



**NEOSHO COUNTY
COMMUNITY COLLEGE**

**Theatre
Program Review
2013-2018**

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12/02/19



SECTION 1

Alignment of Mission and Purposes

Describe and give examples of how your program has met the mission, vision, and purposes of NCCC since the last program review.

Mission

The mission statement of Neosho County Community College is to enrich our community and student's lives.

The Theatre Department helps fulfill that mission by bringing challenging, exceptional quality theatre to the community of Chanute. We provide our students and community with educational and entertaining theatrical experiences; as well as professional-level technical theatre and acting training.

Purposes

Our purposes are:

Student learning through

- Integrating effective curriculum, teaching, and technology to build engaging educational environments
- Using effective assessment processes for educational environments
- Advancing critical thinking and open exchange of ideas

The Theatre Program at NCCC seeks to build practical, transferrable skills in the art and craft of theatre. The students learn in a hands-on, interactive way, utilizing real-world theatrical tools and practices. While students do learn the historical, literary, and theoretical aspects of theatre, those ideas are then applied to projects and live performances, as well as papers and analyses. This incorporates all of the multiple intelligences and learning styles.

Assessments come in a multitude of forms, including, but not limited to: formal testing and discussion, research, critical analyses, group projects, and public performances. Students are given the tools they need to succeed, and are expected to perform at a high level. Heavy emphasis is placed on personal growth and compassion.

Critical thinking is essential to the work of a theatre artist. Students are taught to understand and respect all aspects of theatre, be it technical or performance, and therefore have a higher appreciation and understanding of the art form as a whole. Class days are set aside for play discussions and reflections upon our work, and each NCCC Production is followed by what is known as a “post-mortem” after the show has closed; where students are free to discuss what went well and what could be improved in the future. This leads to actual, meaningful change to the department based on student feedback.

Student success through

- Facilitating student goal completion, retention and persistence
- Promoting accessibility via college/career readiness efforts, affordability, flexible scheduling, & modalities,
- Using a comprehensive system of proactive support
- Embracing diversity

Each NCCC Theatre Student has the opportunity to customize their learning experience to their needs and academic/professional goals. Students are given the chance to be as creative as they wish to be. This, combined with our emphasis on compassion and empathy, give students a real sense of safety and ownership in their education. The combination of meaningful work, high-quality productions, kindness, and humor provide ample reason to invest in the program, and indeed school itself.

The greatest emphasis is placed on preparing students for the next level, whether that be a University or an internship. Relationships between NCCC and high-profile regional theatres are being established, and provide a career path for our students. Also, access to some of theatre’s best artists through workshops, mentoring, and seminars, provides the connections and resources young theatre students need. Although theatre supplies are costly, the NCCC Theatre Department makes every effort to provide high-quality theatre classes/experiences at little to no cost to the students.

The theatre department is built on proactive support. Each theatre student meets with the theatre director regularly, establishing detailed plans for them to meet their current and future

goals. Each student is regarded as vital and important to the theatre as a whole, but also as a person.

The Theatre Department embraces diversity in a myriad of ways. Although the traditional theatre cannon revolves around a singular voice, the current theatre department includes works from artists of every race, gender, sexual orientation, ability, etc. Social consciousness, and bringing underrepresented voices to the forefront, are a cornerstone of our educational practices.

Accountability to stakeholders through

- Communicating openly with all constituencies
- Managing resources ethically & effectively
- Implementing systematic, evidence-based integrated plans
- Supporting and developing college employees
- Providing safe and comprehensive facilities

The NCCC Theatre Department communicates openly by frequently updating the board on their activities through the faculty senate board report. We also put advertisements in the local paper, have articles on performances and events, and post about all events on multiple forms of social media.

Managing resources is a priority. In the theatre department we have limited spaces and supplies, so being efficient is a necessity. We recently have done a complete overhaul of our main work room and storage where everything was categorized and labeled. We also regularly clean, reorganize, and make improvements to our spaces. This goes hand in hand with safety. Although we cannot provide comprehensive facilities, we make every effort to fully utilize the facilities we have, and make them as safe as possible. Safety is our number one priority. Our Technical Director helps facilitate safety by teaching safety standards, demonstrating safe practices, and helping the theatre director to closely monitor the students when working on builds.

