# TABLE OF CONTENTS

I. MISSION STATEMENT .................................................................................. 04

II. DEGREE PROGRAMS .................................................................................. 04

III. FACULTY & STAFF .................................................................................. 06

A. Faculty ...................................................................................................... 06
B. Adjunct Faculty ......................................................................................... 07
C. Emeritus Faculty ........................................................................................ 07
D. Staff ........................................................................................................... 07

IV. FACILITIES AND PROGRAMS ............................................................... 08

A. Theaters and Season .................................................................................. 08
B. Adjunct Programs ....................................................................................... 08
C. Production Calendars .................................................................................. 08

V. GUIDELINES FOR GRADUATE STUDENTS ............................................ 09

A. Financial Assistance ................................................................................... 11
B. Graduate Assistants .................................................................................... 11
C. Teaching Assistants .................................................................................... 11
D. Graduate Representation ............................................................................. 12
E. Academic Misconduct & Plagiarism ............................................................ 13
F. Emergency Procedures ................................................................................ 13

VI. PHD STUDIES IN COMMUNICATION STUDIES: THEATER
    SPECIALIZATION ....................................................................................... 15

A. Guidelines and Procedures ........................................................................ 15
   1. The Advisory Committee ........................................................................ 15
B. Program of Study ........................................................................................ 17
   1. Suggested Sequence for PHD in Communication Studies: Theater ......... 17
   2. Suggested Electives Communication Studies: Theater .......................... 18
C. Preliminary Examination Guidelines ............................................................ 18
   1. Definition and Purpose of the Preliminary Exam ................................. 18
   2. Examination Procedures ....................................................................... 18
   3. Nature of Examination ......................................................................... 19
   4. Examination Administration ............................................................... 20

V. DISSERTATION POLICIES AND PROCEDURES ...................................... 21

A. Dissertation Prospectus - Content and Form ......................................... 21
B. Prospectus Review Meeting ....................................................................... 21
C. Dissertation ............................................................................................... 22
VI. FINAL ORAL EXAMINATION ................................................................. 22
   A. Graduate School Requirements (Graduate Catalog) .......................... 22
   B. Submission of Dissertation to the Graduate school & Department .......... 23
   C. Deadlines .................................................. 23

VII. GUIDELINES FOR THE CREATIVE DISSERTATION ......................... 24

VIII. DOCTORAL FORMS ............................................................. 26

   Candidacy Form .......................... 27
   Graduate Faculty Approval Form ........................................ 28
   Oral Defense ............................................. 29
   Dissertation Approval Form .......................... 30

IX. ASSESSMENT: FORMS AND INFORMATION ...................................... 31

   Supervisors Progress Report Form ........................................ 31
   End of Semester Reviews ................................................. 32
   1st Year Graduate Student review form .................................. 33
   Small Group Instructional Diagnostic (SGID) .......................... 34
   Instructional Course Evaluations (ICE) .................................. 35
DEPARTMENT OF THEATER
SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

I. MISSION STATEMENT

The Department of Theater is an academic unit within the College of Liberal Arts of Southern Illinois University at Carbondale, engaged in teaching, research/creative activity, and service. The Department of Theater is an accredited institutional member of the National Association of Schools of Theatre, 11250 Roger Bacon Drive, Suite 21, Reston, VA. 20190.

The Theater Department is committed to the continued refinement of its primary objectives which are, in order of priority:

1. Dedication to the development of excellence in the education and training of its students
2. Contribution to the field of theater through investigation of and experimentation in the art and its practice
3. Service as a cultural benefit to the University and the community at large.

The Department of Theater blends scholarship and practice into an academically based theater experience that provides students with broad-based exposure to the human experience and a sound foundation in the skills of theater craft. Graduates will be able to apply their knowledge of performance, production, theater history and literature, and contemporary practice in a wide variety of theater venues. Graduates will also be able to demonstrate intrapersonal and interpersonal skills in the form of leadership qualities, self-discipline, creative expression, critical thinking, and the ability to work effectively as part of a collaborative team.

II. DEGREE PROGRAMS

The Department of Theater offers Theater training in a setting combining scholarship and practice. The course of study in theory and criticism in all areas of Theater is complimented by a production schedule that reinforces both approaches to Theater, creating work that is as imaginative and highly polished as possible. Students are expected to display discipline and dedication, in return for which they will receive honest evaluations of both academic and practical work. The development and guidance of talent and discipline, both characteristic of the artist/scholar, are the goals of the Department of Theater.

B.A. in Theater

B.F.A. Musical Theater
MFA in Theater: specializations in Directing, Playwriting, Costume, Lighting and Scenic Design and Technical Direction

PHD in Communication Studies: History, Theory and Criticism; Dramaturgy; Playwriting; Performance Studies; Communication Pedagogy; Gender, Sexuality and Communication; Intercultural Communication; Interpersonal Communication; Rhetoric and Philosophy of Communication

Special Areas: Coordination of cognate areas within the university structure offers the possibility of study in such interdisciplinary areas as Dramatic Literature, Creative Writing, Africana Studies, Museum Studies, Music Theater, and others.
III. DEPARTMENT OF THEATER FACULTY & STAFF

A. FACULTY

MARY BOGUMIL
PHD University of South Florida
Dramatic Literature

CODY C. WALKER.
MFA San Diego State University
Musical Theater & Choreography

TOM FAGERHOLM
MFA Minnesota State University Mankato
Technical Direction

ANNE FLETCHER
MA Emerson College, Boston
PHD Tufts University
History, Theory & Criticism

CASSANDRA KING
MFA Ohio University
Scenic Design

JACOB JUNTUNEN
MA Northwestern University
PHD Northwestern University
Playwriting, History & Criticism

J. THOMAS KIDD
MFA Southern Illinois University
Acting and Directing

TIMOTHY FINK
MFA Southern Illinois University Carbondale
Opera Musical Theater

LORI MERRILL-FINK
MFA University of Arizona
Acting and Directing

OLUSEGUN OJEWUYI
MFA Yale University
MA University of Ibadan, Nigeria.
Acting and Directing

SUSAN PATRICK BENSON
MFA Rutgers University
Acting, Voice and Speech Specialist
MARK VARNS  
MFA University of Missouri, Kansas City  
Lighting Design

DONNA WILSON  
MFA University of Oklahoma, Norman, OK

WENDI ZEA  
MFA Kent State University  
Costume Design

B. ADJUNCT FACULTY

MOLLY BRITTON  
MFA University of Texas at Austin  
Creative Drama/Theater for Youth

HILARY CHANDLER  
MFA Southern Illinois University Carbondale  
Production Design: Scenic and Costume

C. EMERITUS FACULTY

CHRISTIAN H. MOE  
PHD Cornell University  
Playwriting, Theory and Criticism

RONALD NAEVSEN  
MFA Carnegie-Mellon University  
PHD Southern Illinois University  
Scenic Design, Theory and History

DARWIN REID PAYNE  
MA Southern Illinois University  
Scenic Design

DAVID A. RUSH  
MA University of Iowa  
PHD University of Illinois  
Playwriting

D. STAFF

SCOTT ELLIOTT  
Business Manager

CAITLIN ENTWISTLE  
Costume Studio Manager

DARLENE REIDLEBERGER  
Administrative Assistant

VINCENT RHOMBERG
IV. FACILITIES AND PROGRAMS

A. THEATERS AND SEASON:

The academic season includes 5-7 full productions, providing a balance of classical and modern repertory, musicals and operas, and student-written plays. Productions are assigned to either venue, depending on their artistic appropriateness. In addition, a variety of student-driven projects including original script readings are produced each year. These productions serve as thesis and dissertation projects for our MFA and PHD students.

The Department of Theater maintains two theaters for public productions:

The McLeod Theater: A proscenium stage seating 520. The playbill typically encompasses a balance of contemporary, classic, and original works, and offers three plays and a musical during the academic year (the latter co-produced with the School of Music). McLeod Summer Playhouse, consists of a combination of musicals and plays and one high school musical, and operates as a professional summer stock company, offering stipends, and/or graduate credit.

The Christian H. Moe Laboratory Theater: A flexible stage space (black box) seating up to 110 persons, which can be utilized as a full arena, three-quarter thrust, etc. A variety of plays are produced in the Moe Lab including new play premieres, MFA Directing, Design and Playwriting Thesis productions, and class-related projects.

B. ADJUNCT PROGRAMS

Performance and production opportunities are also available in the Department of Communication Studies Marion Kleinau Theater, a performance space for the staging of Performance Studies productions; the School of Music’s Marjorie Lawrence Opera Theater which are co-produced with Theater. Shryock Auditorium and the Arena serve as local roadhouse venues for the university and offer experience in touring shows for students interested in management and technical production.

C. PRODUCTION CALENDARS

The Department maintains Academic & Production Calendars on GOOGLE. These Calendars provides access to all Department of Theater committee meetings, scholarship auditions, special workshops, productions, etc. To access these calendars students should follow these steps

1: Go to Google Calendar and create an account.
2: Go to www.theater.siuc.edu
3: Select "Current Students"
4: Select "Resources"
5: Under "GOOGLE CALENDAR LINKS" select the calendar you would like to join while holding down the “Control (PC) or Command (mac)” as you click on the link.

To add this calendar to your list of calendars, click on the “+ Google Calendar” button in the bottom right hand corner.

V. GUIDELINES FOR GRADUATE STUDENTS

A. FINANCIAL ASSISTANCE

Fellowships: Students are eligible for a variety of financial aid opportunities through the Graduate School including competitive fellowships, minority fellowships, and federal work-study assistantships. Please note that there are different deadlines for each financial award and many require the GRE. These financial awards cannot be offered until the student has completed their application and been admitted by both the Department of Theater and the Graduate School. Applicants are presented by recommendation of the Department of Theater on the basis of grade point average, GRE scores and letters of recommendation submitted by the applicant. Awards may include a waiver of tuition and/or stipend.

