to execute those pitches in the form of completed screenplays. In addition to feature-length work, the candidate may create television screenplays or work in other transmedia fields.

3. Additional comments:

## **VIII. Impact**

1. What impact has this program had or will it have in the following areas:

- a) University - The program has brought (and continues to bring) distinction to UNLV through the significant achievements of its graduates. (See Appendix A.)
- b) Community - Students and graduates are well-equipped to produce creative content for the Las Vegas community, which has a strong focus on scripted entertainment, marketing, and promotion.
- c) Field - The Writing for Dramatic Media M.F.A. program provides an effective model for an integrative, conservatory approach that fosters the development of individual voices while cultivating professional-level mastery of the discipline of writing for performance.

2. What are the benefits to the institution of offering this program?

This program serves students not only in the Department of Film, but across the university, providing a strong foundation in visual storytelling for dramatic media, a skill that is relevant in the liberal arts, hospitality, business, science, and many other disciplines.

3. Provide examples of the integration of teaching, research, and service (e.g., faculty mentoring leading to student presentations at conferences, service learning classes, community service activities involving students, or other student activities and/or achievements that you think are noteworthy).

A particular strength of the program is the individualized mentoring that each student receives from our two full-time faculty members, which facilitates submissions to conferences, festivals, and competitions. This mentoring continues post-graduation.

4. Additional comments:

## **IX. Productivity**

1. Please provide an indication of faculty productivity appropriate for your unit (lists of publications by type, grants by type, performances by type, installations by type, etc.):

In the film discipline, faculty productivity may be gauged by the number, quality, and impact of film-related projects to which individuals make a major contribution. For the specific discipline of screenwriting, scripts that have been optioned or produced provide a strong indication of productivity, though screenwriters often participate in other areas of the industry (directing, producing, and so on).

2. Additional comments:

## **X. Quality**

### **A. Admission and graduation requirements**

1. Please insert program admission requirements from the current UNLV catalog. Due to display complications, this description must be typed into this form and **not** pasted from the Catalog.

Students are admitted in the fall term of each academic year. In addition to the general requirements for admission to the Graduate College, the following materials must be submitted:

1. A writing sample to the Graduate Coordinator. This sample should be a screenplay. A stage play or prose fiction will suffice if approved by the coordinator. The sample is needed to demonstrate narrative ability.
  2. The names, addresses, and telephone numbers of two references.
  3. Finalists will be interviewed, by telephone or in person, by the Graduate Coordinator.
2. Are there any updates that need to be made to the catalog and if so, what are they?  
No updates currently needed.
  3. How many full-time advisors are available at the college level?  
None. Advising is provided by the Graduate Coordinator, a full professor, and the second full-time faculty member in the program, currently an assistant professor.

### **B. Outcomes and Assessment**

1. Student Learning Outcomes and Program Assessment Plans and Reports by program concentration are listed at <http://provost.unlv.edu/Assessment/plans.html>. Please attach the most recent assessment report in the Appendix.

See Appendix B.

2. Describe specific program changes made based on the program's evaluation of its assessment reports:

For many years, the Master of Fine Arts in Writing for Dramatic Media was the work of one senior faculty member in the Department of Film, who single-handedly developed and expertly nurtured this

strong program. In 2016, another full-time faculty member in screenwriting was hired by the department, and he has become the second core contributor to the graduate program.

As the 2018 assessment report notes, these two professors have different methods of teaching the professional practice of screenwriting, especially in terms of requirements for shot planning at the scripting stage, which led to confusion for students. The senior faculty member has recommended and adopted more flexible formatting requirements to resolve this confusion.

3. Has the program revised its curriculum such as changing prerequisites, adding or eliminating required or elective courses, or co-curricular experiences for the degree(s) in the last 5 years? No.

a) If yes, what changes were made and why? N/A

4. Has the program revised course content or instructional approaches (pedagogy, technology) in the last 5 years? Yes.

a) If yes, what changes were made and why?

Please see number 2 above. Also, within our curricular structure, we continually adapt course content to discuss and address changes in storytelling modes for performance (webisodes, 360 degree environments, gaming, and so on). We encourage students to produce work in these emerging modes.

5. Describe any other changes made in the last 5 years (for example, advising) based on assessment reports:

As noted above, the major change based on assessment reports has been integrating the approaches of two highly accomplished but very different faculty members.

6. List and describe two specific improvements in student learning outcomes and why they represent forward movement.

The program has ten learning outcomes, as detailed in the 2018 Assessment Report (Appendix B), involving the development of a script from concept to pitch to professional draft, including critical analysis to facilitate the process. As a result of the growing pains of the past three years, students now have a more nuanced understanding of varied approaches to script inception, development, and completion.

7. Additional comments:

## **XI. Conclusions, Self-Assessment**

### **A. Faculty Review of self-study**

1. On what date did the program and/or department faculty review this self-study?

The Graduate Coordinator (the primary faculty member in the program) reviewed the study on January 24, 2019.

2. What were the results of the faculty review?

The Graduate Coordinator's comments were incorporated in the self-study.

3. What are the top 3 priorities and/or needs for the future development of the program?

We would like to strengthen our program for current and potential students.

1. Production and travel fund - provides students critical opportunities to understand how the nuances of production impact screenwriting, and allows them to travel to festivals and conferences where they can present their scripts and network with professionals.
2. Advertising budget - allows greater outreach to prospective students both nationally and internationally.
3. Additional graduate assistantships - facilitates the admission of 3-4 students per year, increasing our program size to 10-12 students.

4. What are the strengths of the program?

As highlighted earlier in the self-study, the Writing for Dramatic Media program provides an effective model for a boutique, conservatory approach that fosters the development of individual voices while cultivating a professional-level mastery of the discipline of writing for performance through strong faculty mentorship.

5. What are the challenges facing the program?

A primary challenge for any screenwriting program is responsiveness to a rapidly evolving entertainment industry. The ongoing professional engagement of our faculty in the industry facilitates our responsiveness to this evolution, as does their commitment to mentoring students who wish to produce work in emerging forms.

6. What recent additions, corrections, or other changes have been made to the program that reflect changes or developments in the field?

No formal curriculum changes have been made, but within our flexible structure, we actively address evolving forms in writing for performance.

**B. Other comments**

1. Is there anything else you would like to discuss about the program?