Systematic, evidence-based, integrated plans are essential to mounting a successful theatre production. Each semester a careful production calendar/schedule is created and dispersed to all necessary parties. Also, a clear and careful budget is formed and adhered to. The

budget is administered by the theatre faculty, while the donations are administered jointly by the theatre faculty and the NCCC Foundation.

The Theatre Department prides itself on collaborating with other departments such as the music and art departments, and even student senate.

Meeting community needs through

- Facilitating community and economic development by providing an informed citizenry & skilled workforce
- Fostering cultural, educational, and athletic enrichment
- Offering learning opportunities for all
- Inspiring a spirit of innovation and entrepreneurship

The Theatre Department provides a view of the broader world around us through storytelling, which is one of the greatest educational tools. Providing important literary and topical/historical performances provide a uniquely rich experience.

Empathy is the primary medium of theatre, and cultural and educational enrichment is exponentially more meaningful when given a personal narrative. Our public performances and workshops provide a creative outlet for our students and communities. We focus on challenging, thought-provoking works they would otherwise not be able to see in the area. We even provide athletic enrichment through our highly active Improvisation classes and workshops, and our movement-based actor training.

Theatre is suited to all types of learners and abilities, and through our workshops and performances, and utilizing teaching methods that cater to all learning styles, we provide learning opportunities for all. The craft of theatre is so varied that there are opportunities that suit all levels and interests. Whether students love to draw, sew, organize, act, paint, build, or do electrical/technological work, there is a place in theatre education for them.

The creativity and critical thinking that theatre requires in order to be successful creates an atmosphere of innovation. We cannot innovate if we don't feel comfortable in being vulnerable and trying something new. The theatre department carefully develops an environment where it is not only safe to try and even sometimes fail, but encouraged and celebrated. Only through this process can we truly grow as artists and students.

Brief History of the Program

Previous recommendations and SWOT analyses

Previous SWOT Analyses

Strengths

- The program offers students opportunities for performance (increased since last program review).
- The program offers students opportunities for applying for university scholarships upon graduation.
- The program offers personalized education not found at larger institutions.
- The faculty members stay current by involvement in professional organizations.
- The program offers students the opportunity to direct and design shows
- The program is regaining stability with an instructor in her second year at NCCC.
- Theatre scholarships are available for students, regardless of major.

Weaknesses

- Lack of a second Theatre faculty member to ease workload and provide more learning opportunities for students.
- Lack of sufficient space and equipment for a full technical theatre program, including shop space, prop storage space, and costume shop space.
- Lack of a sufficient sound system with computer editing abilities
- Lack of technology for computer design and video editing
- Current auditorium is out of date with aging seats, carpet, and equipment.
- Lack of number and access to sufficient lighting equipment
- Student Numbers are low
- Adequate state funding to insure the continued growth of the department and expansion of productions

Opportunities

- Continuing the partnership with Chanute Community Theatre to partner and growing the Theatre program and the Community Theatre.
- Continued development of online courses
- Participation in American College Theatre Festival
- Increased travel for faculty and students to participate in festivals and workshops
- Developing an on-camera acting aspect to attract potential students
- Perform at Ottawa Campus

- Performances at Memorial Auditorium to expose students to equipment and performance space that is not available on campus.

Threats

- Increased travel costs
- The technical weakness and lack of appeal in the facility make it difficult to compete for potential students with several other strong community college theatre departments in the area
- Lack of enrollment in Theatre classes

Previous Recommendations

We should maintain and invest in the growth of the theatre program as it has just begun to rebound and once again become an active program on campus. It relates directly to the mission of the college and has begun to see new growth in the past few years for both the performance classes and in general education courses. It is recommended that the theatre be updated technically to give the college an edge in recruiting and maintaining student interest and opportunities. It is recommended that an additional faculty member be brought in to teach Technical theatre courses and ease the workload of one instructor.