Financial Aid forms and information are available at the Graduate School website. [http://www.siu.edu/gradschl/finaid.htm](http://www.siu.edu/gradschl/finaid.htm)

Assistantships: There are a limited number of departmental assistantships available to graduate students. Assistantships cover full tuition waivers for 3 years and offer a monthly stipend for 9 months each academic year. The assistantship duties typically involve working in the publicity, box office, house management, supervising in the production studio areas and teaching introductory theater classes. Students may discuss their assignment interests with their faculty advisor and then express these, in writing, to the Director of Graduate Studies. Students are encouraged to express their preferences, but the Theater retains the final authority for making assignments. The Departmental deadline for application is March 1st and students may expect notification, regarding their employment, prior to May 1 for the following academic year.

When an assistantship becomes available the Director of Graduate Studies for Theater will inform graduate students in Theater of this opening. Students interested in applying will need to make an appointment with both the Director and the Faculty Supervisor for the area to discuss the requirements of the position. If the student is qualified they will be issued a contract.

Assistantships are occasionally available in other departments and offices on campus. Students interested in outside assistantships should check with the Financial Aid Office. [http://www.siu.edu/~fao/info/index.htm](http://www.siu.edu/~fao/info/index.htm)

Graduate Works Study Assistantships: The Graduate School and the Financial Aid Office jointly administer the Federal Work-Study Assistantship program. This program
supports approximately twenty-five graduate assistants each year. The program provides for up to 75% of each graduate assistantship from federal funds, with the remainder coming from departmental or collegiate funds. Students qualify for this program on the basis of financial need. Students must be citizens or permanent residents of the United States. Further information on application procedures and eligibility criteria is available from the Graduate School.

Students are encouraged to apply for Federal Work Study funds as government support will allow the Department to offer assistantships to more students.


**Graduate Tuition Waivers:** A limited number of tuition waivers are awarded each semester to graduate students on the basis of scholarship and/or need. The award does not offer a stipend. Students may receive a tuition scholarship for a maximum of three years during their enrollment in the University.

To be eligible the student must be admitted to the Graduate School and to a department, and the student may not hold another University appointment, which provides a tuition scholarship (i.e. graduate assistantship, fellowship). Tuition scholarship recipients must enroll for a minimum of 9 graduate credit hours for fall and spring semesters and 3 graduate credit hours in summer.

Students should submit application forms at least one full semester proceeding the semester for which the tuition scholarship is requested. Deadline dates are as follows: April 15 for summer session, July 15 for fall semester, and November 15 for spring semester.

Application forms are available at [http://gradschool.siu.edu/cost-aid/scholarships.html](http://gradschool.siu.edu/cost-aid/scholarships.html)

**Other Financial Aid:** The Financial Aid Office offers further information concerning the availability of scholarships, loans, and on-campus jobs. This office may be contacted directly by mail or by telephone:

Financial Aid Office  
Mail Code 4702  
Southern Illinois University  
Carbondale, IL 62901  
(618) 453-4334  
[http://fao.siu.edu/](http://fao.siu.edu/)
B. GRADUATE ASSISTANTS

Assistantships are granted to students with the necessary skills to complete various jobs within the Department. Assistantships are a privilege extended by the department and not an entitlement to all graduate students.

All new graduate assistants must attend the teaching workshops offered by the Graduate School and the Department of Theater in the week prior to the beginning of fall semester. The exact dates and times of these sessions will be available from the Director of Graduate Studies in Theater each summer and by contacting the Center for Graduate Teaching Excellence at http://cte.siu.edu/cgte/

Keys Graduate assistants are assigned office space and appropriate building keys by the Department. Check with the Department Administrative Assistant for further information. These keys must be returned at the end of each academic year. Lost or stolen keys must be reported to the Theater Office immediately.

Evaluations Performance Evaluations are conducted by the area supervisor at the end of each semester. Failure to satisfactorily perform assigned assistantship duties or unsatisfactory academic progress will result in the student receiving a warning before termination of the assistantship, or a change and/or a reduction in assignment. These evaluations are kept in the student’s personnel file in the Theater Office.

Copy Machine Each teaching assistant is assigned a key code for the Department photocopy machine by the office staff. Photocopying must be restricted to materials needed for teaching classes and is not to be used for personal course work or personal business. Numbers of copies are monitored and excessive use will result in loss of an access to the copy machine.

Fax Machine The Departmental fax machine (618-453-7582) is available for students use; however, any personal long distance transmissions will require the student to use a personal calling card.

Outside Employment Students on an assistantship are not allowed to have outside employment without the permission of the Director of Graduate Studies. Outside employment that interferes with coursework and or compromises the student’s ability to complete assistantship assignments may result in the loss of an assistantship.

C. TEACHING ASSISTANTS

Graduate Teaching assistants are supervised by the specific Area Head (Performance, Playwriting, Production, History) in which the student is teaching.
**Syllabus** Standard syllabi, textbooks, attendance policies, and information on classroom procedures must be obtained from the faculty supervisor. Copies of all syllabi are to be kept on file in the Theater Office.

**Grade Books** Every teaching assistant must obtain a grade book from the Theater office, on or before the first day of class. Class lists are usually distributed the first day of class and all student names must be entered in the grade book. Attendance must be taken and recorded in the grade book for every class session. All teachers are now required by University policy to maintain complete attendance records (you must be able to state the last date a student attended your class). All assignments should be clearly marked—including total points possible. Scores should be entered clearly for every graded assignment. These grade books are the property of the University and must be returned to the main office when the teaching assistantship is completed. Failure to turn in attendance grade book will result in a postponement of graduation.

**Grades** Final grades are posted on-line on Saluki-Net. Be absolutely certain the correct grade is filed for each student. Grade changes are difficult (and sometimes impossible) once final grades are filed. Print a copy of these grades and place in the grade book.

**SGID Evaluation** At mid-term the teaching assistant will arrange an SGID Evaluation with their Area Supervisor or the Director of Graduate Studies (see description in on page 85).

**ICE** At the end of the semester the teaching assistant should give the students an Instructor and Course Evaluation Form (see description beginning page 98). Each semester the Office of Instructional Evaluation makes these forms and instructions available through the Theater Office.

### D. GRADUATE REPRESENTATION

1. **Departmental Representation**

   Graduate Students are represented by one or more of their peers on all Department of Theater subcommittees including Curriculum, and Recruitment & Retention. Elections are held each year during Graduate Orientation.

2. **University Representation**

   During Orientation students may also be nominated to the Graduate and Professional Student Council (GPSC) [http://gpsc.rso.siu.edu/](http://gpsc.rso.siu.edu/) the College of Liberal Arts Council (CoLA) [http://cola.siu.edu/](http://cola.siu.edu/) and the Fine Arts Activity Fee Committee (FAAF). The names of students nominated will be placed in a general election of all graduate students to these councils.

3. **SIUC Graduate Assistant Handbook**
Along with this Handbook graduate students should be familiar with the SIUC Graduate Catalog [http://gradschool.siu.edu/about-us/grad-catalog/index.html](http://gradschool.siu.edu/about-us/grad-catalog/index.html)

4. GA United

Graduate Assistants are also represented by GA United [www.gaunited.org](http://www.gaunited.org) 800-431-3730 which has negotiated the SIUC Graduate Assistant United Agreement with the SIUC Board of Trustees. This document is available at [http://gaunited.files.wordpress.com/2012/09/gau-2010-14-scanned-final.pdf](http://gaunited.files.wordpress.com/2012/09/gau-2010-14-scanned-final.pdf)

E. ACADEMIC MISCONDUCT AND PLAGIARISM

Graduate assistants should familiarize themselves with Undergraduate policies, including grievance procedures. The procedures are contained in the Undergraduate catalog available in the main office or on line at [http://registrar.siu.edu/catalog/undergraduatecatalog.html](http://registrar.siu.edu/catalog/undergraduatecatalog.html)

Integrity in research is the foundation upon which new knowledge builds. Misconduct threatens the research enterprise by violating that integrity and contradicts the fundamental purpose of research--to advance truth--while damaging the credibility of research in the eyes of the public. Instances of misconduct can have far-reaching effects. For these reasons, the University and the Department of Theater view misconduct in research activities with the utmost seriousness and expect all students to adhere to the highest ethical standards in their work. Please refer to the Student Conduct Code for definitions and policies on academic misconduct. [http://www.siu.edu/~policies/policies/conduct.html](http://www.siu.edu/~policies/policies/conduct.html)

F. EMERGENCY PROCEDURES


Graduate Students should also be familiar with Emergency procedures outlined on the Emergency Communications website [http://siu.edu/emergency/wens.php](http://siu.edu/emergency/wens.php)

SIUC uses a Wireless Emergency Notification System (WENS). In this system, an SIUC Alert is sent to cell phones as a text-message and/or as an e-mail to your e-mail address. The message may alert you to an emergency situation, ask you to take action, or both. Some weather warnings including will also be sent as an SIUC Alert.

You may register for WENS on the Emergency Communications Website

SIUC also maintains an SIUC Alerts Emergency Information Phone Line at
1-866-264-6420 or 618-453-5375 and a website http://siu.edu/emergency/


In the event of an emergency, a loudspeaker system may be used to convey SIUC Alerts and/or other information. Loudspeakers exist in a number of buildings including: Recreation Center, Student Center, Brush Towers, Student Health Center, SIU Arena

Weather Emergencies
Emergency sirens are tested at 10:00 AM on the 1st Tuesday of each month
The signals are: Long Blast = Tornado; High/Low = Any other emergency

Emergency Information is also broadcast by
   City of Carbondale - AM 1620
   WSIU - FM 91.9
VI. PHD STUDIES IN COMMUNICATION STUDIES: THEATER SPECIALIZATION

Students selecting Theater as a curriculum concentration must take the following:

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Studies</td>
<td>18</td>
<td>SPCM 501 Introduction to Research Methods 3 hrs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SPCM 510 Rhetorical Theory 3 hrs</td>
</tr>
<tr>
<td>Theater</td>
<td>24</td>
<td>THEA 501 Contemporary Developments 3 hrs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THEA 504 Theories and Conventions I 3 hrs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THEA 505 Theories and Conventions II 3 hrs</td>
</tr>
<tr>
<td>Methodology Courses</td>
<td>9</td>
<td>(courses should be germane to the dissertation topic)</td>
</tr>
<tr>
<td>Dissertation</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>75</td>
<td></td>
</tr>
</tbody>
</table>

The Graduate School requires students who have not completed their dissertation to enroll in THEA 601 Continuing Research until they complete the dissertation or withdraw from the program. Students who do not register for this class will be charged for all semesters before they may graduate.

A. GUIDELINES AND PROCEDURES

1. The Advisory Committee

   a. Advisement for the first year of study will be completed by the Director of Graduate Studies in Theater or by a member of the Theater Graduate Faculty whose area of emphasis is commensurate with the student's field of study.

   b. A three-person program advisory committee is established not later than the second semester of graduate study. The committee is composed of at least one faculty member from Theater and one from Communication Studies. The chair of the committee acts as the primary advisor. The advisory committee is responsible for certifying to the Director of Graduate Studies in Theater that the student has successfully completed a review of progress toward the degree each semester, and has passed the Preliminary Examination.
c. At the end of the second semester of study the committee will meet with the student for a Second Semester / 24 Hour review. The purpose of the review is to recommend continuation of, changes in, or termination of the program.

d. Additionally the student must appear before the entire Theater faculty for a First Year Review of their work to date. The faculty as a whole will recommend continuation or termination in the program.

e. Upon unanimous approval of the student's program advisory committee, students will be permitted to take preliminary examinations. Guidelines are available from their faculty advisor or Director of Graduate Studies. It is not necessary for the dissertation prospectus to be approved before the preliminary examination is taken.

f. The student will be admitted to candidacy after completing all departmental and graduate school requirements including the successful completion of the preliminary examination. The necessary application forms are kept by Director of Graduate Studies in Theater. The form must be signed by the student, the chair of the program advisory committee, and the Director of Graduate Studies in Theater who forwards it to the Dean of the Graduate School.

g. Members of the student's program advisory committee or the Director of Graduate Studies in Theater or Communication Studies may aid the student in selecting the five member dissertation committee. The dissertation committee may be composed of the advisory committee with two additional members or a new dissertation committee can be composed with advisement by the faculty advisor or Director of Graduate Studies. The dissertation director must be a faculty member from the Department of Theater with Direct Dissertation status and at least one member from the Communication Studies field.

h. The dissertation director shall, upon consultation with the student, be responsible for setting up a dissertation committee, supervising the dissertation, and administering the final oral examination of the dissertation. The five person dissertation committee must consist of at least two members of the Department of Theater, at least one member of the Department of Communication Studies and at least one member from outside the two departments. The dissertation committee shall approve the dissertation prospectus and evaluate the completed dissertation. A student will be recommended for the degree only if the members of the committee, with at most one exception, judge both the dissertation and the performance at the final oral examination to be satisfactory.

i. The student must fulfill a residency requirement of 24 credit hours on campus within four years. The PHD Degree may be conferred not less than six months nor more than five years after admission to candidacy.
B. PROGRAM OF STUDY

1. SUGGESTED SEQUENCE FOR PHD IN COMMUNICATION STUDIES: THEATER

The Faculty Advisor will work with the student to plan the program of study. Below is a suggested guideline which will change based upon class offerings and students progress.

1st Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPCH 500 Intro to Research Methods</td>
<td>3</td>
<td>THEA 501 Contemporary Developments</td>
<td>3</td>
</tr>
<tr>
<td>THEA 504 A Theories &amp; Conventions or</td>
<td>3</td>
<td>THEA 504 B Theories &amp; Conventions or</td>
<td>3</td>
</tr>
<tr>
<td>Topical Seminar</td>
<td></td>
<td>Topical Seminar</td>
<td></td>
</tr>
<tr>
<td>THEA 545 American Theater or Special</td>
<td>3</td>
<td>SPCH 510 Rhetorical Theory or Special</td>
<td>3</td>
</tr>
<tr>
<td>Topics</td>
<td></td>
<td>Topics</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>Total</td>
<td>9</td>
</tr>
</tbody>
</table>

Summer

|                                                  |       |
| SPCH                                             | 3     |
| Elective or Methodology                          | 3     |
| Total                                            | 6     |

2nd Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 504 A Theories &amp; Conventions or</td>
<td>3</td>
<td>THEA 504 B Theories &amp; Conventions or</td>
<td>3</td>
</tr>
<tr>
<td>Special Topics</td>
<td></td>
<td>Special Topics</td>
<td></td>
</tr>
<tr>
<td>THEA 454 American Theater or Special Topics</td>
<td>3</td>
<td>SPCH 510 Rhetorical Theory or Special</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Topics</td>
<td></td>
</tr>
<tr>
<td>Elective or Methodology</td>
<td>3</td>
<td>Elective or Methodology</td>
<td>3</td>
</tr>
<tr>
<td>Methodology</td>
<td>3</td>
<td>Methodology</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>12</td>
<td>Total</td>
<td>12</td>
</tr>
</tbody>
</table>

Summer

|                                                  |       |
| SPCH or Methodology                            | 3     |
| Take Preliminary Exams                         |       |
| Total                                            | 3     |

3rd Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Hours</th>
<th>Spring</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 600 Dissertation</td>
<td>10</td>
<td>THEA 600 Dissertation</td>
<td>10</td>
</tr>
</tbody>
</table>

Summer

|                                                  |       |
| THEA 600 Dissertation                         | 4     |
2. SUGGESTED ELECTIVES COMMUNICATION STUDIES: THEATER

THEA 454  American Theater  3 hrs.
THEA 455  Dramaturgy  3 hrs.
THEA 550  Topical Seminar  4 hrs.
THEA 530  Independent Study  4 hrs.
THEA 402  Advanced Directing Studio  3 hrs.
THEA 526  Seminar in Theater Arts  Arts: Performance,
          Theory/Criticism,
          Playwriting  3 hrs. ea.

C. PRELIMINARY EXAMINATION GUIDELINES

1. Definition and Purpose of the Preliminary Exam

   a. At or near the end of her/his graduate course work and before admission to
      candidacy, the PHD student is required to pass a comprehensive examination which
      will provide a clear conception of her/his competencies and qualities as a scholar.
      The examination will represent both specialization and breadth with the major portion
      of the examination evaluating the attainment of independent and comprehensive
      scholarship in the discipline or area which represents the student's specialization. The
      examination should also ensure a balance between the major field and work from
      supporting fields which have contributed to the student's general development as a
      professional.

   b. The preliminary examination marks that level of achievement at which the
      doctoral student tests her/his ability to build creatively upon the developed and
      established concepts of her/his discipline. It is designed so the student has an
      opportunity to demonstrate that s/he has become an independent, original, and mature
      thinker in her/his field as a consequence of the research and study engaged in during
      her/his formal graduate course work.

   c. The final period of assessment before the student advances to candidacy has two
      purposes:

      1. To appraise the student's ability to handle problems, causes and concepts that
         are interrelated and are mutually influential among the several areas or disciplines
         definitive of the field of scholarship represented in her/his field of study.

      2. To provide an opportunity for demonstration of ability to contribute to original
         scholarship. Since the PHD is a research degree requiring a dissertation, the
         preliminary examination should provide evidence of the student's ability to
         engage in significant research and scholarly writing.
2. Examination Procedures

a. The examination preparation and administration will be under the supervision of an assigned graduate faculty member (usually the student's advisory committee chair) who will be assisted by appropriate members of the graduate faculty. The examination format will be treated as flexible in order to provide for innovative options for evaluating the student's competency and self-direction as scholar and researcher.

b. The following guidelines are followed for preparation of the examination:

1. Acting upon a successful petition by the student requesting the examination the student's advisor will, in consultation with the student, constitute and convene the examining committee to prepare an examination.

2. The examining committee will be comprised of the student's advisory committee chair and two to four faculty members representing the student's major and supporting areas of study.

3. The preliminary examination should be regarded by faculty and students as a unique and final stage in the assessment of the PHD student prior to candidacy. The examination is not a replication of individual course examinations in either content or specificity of questioning style.

3. Nature of the Examination

a. A central thrust of the examination will be the result of the committee's joint effort to pose problems or questions (usually no more than five) the solving of which calls for an understanding of concepts, theories, and relationships among the disciplines represented in the student's program. The several major questions or problems should provide an opportunity for advancement of new concepts and relationships.

b. A second phase of the examining process may take several forms depending on the student's program of study. In this portion of the examination the student has an opportunity to pose questions of her/his own. The student in collaboration with her/his examining committee may postulate an idea in an area wherein s/he has specific curiosity. The student will explore her/his notion in a scholarly essay, research design, production plan, criticism, etc., in which s/he attempts an original contribution to the body of knowledge in that area, in the form of an article suitable for publication.

c. Throughout, the examination design emphasizes comprehensiveness and quality rather than superficiality and quantity. The relative weighting of each portion of the examination will be determined by the examination committee.
4. Examination Administration

a. After the examination has been agreed upon by the committee, the chair of the examining committee will be responsible for its administration. The following are suggested procedures:

1. The examination will be take-home in most instances. The student will be given one or more related questions to be completed before additional questions are given.

2. The examining committee will designate the number of days allowed for the completion of each question or portion of the examination.

3. The student, with the approval of her/his committee chair, may allow some time to elapse among the several parts of the examination. However, no more than a month will be given to writing the entire exam.

4. Each question in the examination must be read and evaluated by each member of the committee who contributes to the formulation of the question.

5. In evaluation, attention will be given to the quality of the writing as well as to the quality of the content. In either respect, papers considered only "satisfactory" are not acceptable.

6. The student will be informed of the results of the examination evaluation within five weeks after the examination is completed.

7. If any part of the examination has been judged unacceptable, the student will be given an opportunity to write additional questions prepared by the committee after the passage of not less than one month nor more than a year following notification of the results of the original examination. In certain cases, the student might be asked to write again on the same question or questions. This will be considered part of the original examination and not the taking of a second examination.

8. The committee will advise the student in areas of study or additional course work to be engaged in before the rewrite. Guidelines pertaining to the original examination will prevail for the rewrite procedure. Students who fail on the second examination will not be advanced to candidacy.

b. A majority vote of the program advisory committee determines the "passing" or "failure" of any examination.
V. DISSERTATION POLICIES AND PROCEDURES

A. Dissertation Prospectus - Content and Form

1. The candidate will formulate a written Dissertation Prospectus containing a narrative presentation in which the following areas of research are specified: (1) the subject matter to be researched, (2) the research question or creative activity which will be the focus of the study [the original contribution to be made], (3) the research method or procedure to be employed, (4) the expected conclusions, (5) the basic bibliography of materials that will be consulted relevant to (a) methodology and (b) subject matter.