Additional Comments

The Theatre Department has had two different full-time faculty since the last program review and this review is currently being written by a third new full-time professor.

Theatre

Associate of Arts

The Associate of Arts with an emphasis in Theatre at NCCC is designed to prepare students for a transfer to a four-year institution. The courses required are a basic foundation on which one can build in order to pursue a career in theatre.

Prerequisites

The student will need to demonstrate proficiencies in reading, English, and mathematics based on the Mandatory Placement Policy, or by taking the recommended/ required classes. Some of the courses in this curriculum have specific prerequisites.

General Education (GE) Courses

In order to graduate with a college degree, all students are required to take certain general education courses. These include English composition, speech, wellness, science, art and humanities, mathematics, computer systems, and social and behavioral science.

Program Core Courses

COMM 105 Theatre Appreciation, COMM 107 Stagecraft, and COMM 120 Fundamentals of Acting are the fundamental building blocks to work towards a four-year degree. COMM 206 Theatre Workshop (Drama) and COMM 108 Applied Theatre are intended to give students hands on experience in play production.

Program Elective Courses

Program elective courses are taken from the communication section of the college catalog.

Program Outcomes

Students will develop an understanding of the following:

1. The basic duties and history of the primary and secondary artist involved with producing a theatrical production and the etiquette of the audience while attending a theatrical production.
2. The basic use of the actor's instrument in movement and sound.
3. The acting process from auditioning to performing in front of an audience.
4. The design and technical process from conceptualizing to building and opening a production.
5. A diverse repertoire of plays from a variety of eras and styles.

Course Sequence

The listing that follows is a recommended sequence of courses for full-time students. The student should consult with an advisor for information specific to their academic situation.

Recommended Sequence of Courses

(Fall) Semester I		Cr Hrs
COMM 105	Theatre Appreciation	3
ENGL 101	English Composition I	3
CURR 100	First Year Seminar	1
COMM 120	Fundamentals of Acting or	
COMM 107	Stagecraft	3
CSIS 100	Computer Concepts and Applications	3
	Social and Behavioral Science Elective	3
	Total	16

(Spring) Semester II		
ENGL 289	English Composition II	3
MATH 113	College Algebra	3
PSYC 155	General Psychology	3
HPER 150	Lifetime Fitness	1
COMM 104	Theatre Design or	
COMM 216	Advanced Acting	3
	Arts/Humanities Elective	3
	Total	16

(Fall) Semester III		
COMM 207	Fundamentals of Speech	3
	Program Elective	3
	Biological Science w/Lab or	
	Physical Science w/Lab*	5
	Social and Behavioral Science Elective	3
	Arts/Humanities Elective	3
	Total	17

(Spring) Semester IV		
COMM 206	Theatre Workshop (Drama)	1
	Biological Science w/out Lab or	
	Physical Science	w/out
Lab*	3	
	Arts/Humanities Elective	3
	Program Elective	3
	Program Elective	3
	Program Elective	2
	Total	15

Total Program Credits **64**

***One of the science courses must be biological and one must be physical.**

For more information contact:

Program advisor

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SECTION 2

Core Courses

- COMM 105 Theatre Appreciation
- COMM 107 Stagecraft
- COMM 120 Fundamentals of Acting
- COMM 206 Theatre Workshop (Drama)
- COMM 108 Applied Theatre

Methods of Assessment

Analysis/Papers: Students use the six elements of drama from Aristotle's *Poetics* as a structure to analyze plays.

Reviews: Students are required to attend at least one live theatrical performance and write a review covering all the components of theatre we discussed in class. Before the review, they read and analyze a New York Times theatre review, in order to see an example of professional criticism.

Research: Students do research into the time period, social context, literary significance, theatrical conventions, and design elements of the shows we study.

Projects: Hands-on projects where the students actually get to create an element of theatre, or put on a production, are an essential component of theatrical education. Applying the knowledge we learn in class in a practical, tangible way, through projects.