2. The Dissertation Prospectus should conform to the style standards of a Research Report as defined by the Guidelines of the Preparation of Research Reports, Theses, and Dissertations http://gradschool.siu.edu/thesis-dissertation-researchpaper/index.html

B. Prospectus Review Meeting

1. The candidate and the Dissertation Committee will meet to review the Dissertation Prospectus and make suggestions for addition, alteration, or correction.

2. Conditions, if any, for formal approval are specified. Such conditions may include, among others not specifically mentioned, a restructuring of the study, a consideration of other research areas or materials, a pilot study to demonstrate feasibility, incorporating a more appropriate methodology, special considerations of length, and the like.

3. When the committee and the candidate achieve consensus, the prospectus is approved or disapproved by the committee. A unanimous affirmative vote is required for approval.

4. If the prospectus is disapproved, a second prospectus meeting will be scheduled normally not sooner than a month nor later than one year from the date of disapproval. The committee membership may be reconstituted for the second meeting.

5. If the second prospectus review meeting also results in a disapproval of the prospectus, the candidate's degree program is terminated.

6. An approved Dissertation Prospectus is a formal articulation of the research to be pursued. Any substantive change in the research program as originally approved requires the formal, unanimous approval of the committee; a special meeting of the committee is required for this approval.
7. When the dissertation is approved, the candidate will submit a copy of the prospectus to be filed with the departmental copy of the dissertation.

C. DISSERTATION

1. The dissertation is the candidate's demonstration of an ability to pursue and complete original research in the discipline of Communication Studies and Theater; it is a partial fulfillment of the requirements of the PHD degree.

2. The dissertation is the logical extension and systematic completion of the subject matter and research procedure approved in the Dissertation Prospectus.

3. The Dissertation Committee will be the same as the Dissertation Prospectus Committee.

VI. FINAL ORAL EXAMINATION

A. Graduate School Requirements

1. There will be a final oral examination administered by the student's doctoral dissertation committee. The examination will cover the subject of the dissertation and other matters related to the discipline. Any member of the graduate faculty may attend the final oral examination and may participate in questioning and discussion, subject to reasonable limitations imposed by the chair of the committee, but only members of the committee may vote or make recommendations concerning acceptance of the dissertation and final examination. A student will be recommended for the degree only if the members of the committee, with at most one exception, judge both the dissertation and the performance at the final oral examination to be satisfactory. In cases where a committee of more than five members has been approved, the requirements of not more than one negative vote still apply.

2. The oral examination will not be scheduled before the dissertation manuscript is completed in its final form, and all other requirements are satisfied.

3. Graduate faculty not on the dissertation committee who wish to participate must notify the dissertation director in writing of their intention to participate. Only members of the dissertation committee may vote for approval or disapproval of the dissertation.

4. The examination commonly consists of three parts:
   
   a. Evaluation of the dissertation, i.e., questions put to the candidate and subsequent discussion of the candidate's responses.
b. Evaluation of the candidate's knowledge of the discipline (usually related to the dissertation research topic).

c. Formal vote to approve or disapprove the candidacy. At the close of the evaluation process, which is determined by the Dissertation Director, the candidate and all persons not members of the committee shall vacate the room. The committee proceeds to a formal vote to recommend the conferring of the degree. One negative vote is permitted in granting approval. More than one exception results in disapproval.

5. In the event that a candidate fails the Final Oral Examination, the Dissertation Committee together with the Director of Graduate Studies and the Department Chair, and if necessary the Dean of the Graduate School, will meet with the candidate to determine if remedial work will equip the candidate to pass the examination. In such cases a new examination shall occur not sooner than one calendar year from the date of the first examination. If a negative decision is reached, the examination disapproval becomes final.

B. SUBMISSION OF DISSERTATION TO THE GRADUATE SCHOOL & DEPARTMENT

1. Directions for electronic submission of the Dissertation is available at the SIUC Graduate School Website: http://gradschool.siu.edu/thesis-dissertation-researchpaper/etd-guidelines.html

2. Dissertations are due in the Graduate School office at the end of the 12th week of the semester before graduation. The exact calendar date for each semester is available from the Graduate School www.siu.edu/gradschl/

3. The student should be aware that the Graduate School regularly reviews theses for the quality of research and writing, and for the correctness of physical presentation according to the Graduate School Guidelines. The Graduate School reserves the right to return an unacceptable Dissertation to the student’s department. In such a case, the student must correct the errors and resubmit the Dissertation. Postponement of graduation may result.

5. Dissertation titles must be limited to 240 characters.

C. DEADLINES

a. It is the student’s responsibility to meet all deadlines.

b. It is the student’s responsibility to arrange for her/his committee evaluations.
c. PHD students have 5 years to complete the degree after passing their preliminary exams.

d. Students who are no longer in residence without completing their Dissertation must sign up for one hour of Continuing Enrollment (THEA 601) for each semester until completion. Students who neglect to sign up will still be required by the Graduate School to pay for all semesters from the time they leave school to completion of the Dissertation before they will receive their diploma.

e. The Graduate School will normally grant a one-year extension to students based on a request from—or endorsed by—the Department Chair or Director of Graduate Studies. Beyond one year, they normally require additional course work from the student to complete the degree and this is determined on a case-by-case basis (re-certification through an examination and/or more course work).

VII. GUIDELINES FOR THE CREATIVE DISSERTATION

A. Creative Dissertation

1. Qualified students may elect to pursue such creative dissertation topics as dramatic writing or idiomatic translation. Students interested in this option should consult page 15 of this document and speak with the Director of Graduate Studies.

2. Students wishing to engage in research in creative areas should submit play scripts, translations, etc. to the Head of Playwriting in Theater.

3. Common "creative dissertations" in the doctoral programs have fallen into the areas of dramatic writing and idiomatic translation.

4. Creative doctoral studies normally imply that the author in some part uses his or her imaginative faculties, the artistic processes of selection and rearrangement and intensification of human life and/or such life as reflected in literature, interpretive faculties, and the research required in creative and/or interpretive effort, in arriving at a creative project commonly tested, in whole or in part, in performance, an evaluation of which is part of the study.

5. A profile of the requirements of a creative doctoral study in dramatic writing, for example, would be as follows:

   The study must:

   a. Be initially approved in prospectus form by the dissertation committee.
b. Include at least three full-length dramatic works or their equivalent (e.g., nine short plays, six children's plays, etc.). The works may represent different media but at least two must be in the form of stage plays. The author must have undergone training in any medium s/he represents by a dramatic work. At least one long work or two short works represented must be tested in production and then receive an evaluation from no less than three members of the dissertation committee.

c. Include a work which is the sole creation or adaptation of the author; the only collaboration allowed is in the case of musical composition excluding lyrics.

d. Consist of substantial prefatory essay or a series of such essays treating subject matter relevant to the dramatic works, which demonstrates the author's ability to conduct research, synthesize information and write in a scholarly manner.

e. Consist of a critical evaluation of the works performed, including a summary of the committee evaluation.

6. The Dissertation Committee will consist of:

a. At least one member from the Departments of Theater and at least one form Communication Studies and no less than one committee member from outside the these departments.

b. Faculty members with respective expertise in each dramatic medium represented. (Example: a study encompassing a screenplay requires a Cinema and Photography faculty member, or one including a musical play necessitates an expert in musical composition.)

c. Members who have read at least one example of the student's work by the time of the Dissertation Prospectus meeting.
DOCTORAL FORMS
The faculty members representing the doctoral program in Communication Studies are in agreement that ___________________________ ID # ___________________________ should be admitted to candidacy for the doctoral degree. We certify that this student has met all the departmental requirements, including the research tool requirement and the preliminary examination, for admission to candidacy.

The student has met the minimum residency requirements for the doctoral degree by completing 24 semester hours of graduate credit on campus as a doctoral student. No more than 6 hours of deferred dissertation credit and no more than 6 hours of short course credit have been applied to the 24-hour requirement.

The research tools were completed on ___________________________ m/yr

Residency requirements was completed on ___________________________ m/yr

Preliminary examinations were completed on ___________________________ m/d/yr

Primary Committee Chair ___________________________

(typed or printed name)

Signature ___________________________

I certify that all of the above requirements for admission to candidacy for the doctoral degree have been completed as indicated.

Approved:

______________________________
Director of Doctoral Studies Programs
For the department

______________________________
Student’s Signature

______________________________
Current address
(This form is available at http://gradschool.siu.edu/_common/documents/CommitteeForm.PDF and must be filled out on-line or typed for submission to the Graduate School) (You will need the help of the DoGS to fill out the faculty status box)

DATE______________

GRADUATE FACULTY COMMITTEE APPROVAL FORM

STUDENT NAME ____________________________ ID # ____________

DEPARTMENT ____________________________ Communication Studies/ Theater

DEGREE SOUGHT MASTERS SPECIALIST DOCTORATE

COMMITTEE COMPOSITION

(Please TYPE when filling out form)

<table>
<thead>
<tr>
<th>Name</th>
<th>DEPARTMENT</th>
<th>Graduate Faculty Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Dept. in which faculty member holds status)</td>
<td>Dir. Diss.</td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments:
_________________________________________________________

Student’s Graduate Committee Chair

_________________________________________________________

DEPARTMENTAL APPROVAL
Chair or Departmental Graduate Advisor

_________________________________________________________

GRADUATE SCHOOL APPROVAL

* The current categories of Graduate Faculty Status consist of: 1. “Direct Dissertation” 2. “Regular” 3. “Adjunct.” For a description of each graduate faculty status, see Minutes of Graduate Council, December, 1985, pp 36-37. Please note that those faculty who are shown to have adjunct status should be requested and approved before this form is submitted.
(This form is available at [http://gradschool.siu.edu/_common/documents/Defense.PDF](http://gradschool.siu.edu/_common/documents/Defense.PDF) and must be filled out on-line or typed for submission to the Graduate School)

**ORAL DEFENSE**  
**GRADUATE SCHOOL**  
**SOUTHERN ILLINOIS UNIVERSITY**

An evaluation of Eligibility for the Doctor of Philosophy degree in Communication Studies as reported by members of the final examination committee.

<table>
<thead>
<tr>
<th>Name of Student</th>
<th>ID Number</th>
</tr>
</thead>
</table>

1. Evaluation of Oral Defense of:  
- [ ] Dissertation  
- [ ] Thesis  
- [ ] Research Report  

Title: ____________________________________________

2. Members of the examining committee and their evaluation of the oral defense:

<table>
<thead>
<tr>
<th>Recommended Pass</th>
<th>Name (print or type)</th>
<th>Signature</th>
<th>Check if Chair or Co-Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DATE _________________
Dissertation Approval
The Graduate School
Southern Illinois University

Date of Approval

I hereby recommend that the dissertation prepared under my supervision by

__________________________________________

Student Name
Entitled

__________________________________________

be accepted in partial fulfillment of the requirements for the

DOCTOR OF PHILOSOPHY degree

__________________________________________

In Charge of Dissertation

__________________________________________

Head of Department

Recommendation concurred in
1. _________________________________
2. _________________________________
3. _________________________________
4. _________________________________
5. _________________________________

Committee for the Final Examination
ASSESSMENT:

FORMS & INFORMATION
(this form is filled out by your faculty/staff supervisor(s) at the end of each semester. It is available for the student to review and sign in the Administrative Assistants office)

DEPARTMENT OF THEATER
SUPERVISOR PROGRESS REPORT FOR GRADUATE STUDENTS
SEMESTER ___________________________ YEAR ______

NAME OF STUDENT ___________________________ MFA PHD_____

ASSISTANTSHIP ASSIGNMENTS (Courses taught, job performance, etc.)

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Attitude</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Commitment</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Motivation</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Attendance</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Communication</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Professionalism</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Responsibility</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Overall Performance</td>
</tr>
</tbody>
</table>

Exceeding Meeting Not Meeting
Job Expectations

STRENGTHS: ____________________________________________

WEAKNESSES: __________________________________________

SUGGESTIONS FOR IMPROVEMENT: ____________________________

GOALS FOR NEXT SEMESTER: ________________________________

SUPERVISOR’S SIGNATURE: ___________________________ DATE____

GRADUATE ASSISTANT’S SIGNATURE: ______________________ DATE____

Assistant’s signature confirms only that the supervisor has discussed and given a copy to the assistant and does not indicate agreement or disagreement.

(File original in Assistant’s personnel file)
END OF SEMESTER REVIEWS

At the end of the Fall and Spring Semesters students must write an *End of Semester Review* of their progress for the past semester. These reviews are specifically addressed and sent to your Chair of your Dissertation Committee but also send a copy to the Director of Graduate Studies so these Reviews can placed in your files. Please also attach a copy of your unofficial transcript to both copies.

These Reviews should take the form of a short narrative (1-2 pages maximum) where you describe your goals for the past semester and how well you think you achieved them. In this narrative you should discuss creative projects you were engaged in, committees where you represented your fellow students’ interests, and express any concerns you may have over your education. List the classes you are currently taking along with the grade you anticipate earning and discuss the challenges and progress you have made in each class. Please feel free to include any insights into your progress as a graduate student and if you are one of the fortunate to be graduating let us know a little of your future plans.

Use this as an opportunity to clarify your thoughts and gain a greater awareness of who you are and where you are at in your training. This isn't a busy work assignment. Your advisor and the department take these reviews very seriously.

This review should be thoughtful, typed, well-written, properly punctuated, spell checked (and then you should check the spelling yourself) and a proper reflection of your standing as a Masters or Ph. D. student earning an advanced degree.

If you have any questions please contact your faculty advisor, the Director of Graduate Studies or one of your fellow graduate students who has written a review in the past.

The reviews are due the last day of Final Exams by 4:30.
(this form is filled out by your faculty advisor & Director of Graduate Studies)

DEPARTMENT OF THEATER FIRST YEAR GRADUATE REVIEW

Student________________________________________ ID # ____________________

Degree MFA PhD Specialization Area(s) ________________________________

STRENGTHS:


AREAS FOR IMPROVEMENT:


FACULTY RECOMMENDATION

______ The student will continue in the program

______ The student will improve in the areas mentioned above and meet with the

   faculty or committee at a designated time

_______ The student will leave the program.

FACULTY ADVISOR signature ________________________________ Date ______

STUDENT signature ________________________________ Date ______
SMALL GROUP INSTRUCTIONAL DIAGNOSIS (SGID)

Instructional Improvement and Course Evaluation

What is Small Group Instructional Diagnosis?

Small Group Instructional Diagnosis (SGID) is a method that uses small group topic discussion among students to provide feedback to an instructor in order to improve teaching, provide suggestions for strengthening the course, and generally increase communication between the students and the teacher.

Following the small group processing is a discussion of findings with a supportive and knowledgeable colleague who can reassure the teacher that the problems are not unusual or insurmountable.

How the Method Works

Instructors are demonstrating greater sensitivity to student’s needs and perspectives, and are looking for ways to gain objective input to a variety of pertinent questions. Does the course organization provide for optimal student learning? Is the presentation enhancing or detracting from the content? What material is seen as relevant or irrelevant? Are there more effective ways to present the material? How is the pacing of the course, too fast or too slow?

The SGID method, or course evaluation, is directed at helping instructors answer these questions. The method not only identifies problem areas, but also generates some alternatives for the suggested revisions. Secondary benefits can include increased student interest and the acceptance of the course material and methods.

Implementing the SGID method involves about 20 to 30 minutes at mid-quarter/semester. Class members are asked to form small groups of six, preferably with persons they do not know well. The groups are asked to choose a spokesperson and reach consensus on the following questions:

1. What do you like about the course?
2. What do you think needs improvement?
3. Recommend ways for suggested improvements to be accomplished.

The groups are asked to report to the entire class following ten minutes of discussion. The suggestions are collected and summarized by the facilitator following clarification with students. The facilitator then organizes the data into a presentation for the instructor. Together, the two colleagues develop a teaching improvement process to fit the needs of the instructor and the skills and resources of the facilitator.

Benefits To Students And Instructors

Student and instructor response to the method has been outstanding. Students have expressed greater satisfaction with the SGID method than with more depersonalized and highly structured methods using questionnaires. They appreciate the mid-term timing, which provides opportunity for changes to affect them, and the heightened teacher awareness of student concerns. Instructors prefer the personal interaction and supportive interpretation by a colleague, as well as the content of the data in
a form which facilitates its use by the instructor in making changes. Student suggestions also provide diversity of perspective and may save time for the instructor in generating problem solving alternatives.

The SGID Facilitator’s Role

An Expanded Description

If you have read the brief description of the Small Group Instructional Diagnosis method, you probably have a good idea of the facilitator’s role. Here are some further explanations and ideas that might help you function more effectively in preparing for and facilitating the SGID student discussions as well as in facilitating the instructor feed back session.

Preparation

Before the SGID session with students, you should meet with the course instructor to clarify the instructor’s expectations and to establish meeting details. Information you will need to know includes:

1. Course meeting place.
2. Date and time of SGID session.
3. Number of students in class.
4. Facilities for recording feedback (chalkboard or overhead).

Establishing the time the SGID will begin can be very important. Instructors often like to lecture for the first part of a class session and allow for the SGID session at the end of the class. In doing so, they sometimes run overtime or don’t anticipate student questions at the end of their lecture; they thus encroach on time you need for the discussion. Classes of only 20 to 30 students should only need twenty minutes, but larger classes require twenty-five to thirty minutes. Be sure to clarify this with the instructor.

It will also help if you discuss with the instructor the course objectives, strengths, areas of concern, and any other information regarding the class that the instructor thinks might be useful. While you don’t need to know anything about the course content or structure to facilitate the SGID method, you will spend less time asking for clarification of students; comments if you familiarize yourself with the course issues beforehand. This also builds a case for the later feedback session.

At the SGID Student Session

The most important thought to remember is to keep the process moving at a brisk pace. You have only a limited amount of time, and you want to give students the maximum of time to think about the course. Proceed directly into the process. Although some may choose to leave the classroom you can gently encourage full participation by shutting the classroom door behind you when you come in (this should be done for confidentiality also), by positioning yourself near the door while giving the instruction, if that seems natural and/or by stating outright that it is to their benefit to remain.

Start by giving a brief introduction such as:

“My name is ________, and your instructor has asked me to come in today to help him/her collect some information about how this course is going. This method is different from the evaluation questionnaires you usually fill out at the end of the term because you don’t have to write anything and
you can be specific about things you like or are uncomfortable with. In fact, the more specific you are, the more useful your feedback will be to your instructor. I’ll be getting together with your instructor to feedback the information and suggestions that you generate. This is a chance for you to possibly change the way that the course goes for the remainder of the quarter.

“I’ll run through what I want you to do and then we’ll begin.
First, divide into groups of five or six.
Next, choose a spokesperson for each group who will be responsible for keeping notes.
Then discuss these three questions in your group (write the keywords on the board):

1. What do you like about this course?  Like
2. What do you think needs improvement? Improvement
3. What specific suggestions do you have for changing the course? Suggestions

Take 5 to 7 minutes to discuss these, and reach a decision about your group’s most important responses to each of these questions. Then we’ll come together as a class and share the ideas.”

At this point you might begin moving up the aisles and facilitate the forming of groups, pointing out some natural groupings. During the discussions remain available to answer questions and assist groups in reaching decisions. You might wish to announce how much time is remaining to a close or the groups seem “talked out”, announce that they have another minute to “wrap up”. This will pride a structured close time that won’t interfere with the group reporting.

To save time (and confusion, if another class uses the room in the next period), you should elicit one or two students to record on paper for you everything you write on the board. You should check their notes with your postings before you erase the board.