Presentations: Students learn to present their projects and work in professional manner using appropriate presentation methods. After said presentations is a feedback session where students both give and receive meaningful critiques and praise.

Exams/Quizzes: These are traditional short answer and essay tests. The occasional multiple choice and true/false format is used as well. A comprehensive exam is given at midterm.

Forums: Students in online classes are required to complete several discussion-oriented assignments on real-world and novelty topics related to theatre.

Reading: Reading about the different elements of theatre, the historical context, and most importantly reading plays. After reading, students write a reflection on what they read, discussing actual chapter content and including their own personal contemplation.

Participation: Classes include many in-class activities and discussions. Acting/Design classes begin and end with personal and group reflections. Theatre classes in general include play discussions and activities such as theatre viewing, acting warm-ups, and production work days.

Exercises: This involves the students learning new theatrical techniques through specific method exercises.

Performance: Students perform both in class and in front of public audiences. In class performances are a culmination of a specific unit of learning (i.e. Shakespeare or Viewpoints). Public performances are the two fully realized productions each year, as well as smaller performances such as improv shows, one-acts, acting workshops, student written/directed works, and selected scenes.

Production: Production covers a large swath of learning. This includes design, shop time, and technical rehearsals; as well as acting, table work, and rehearsals. Production is separated into three parts: pre, post, and production. Pre-production is the rehearsal/build period. Production includes crew and your show assignment (actor, wardrobe, board operator, deck crew, stage manager, etc.), as well as getting a thoughtful critical response from a Kennedy Center American College Theatre Festival respondent. Post-production includes strike and the post-mortem, where the students reflect on their contribution to the production and how things might be done more effectively in the future.

Final: Finals are interactive projects that encompass all elements of learning and are presented during finals week. Final projects represent a significant portion of the final grade.

Program Outcomes

1. The basic duties and history of the primary and secondary artists involved with producing a theatrical production and the etiquette of the audience while attending a theatrical production.
2. The basic use of the actor's instrument in movement and sound.
3. The acting process from auditioning to performing in front of an audience.
4. The design and technical process from conceptualizing to building and opening a production.
5. A diverse repertoire of plays from a variety of eras and styles.

Program Matrix

Course Number	Course Name	Program Outcome 1	Program Outcome 2	Program Outcome 3	Program Outcome 4	Program Outcome 5
COMM 103	Script Analysis	CO 1, 2			CO 1	CO 1, 2
COMM 104	Theatre Design	CO 3, 4			CO 1-4	CO 3, 4
COMM 105	Theatre Appreciation	CO 1-4	CO 1, 2	CO 2, 4	CO 1-4	CO 1-3
COMM 106	Improvisation	CO 1-9	CO 1-9	CO 1-9		
COMM 107	Stage Craft	CO 1-3			CO 1-3	
COMM 109	Reader's Theatre	CO 1, 2	CO 2	CO 2	CO 2	CO 1
COMM 110	Theatre History	CO 1-6	CO 1-6	CO 2, 3, 6	CO 1-6	CO 1-6
COMM 120	Fundamentals of Acting	CO 1, 3	CO 2, 3	CO 1, 3, 4		CO 1, 4
COMM 206	Theatre Workshop	CO 1, 2	CO 1, 2	CO 1, 2	CO 1, 2	
COMM 216	Advanced Acting	CO 1	CO 3-5	CO 1-5		CO 1-3

CO = Course Outcome Number

Assessments

For each core course, provide the weighted average per course outcome for the five years involved in the review. Also, please provide an analysis of those scores by evaluating the trends (if any), and including information from instructor narratives from assessment report archives when applicable.

COMM 105 Theatre Appreciation					
	CO1	CO2	CO3	CO4	CO5
2013-2014	86	77	79	88	83
2014-2015	81	74	78	76	NA
2015-2016	78	81	78	84	NA
2016-2017	83	85	83	87	NA
2017-2018	85	82	83	89	NA

Analysis: There was a dip in the numbers between the 2014-2015 and 2015-2016 school years for Outcome 1. I believe this may be attributed to the natural adjustment to a new instructor. Every other outcome shows a slight but steady increase. "NA" means the outcome was not measured. In this case, it was removed from the curriculum after 2013-2014, probably as the result of a KCOG meeting. Since I was not employed at NCCC for any of the times being analyzed, all further attempts at analysis would be conjecture.