Have a spokesperson report one of their group responses, then move on to another group, asking for an additional item. Record responses on the board. You should get about six to ten different items, repeating the rounds if needed. Try to use their exact words and phrases, asking for clarification when necessary. Remember that it is not necessary for you to understand all of the suggestions (especially technical or subject-specific comments), as long as you confirm that the instructor will understand it. If the students make a general comment (i.e., “We don’t like the book”) try to help them identify specifics about their likes and dislikes. (“What don’t you like about the book?” or “What would make it better?”) Once again, quick pacing keeps the momentum and saves you needed time. When there is apparent disagreement with a stated response (i.e. some groans), seek a show of hands for agreement/disagreement. Estimate percentages to save time. Make sure you leave sufficient time for the last item – Suggestions – since it provides critical information to the instructor.

After all groups have reported, and if there is time remaining, you may finish the evaluation process by one or more of the following:

- Offer a quick, general summary and check if the class agrees.
- Ask for a show of hands on each comment to sample class consensus.
- Ask for disagreement of other reactions to the listed suggestions.
- Ask for individual comments not offered by the groups.
- Ask the class to address any issues identified to you by the instructor that the students did not address fully in their feedback.
- Repeat what the next steps in the process will be.
When you have covered the above topics, or more likely, run out of time, collect the student suggestions and remove the information from the board of overhead to ensure confidentiality.

**Instructor Feedback Session**

**Review of Classroom Procedure:** Some instructors are not familiar with the SGID process, and a brief description of the process you followed with the class will help them to understand and evaluate the data. You should also share some descriptive data, such as whether any students left or didn’t participate (reassure the instructor that this is not a uncommon occurrence), and any other important observations you might have made during the group discussion.

**Review of Data:** Share with the instructor verbatim responses of the student groups. Provide clarification where necessary. Most instructors tend to equate evaluations with telling them what they’re doing wrong. Ideally, however, the evaluation should help them to focus on their strengths also. You can aid them to do this by identifying and emphasizing these strengths and suggesting ways in which they might be maximized. This might be done by presenting the student “likes” first, to give them emphasis, and by underscoring the responses that seemed to be most important to the students. You can also help to put issues in perspective by adding any additional information observations from the clarification and discussion that followed the student suggestions.

**Summary and Analysis:** Help the instructor to identify major themes and issue3s of the student data. Your experience as an instructor will allow issues of the student data. Your experience as an instructor will allow you to provide insight and interpretations as to the possible motivations and underlying issues that the students raised. You can also help the instructor to keep perspective and recognize that student viewpoints are not the only important perception of the teaching process. The instructor may feel some defensiveness, and your empathy and identification with experiences from your background should allay some of this feeling.

**Plan for Response:** Instructors usually appreciate the feedback they receive, but often lack a structure to translate this data into a plan of action. This situation is especially in need of clarification with the SGID feedback. Not only is its specific, and therefore more readily applicable, but the SGID structure also generated greater student expectation that the process will result in course changes. Therefore, you should encourage instructors to identify areas for improvement and formulate response plans immediately.

The response plan might take many forms, but should include four basic elements. First, there should be an **over acknowledgement of the evaluation** to the students. This may take the form of a simple thank you, a summary statement of the evaluation data, or a request for clarification on points of confusion. A summary is recommended which will inform the students that the instructor has indeed heard their message. This will also give them an opportunity to correct any misconception the instructor might have regarding the data.

Some instructors use this opportunity to creatively involve students in the improvement process. One instructor used the evaluation data as a focus for weekly luncheon discussions with students. Another generated student committees to help clarify suggestions and develop change efforts based on the student evaluation. Still another instructor printed responses to the student suggestions (caution: this was interpreted by some students as providing a cover for inaction).
The second element of response to a student evaluation is to **formulate and act on a plan aimed at implementing desired changes.** Resources to aid in this process may be available on campus, including library sources, experts on instructional design, learning, teaching, communicational, and group dynamics, counseling, and colleagues who may offer alternative perspectives and useful suggestions.

Some instructors will look to you for guidance in designing a change plan. You might work with the instructor to draw up a change contract.

You may want to help the instructor identify and define goals. One effective technique is for the instructor to write a statement of goals and justification. This will help clarify objectives and elaborate steps to be taken in accomplishing them. For example, an instructor might write the following self-contract: “I will spend one hour per day for the remainder of the quarter on lecture organization.” The instructor might give you or another friend compiles of the contract to mail to her/him at regular intervals, as a reminder.

Certain suggestions may be offered by the students that the instructor may not with to follow. This is certainly acceptable, however it is important for the instructor to explore the reasons. You should be sensitive to non-compliance due to defensive reactions. The instructor should be encouraged to include explanations of why certain suggested changes are not going to be implemented in the follow-up review with the class.

**Making students aware of change efforts** is the third element of response, and is almost as important as making the changes. Some times the best efforts of instructors go unnoticed and unreinforced by students. Lack of recognition might discourage an instructor from carrying through with changes, and could lead to feelings of disappointment for both instructor and students. Therefore, you should suggest that the instructor include in the change plan some way of informing students of intended objectives and actions.

Finally, the instructor will need to determine how effective the change plan has been. Hence, the forth element of designing a response plan is to **establish an assessment of the effectiveness of the changes.** This might be done through a standard student questionnaire or a second small group evaluation. These methods involve more class time and may not provide specific feedback about the identified areas of change, however. Therefore, other methods are suggested.

- Questionnaire that addresses specific areas for improvement
- self-review (possibly could employ videotape feedback)
- review with you or another colleague at a later date to evaluate progress
- hand vote or ballot by students to determine if then believe progress has been made in identified problem areas
- class observation to evaluate extent of changes
- informal student interviews

When arranging for some review process with the instructor, the method of review is not as important as the timing. Encourage the establishment of a specific time of review, and assist the instructor to determine whether sufficient time to incorporate the planned changes has been allowed.
SAMPLE FEEDBACK SHEET

Items marked by an asterisk (*) were mentioned by more than one group of students. Whenever an item was mentioned that seemed to create some disagreement, a show of hands was taken and the resulting estimated percentages are indicated after the statement. Where there are no percentages the class seemed in general agreement.

**What do you like about the course?**

Well organized

*Subject matter is interesting

*Professor is competent and knowledgeable in several areas, combines knowledge from several areas

*Use of audio-visual aids, especially slides and graphics

*Professor is open to questions, answers questions completely

*Several comments to the effect that the professor is concerned about quality of teaching, conscientious, approachable, a five-star prof

*Use of student participation in lecture

**What areas do you feel need improvement?**

More biochemistry required as prerequisite 70/30

*More tests or quizzes

*More slides, graphics

*Write larger, more clearly on overhead

Too many questions during class that take off on tangents

More lab structure

*Less lecture following the book directly, more depth in controversial and current issues
What suggestions would you make to implement your improvements?

More current research

Five-minute question/answer period at end of class

More outside speakers 50/50

Professor work closely with T.A. on preparation for class

*More tests, quizzes

Write larger

Deviate from book in lectures to greater extent

Tests should emphasize synthesis, not regurgitation
A REVIEW OF FACILITATOR STEPS IN SGID

1. Initial Instructor Contact (may be done in person or over phone)
   A. Description of Process
   B. Discussion of course
      1. Format
      2. Students
      3. Strengths, weaknesses, concerns
   C. Arrange date, time and location for class evaluation plus chalkboard or overhead projector.
   D. Arrange date, time and location for feedback session with instructor.

2. Classroom: Small Group Instructional Diagnosis
   A. Introduction
      1. Their chance to affect some change
      2. Benefit to them in immediate changes
      3. Instructor’s interest in improving course
   B. Describing the Process
      1. Groups of five or six students
      2. Choose spokesperson/notetaker
      3. Generate list of answers to: (write on board)
         a. What do you like about the course? Likes
         b. What do you think needs improvement? Improvement
         c. What specific suggestions do you have for changing this course? Suggestions
      4. Groups report to the rest of the class
      5. Information feedback to instructor
C. Conducting the Process

1. Divide into groups

2. Choose spokespersons/notetakers (sheets may be handed out to facilitate this) (see attached)

3. Begin discussion

4. Inform them of time left (two or three times – when to move on to next question

5. Final minute warning

D. Class Synthesis

1. Recording the results – appoint one or two students to copy what you write on the board

2. Processing techniques
   
   a. have one group give its main answer, then move to another group, then continue through as many as possible. Repeat if time permits.

   b. if there is obvious dissent, or if there is time, ask for a show of hands for agreement/disagreement, then estimate and record percentages.

   c. seek explanation and clarification of those answers you don’t feel you can adequately convey back to the instructor.

   d. (optional) at the end of processing each question ask if everyone feels comfortable with what is on the board.

3. Begin with likes

4. After two to five minutes move onto improvements

5. After two to five minutes move onto suggestions, and spend more time with these answers.

6. (optional) Summarize

7. Thank the students for their cooperation and tell them you will be meeting soon with their instructor.

3. Instructor Feedback Session

A. General Rules

1. Prepare typed copy of student comments for instructor

2. Establish and maintain supportive climate
3. Try to be non-judgemental
4. Share your own relevant teaching experiences
5. Provide interpretation and clarification of comments when needed
6. Try not to get ahead of yourself
7. Discuss instructor’s reaction to each student comment, particularly suggestions.

B. Review SGID process

C. Review student evaluation data
   1. Report and discuss likes/emphasize as strengths
   2. Report and discuss areas for improvement
   3. Report and discuss student suggestions
   4. Offer your own suggestions and perceptions

D. Plan for Instructor Response
   1. Discuss student suggestions instructor can and intends to pursue; design action plan
   2. Discuss the suggestions instructor cannot or will not pursue
   3. Have instructor acknowledge student comments
   4. Have instructor outline the plan of action for students
   5. Have instructor explain to students (where appropriate) why

E. Periodic review of changes and effectiveness
SGID Feedback Form

Course/Section: _______________________________________________

Meeting Day/Time: ____________________________________________

Instructor: ___________________________________________________

Number of Students in Attendance: ___________________________

Number of Students Registered: ________________________________

**Response** to “What do you like about the course?”

**Response** to “What areas do you feel need improvement?”

**Response** to “What suggestions would you make to implement your improvements?”
MEMORANDUM

TO: Instructional Staff

FROM: Roberta Reeves
       Instructional Evaluation

SUBJECT: Request for Course Evaluation Materials

The office of Instructional Evaluation is located on the first floor of Morris Library, Room 180. The office is open from 8 A.M. to 5 P.M. All evaluation materials should be brought to this location for processing.

Attached to this memo is a request form you may use to obtain course evaluation materials. Your course evaluation materials will be sent to you through campus mail upon our receipt of your request form.

Instructors may construct their own optional items or select up to 18 items from the attached optional items listing. We can provide only one copy of the optional items.

Evaluation forms submitted to our office prior to or during the midterm week of the semester will be processed and returned as quickly as possible. This applies to six and eight week courses or courses being evaluated midway through the semester. However, results from evaluations submitted to our office after midterm will not be returned to faculty until after final exams. Because of the great number of evaluations to be processed at that time, there may be some delay in the end-of-term processing. The evaluation results will be available in electronic format only. Notification will be sent to your SIUC email address when your evaluation report is available.

If you have any questions, please call us at 453-1626. We will serve you as efficiently as possible and welcome suggestions.

cc: Heidi Jung, Center for Teaching Excellence
    Academic Deans

Attachment
DIRECTIONS

Enclosed are the materials requested for course evaluation. If you need more materials or have questions, call 453-1626.

PROCEDURE FOR DISTRIBUTION OF RESULTS

Evaluation results will be posted to our server as soon as possible after final exams. We will set up an account for you on our server so you can retrieve the reports and download them to your computer. To safeguard the security of the evaluation information, your server account will be password protected. Notification will be sent to your SIUC email address when your evaluation report is available. Our office will no longer provide paper or email copies of the evaluation report.

TO FACILITATE PROCESSING OF EVALUATIONS

1. Complete a Section Control Sheet for each class (use #2 pencil). Evaluations must have a Section Control Sheet to be processed.

2. Do not fold, staple or include miscellaneous papers with the evaluations. We cannot be responsible for the proper disposition of these items.

RECOMMENDED PROCEDURES FOR ADMINISTERING EVALUATIONS

1. Arrange, if possible, to have another instructor give the evaluations. This allows more freedom of response and less "bias". At the least, a student proctor should be used with the instructor out of the room.

2. Give the evaluations prior to the final exam. Allow 20 minutes or more (depending on class size) for directions and completion.

3. Inform students of purpose of evaluation, e.g., promotion, tenure, salary evidence, personal improvement. Results may vary with purpose.

4. Ask students NOT to:
   - identify themselves
   - make stray marks on forms (may produce erroneous results).
Ask students TO:

- use a #2 or soft lead pencil (ink or hard lead pencils may produce erroneous results)
- complete the upper right-hand side of form (instructor’s name, date, course and section number)
- complete all items, including any optional items.

5. After completion, sheets should be aligned and placed in an envelope with the Section Control Sheet. Mark the envelope with the instructor’s name, department, course and section number.

6. Select a responsible student to return the evaluations immediately to Instructional Evaluation, Morris Library, room 180, mailcode 6510. If requested, a receipt can be issued when materials are received. Materials submitted for processing days after administration may be of questionable validity.
## Instructor and Course Evaluation
### Southern Illinois University Carbondale

### EXAMPLES

<table>
<thead>
<tr>
<th>WRONG</th>
<th>RIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 X</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

### IMPORTANT DIRECTIONS FOR MARKING RESPONSES

- Use black lead pencils only (No. 2 1/2 or softer).
- Do NOT use ink or ballpoint pens.
- Make heavy black marks that fill the circle completely.
- Erase cleanly any answer you wish to change.
- Respond to the items presented frankly and completely.
- One response per item.
- Make no stray marks on the answer sheet.

### PART I: INSTRUCTOR EVALUATION (ITEMS 1-20)

<table>
<thead>
<tr>
<th>E = Exceptional Performance</th>
<th>V = Very Good Performance</th>
<th>I = Improvement Definitely Needed</th>
<th>G = Good Performance</th>
<th>Leave Inapplicable Items Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>18</td>
<td>16</td>
<td>14</td>
<td>12</td>
</tr>
</tbody>
</table>

### PART II: COURSE EVALUATION (ITEMS 21-40)

<table>
<thead>
<tr>
<th>SA = Strongly Agree</th>
<th>A = Agree</th>
<th>N = Neither Agree nor Disagree</th>
<th>D = Disagree</th>
<th>Leave Inapplicable Items Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
</tbody>
</table>

### PART III: OBJECTIVES (ITEMS 41-50)

On each of the objectives listed below, rate the progress you have made in this course compared with that made in other courses you have taken at this university. In this course I made:

<table>
<thead>
<tr>
<th>E = Exceptional Progress</th>
<th>G = Good Progress</th>
<th>N = No Progress</th>
<th>Leave Inapplicable Items Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>42</td>
<td>43</td>
<td>44</td>
</tr>
</tbody>
</table>

### PART IV: SELF-RATING (ITEMS 51-56)

My reasons for taking this course:

<table>
<thead>
<tr>
<th>Y = Yes</th>
<th>N = No</th>
<th>Leave Inapplicable Items Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>52</td>
<td>53</td>
</tr>
</tbody>
</table>

### PART V: OPTIONAL (ITEMS 57-74)

Complete Section Below According To Your Instructor’s Directions.

<table>
<thead>
<tr>
<th>57</th>
<th>58</th>
<th>59</th>
<th>60</th>
<th>61</th>
<th>62</th>
</tr>
</thead>
</table>

**DO NOT WRITE OR MAKE ANY STRAY MARKS ON THE BACK OF THIS FORM**
REQUEST FOR COURSE EVALUATION MATERIALS

Complete the information below for each course and/or section for which materials are needed. If you select optional items from the attached list, indicate (a) the Set Number, if all items of a Set are desired; or (b) the individual item numbers if items from various Sets are desired. REMEMBER, a total of 18 items can be used.

Return this sheet to:

INSTRUCTIONAL EVALUATION MAILCODE 6510

1. Course_______ Section___ No. of Students_____ Date of Use_____
   Optional Item Sets desired: _____, _____.
   OR Optional Items desired: _____, _____, _____, _____, _____, _____,
   _____, _____, _____, _____, _____, _____, _____, _____, _____,
   _____, _____.

2. Course_______ Section___ No. of Students_____ Date of Use_____
   Optional Item Sets desired: _____, _____.
   OR Optional Items desired: _____, _____, _____, _____, _____, _____,
   _____, _____, _____, _____, _____, _____, _____, _____, _____,
   _____, _____.

3. Course_______ Section___ No. of Students_____ Date of Use_____
   Optional Item Sets desired: _____, _____.
   OR Optional Items desired: _____, _____, _____, _____, _____, _____,
   _____, _____, _____, _____, _____, _____, _____, _____, _____,
   _____, _____.

4. Course_______ Section___ No. of Students_____ Date of Use_____
   Optional Item Sets desired: _____, _____.
   OR Optional Items desired: _____, _____, _____, _____, _____, _____,
   _____, _____, _____, _____, _____, _____, _____, _____, _____,
   _____, _____.

Please PRINT your name: ____________________________________________

Department: ________________________________________________________

Mailcode: __________________
OPTIONAL ITEM SETS FOR COMPUTER GENERATED SUPPLEMENTS

SET 1: ITEMS FOR LABORATORY SECTIONS

1. THE INSTRUCTOR WAS AVAILABLE FOR ASSISTANCE THROUGHOUT THE LAB SESSIONS.
2. THE INSTRUCTOR CLEARLY EXPLAINED THE LAB PROCEDURES.
3. THE INSTRUCTOR MOVED ABOUT THE LAB RATHER THAN STAYING IN ONE PLACE.
4. THE INSTRUCTOR RETURNED GRADED LAB REPORTS PROMPTLY.
5. THE INSTRUCTOR STRICTLY ENFORCED SAFETY REGULATIONS.
6. THE INSTRUCTOR CLEARLY EXPLAINED HOW TO USE THE LAB EQUIPMENT.
7. THE INSTRUCTOR GRADED IN LINE WITH THE LECTURE INSTRUCTOR.
8. THE LAB SESSIONS WERE WELL-COORDINATED WITH THE LECTURES.
9. I COULD USUALLY FINISH THE EXPERIMENTS DURING THE LAB TIME.
10. I HAD SUFFICIENT ACCESS TO EQUIPMENT AND SUPPLIES NEEDED FOR THE EXPERIMENTS.
11. THE LAB EXPERIENCE ADDED TO MY UNDERSTANDING OF THE COURSE MATERIAL.
12. THE CONCEPTS UNDERLYING THE EXPERIMENTAL PROCEDURES WERE COVERED.
13. LAB DISCUSSIONS OF METHODOLOGY WERE RELATED TO LECTURE ASSIGNMENTS.

SET 2: ITEMS FOR CLINICAL INTERNSHIPS OR PRACTICUM

14. THE INSTRUCTOR IDENTIFIED SPECIFIC PROBLEMS WITH MY CLINICAL TECHNIQUE.
15. THE INSTRUCTOR DEMONSTRATED THE CLINICAL TECHNIQUES I WAS EXPECTED TO DEVELOP.
16. THE INSTRUCTOR CLEARLY IDENTIFIED APPROPRIATE CLINICAL BEHAVIOR.
17. THE INSTRUCTOR EMBARRASSED ME IN FRONT OF CLIENTS.
18. THE INSTRUCTOR PROVIDED FEEDBACK ON MY PERFORMANCE WHICH MADE ME FEEL MORE SELF-CONFIDENT.
19. THE INSTRUCTOR STATED IN ADVANCE THE CRITERIA TO BE USED IN EVALUATING MY PERFORMANCE.
20. THE INSTRUCTOR ARRANGED FOR CLINICAL EXPERIENCES WHICH WERE REALISTIC, GIVEN CLIENT AVAILABILITY.
21. I DEVELOPED SKILLS FOR COMMUNICATING PROFESSIONALLY WITH CLIENTS OR LAYPERSONS.
22. I DEVELOPED SKILLS FOR COMMUNICATING PROFESSIONALLY WITH COLLEAGUES.
23. I DEVELOPED DIAGNOSTIC SKILLS AND SENSITIVITIES.
24. I DEVELOPED SKILLS IN APPLYING THERAPEUTIC TECHNIQUES.
25. I GAINED AN UNDERSTANDING OF PROFESSIONAL ETHICS AND ATTITUDES.
26. I GAINED AN UNDERSTANDING OF THE PROBLEMS OF PREVENTION, DIAGNOSIS AND TREATMENT.
27. I WORKED HARDER IN THIS COURSE THAN IN MOST COURSES I HAVE TAKEN IN MY (PROFESSIONAL SCHOOL) STUDIES.

SET 3: ITEMS FOR SELF-PACED AND INDIVIDUAL INSTRUCTION

28. THE INSTRUCTOR DEVELOPED CLASSROOM DISCUSSION SKILLFULLY.
29. THE INSTRUCTOR PERMITTED STUDENTS TO SET AND WORK TOWARD SOME OF THEIR OWN GOALS.
30. THE INSTRUCTOR SHOWED A SENSITIVITY TO INDIVIDUAL INTERESTS AND ABILITIES.
31. THE INSTRUCTOR ALLOWED ME TO STUDY AND LEARN AT MY OWN PACE.
32. MANY METHODS WERE USED TO INVOLVE ME IN LEARNING.
33. I HAD EASY ACCESS TO COURSE MATERIALS.
34. I WAS ABLE TO KEEP UP WITH THE WORK LOAD IN THIS COURSE.
35. MY BACKGROUND WAS SUFFICIENT TO ENABLE ME TO USE THE COURSE MATERIAL.
36. THIS PROCESS WAS TOO TIME-CONSUMING FOR THE KNOWLEDGE GAINED.

SET 4: ITEMS FOR DISCUSSION SECTIONS

37. THE INSTRUCTOR ENCOURAGED STUDENTS TO DEBATE CONFLICTING VIEWS.
38. THE INSTRUCTOR RESPECTED DIVERGENT VIEWPOINTS.
39. THE INSTRUCTOR ALLOWED STUDENT DISCUSSION TO PROCEED UNINTERRUPTED.
40. THE INSTRUCTOR ALLOWED SUFFICIENT TIME FOR QUESTIONS AND DISCUSSION.
41. THE INSTRUCTOR HELPED ME FEEL CONFIDENT IN EXPRESSING NEW IDEAS.
42. THE INSTRUCTOR ENCOURAGED STUDENTS TO PARTICIPATE IN CLASS DISCUSSION.
43. THE INSTRUCTOR DISCUSSED POINTS OF VIEW OTHER THAN HIS/HER OWN.
44. THE COURSE PROVIDED AN OPPORTUNITY TO LEARN FROM OTHER STUDENTS.
45. CHALLENGING QUESTIONS WERE RAISED FOR DISCUSSION.
46. STUDENT PRESENTATIONS WERE INTERESTING AND STIMULATING.
47. GROUP WORK CONTRIBUTED SIGNIFICANTLY TO THE COURSE.
48. DISCUSSIONS RAISED INTERESTING NEW IDEAS.
49. DISCUSSION WAS HELPFUL TO MY LEARNING.
50. I WAS STIMULATED TO DISCUSS NEW IDEAS IN OR OUT OF CLASS.
51. I WAS FREE TO EXPRESS AND EXPLAIN MY OWN VIEWS IN CLASS.

SET 5: ITEMS FOR COURSES USING TEAM TEACHING

52. THE INSTRUCTORS GRADED IN PROPORTION TO THEIR CONTRIBUTIONS.
53. THE INSTRUCTORS WORKED TOGETHER AS A WELL-COORDINATED TEAM TO PROVIDE INSTRUCTION.
54. TEAM TEACHING WAS EFFECTIVELY USED IN THIS COURSE.
55. HAVING MORE THAN ONE INSTRUCTOR CONFUSED THE ISSUES.
56. TEAM TEACHING APPROACH ADEQUATELY MET MY NEEDS AND INTERESTS.
57. I LIKED THE VARIETY AND CHANGE OF PACE TEAM TEACHING PROVIDED.

SET 6: ITEMS FOR COURSES IN THE CREATIVE ARTS

58. THE INSTRUCTOR WAS READILY AVAILABLE FOR CONSULTATION.
59. THE INSTRUCTOR WAS PATIENT WITH STUDENTS.
60. THE INSTRUCTOR PERSONALLY DEMONSTRATED ARTISTIC EFFECTS WHICH STUDENTS WERE EXPECTED TO ACHIEVE.
61. THE INSTRUCTOR ENCOURAGED STUDENTS TO DEVELOP THEIR OWN STYLES.
62. THE INSTRUCTOR WAS TACTFUL IN CRITICIZING STUDENTS' WORK.
63. THE INSTRUCTOR PERMITTED STUDENTS TO PURSUE SOME OF THEIR PERSONAL INTERESTS.
64. THE INSTRUCTOR ENCOURAGED STUDENTS TO SEEK THEIR OWN SOLUTIONS TO 'ARTISTIC' QUESTIONS OR PROBLEMS.
65. THE INSTRUCTOR ASSIGNED PROJECTS WHICH HELPED STUDENTS DEVELOP
NEEDED COMPETENCIES AND SKILLS.

66. I GAINED A BROADER AND MORE CRITICAL UNDERSTANDING OF CREATIVE WORK.
67. I DEVELOPED CAPACITIES FOR CREATIVE THINKING AND PROBLEM-SOLVING.
68. I DEVELOPED INSIGHTS INTO ISSUES UPON WHICH PROFESSIONALS IN THE FIELD DISAGREE.
69. I HAD EASY ACCESS TO THE EQUIPMENT/TOOLS REQUIRED IN THE COURSE.
70. MY TECHNICAL SKILLS WERE IMPROVED AS A RESULT OF THIS COURSE.

SET 7: ITEMS FOR RECITATION SECTIONS

71. THE INSTRUCTOR GAVE A SHORT SUMMARY OF THE PREVIOUS LECTURE, EMPHASIZING IMPORTANT POINTS.
72. THE INSTRUCTOR EXPLAINED THE PROBLEMS IN A CLEAR, CONCISE MANNER.
73. THE INSTRUCTOR EXPLAINED TOPICS NOT ENTIRELY CLEAR FROM LECTURES.
74. THE INSTRUCTOR SEEMED AWARE OF WHAT MATERIAL HAD BEEN COVERED IN LECTURE (THE INFORMATION PORTION OF THE COURSE).
75. THE INSTRUCTOR ENCOURAGED QUESTIONS OVER RELATED MATERIAL THAT WASN'T COVERED IN LECTURE.
76. THE INSTRUCTOR WAS WELL-PREPARED TO ANSWER QUESTIONS.
77. THE TESTS IN RECITATION HELPED PREPARE FOR LECTURE EXAMS.
78. WORK (ATTENDANCE) IN RECITATION ADDED TO MY UNDERSTANDING OF THE SUBJECT.
79. RECITATIONS ARE MOST HELPFUL WHEN THE INSTRUCTOR WORKS THE PROBLEMS.
80. RECITATIONS ARE MOST HELPFUL WHEN FELLOW STUDENTS ARE ASSIGNED TO GIVE SOLUTIONS TO PROBLEMS.

SET 8: ADDITIONAL STUDENT PARTICIPATION ASSESSMENT ITEMS

81. I SKIPPED THE CLASS MORE THAN THREE TIMES (NOT COUNTING ABSENCES DUE TO ILLNESS).
82. I TOOK AN ACTIVE PART IN CLASS DISCUSSIONS AND RELATED ACTIVITIES.
83. TO DATE, I HAVE COMPLETED ALL REQUIRED ASSIGNMENTS IN CLASS.
84. I HAVE LEARNED TO VALUE NEW VIEWPOINTS.

SET 9: ITEMS CONCERNING COURSE OBJECTIVES AND GOALS

85. THE COURSE OBJECTIVES HELPED ME KNOW WHEN I WAS MAKING PROGRESS.
86. I WAS ABLE TO SET AND ACHIEVE SOME OF MY OWN GOALS.
87. I HAD AN OPPORTUNITY TO HELP DETERMINE COURSE OBJECTIVES.
88. THERE WAS CONSIDERABLE AGREEMENT BETWEEN THE ANNOUNCED OBJECTIVES AND WHAT WAS TAUGHT.

SET 0: GENERAL QUESTIONS CONCERNING FACILITIES, SCHEDULES, SUPPORT PERSONNEL, EQUIPMENT, ETC.

89. THE AMOUNT OF TIME SCHEDULED FOR EACH CLASS SESSION WAS INSUFFICIENT FOR THIS COURSE.
90. THE ROOM IN WHICH WE MET WAS INADEQUATE WITH REGARD TO SPACE FOR EACH STUDENT.
91. THE ROOM IN WHICH WE MET HAD ADEQUATE VENTILATION AND TEMPERATURE
CONTROL.

92. THE LIBRARY MATERIALS AND SERVICES REQUIRED FOR THIS COURSE WERE ADEQUATE.
93. COMPUTING EQUIPMENT, SOFTWARE AND SERVICES REQUIRED FOR THIS COURSE WERE INADEQUATE.
94. TUTORS AVAILABLE TO ASSIST STUDENTS IN THIS COURSE WERE HELPFUL IN MEETING THE OBJECTIVES OF THE COURSE.
95. SUPPLIES FOR COMPLETING REQUIRED PROJECTS IN THIS COURSE WERE EASILY OBTAINED FROM LOCAL STORES.
96. SAMPLE TESTS AVAILABLE FOR THIS COURSE WERE HIGHLY USEFUL IN PREPARING FOR EXAMINATIONS.
97. THE FIELD EXPERIENCES INCLUDED IN THIS COURSE SIGNIFICANTLY CONTRIBUTED TO THE COURSE OBJECTIVES.
98. EXPERIMENTAL SUBJECTS REQUIRED FOR PROJECTS IN THIS COURSE WERE DIFFICULT TO OBTAIN.
99. THE HOMEWORK ASSIGNMENTS REQUIRED IN THIS COURSE CONTRIBUTED TO MY UNDERSTANDING OF THE MATERIAL.
100. THE INSTRUCTOR FOR THE COURSE SHOULD HAVE USED MORE AUDIO-VISUAL MATERIAL TO ILLUSTRATE DIFFICULT CONCEPTS.
101. THE SELF-INSTRUCTION MATERIAL AVAILABLE FOR USE IN THIS COURSE WAS EXCELLENT.