COMM 107 Stagecraft			
	CO1	CO2	CO3
2013-2014	XX	XX	XX
2014-2015	XX	XX	XX
2015-2016	XX	XX	XX
2016-2017	87	89	91
2017-2018	XX	XX	XX

Analysis: Stagecraft was only taught in the 2016-2017 school year. XX means the course was not taught. Stagecraft is not frequently taught at NCCC because it is a one person theatre department and most instructors do not have a specialization in Technical Theatre.

COMM 120 Fundamentals of Acting				
	CO1	CO2	CO3	CO4
2013-2014	XX	XX	XX	XX
2014-2015	80	80	85	100
2015-2016	64	63	62	67
2016-2017	XX	XX	XX	XX
2017-2018	92	92	91	90

Analysis: Acting is a class that is usually meant to be taught on rotation, but has been taught more frequently in the years under review. It is worth noting the considerable dip in scores between the 2014-2015 and 2015-2016 schools years that I believe can be attributed to a new instructor once again. The scores then make a marked ascension in the 2017-2018 school year, but analysis as to the cause of this would be conjecture.

COMM 108 Applied Theatre	
	CO1
2013-2014	XX
2014-2015	XX
2015-2016	XX
2016-2017	SS
2017-2018	SS

Analysis: “XX” means the course was not taught, and “SS” means it was dropped from our historical tables. This means that the course was removed from the core courses for the program. This course, like Stagecraft, could be taught with the addition of an instructor who specializes in Technical Theatre.

COMM 107 Theatre Workshop		
	CO1	CO2
2013-2014	XX	XX
2014-2015	XX	XX
2015-2016	XX	XX
2016-2017	87	89
2017-2018	XX	XX

Analysis: Like Stagecraft, Theatre Workshop was largely not taught in the years represented. It perhaps was taught as a practicum in conjuncture with Stagecraft. No significant trends can be noted. Due to a change in instructor/curriculum, Theatre Workshop is now taught regularly with the assistance of our part-time Technical Director.

Program Assessment

For the program, provide the weighted average per program outcome for the four years involved in the review.

Year	Outcome Mean Scores				
	PO1	PO2	PO3	PO4	PO5
2013-2014	83	88	88	81	79
2014-2015	88	76	77	79	79
2015-2016	80	84	83	79	79
2016-2017	89	90	91	87	85
2017-2018	87	88	90	87	86

Analysis: A steady increase can be seen in outcomes 4 and 5 for the years under review, but further analysis would be conjecture, as there is no clear trend.

Possible Changes to Course or Program Outcomes

As it stands, both the course and program outcomes are suited to the curriculum and the scope of the NCCC Theatre Department. The one exception is Applied Theatre, which appears from the data to have been removed from the core courses, but remains on the program sheet. Also, with expansion of the department, including higher enrollment and necessary additional faculty, some outcomes will be met with better results, and some outcomes/courses may need to change. As the department evolves and as Kansas Core Outcomes Group requirements change, there will also be the necessary updates to ensure seamless transferability and optimum assessment.

Analysis of Student Learning

- 1. Should any of the student learning goals and course/program outcomes be considered for revision and why?**

As the current full-time Theatre Professor becomes more acquainted with the program and the nuances of our particular students' academic needs, there may be some changes made, but as of right now no action to change these outcomes is recommended.

- 2. Which program assessment elements can be identified as being the strongest, and can those be used to enhance other program level elements?**

I believe the elements of hands-on interaction with theatrical work are the most conducive to higher learning in the field of theatre. This hands-on approach is inherent in classes like Theatre Workshop, Acting, and Stagecraft; and the grades tend to reflect that. These methods have been recently incorporated into classes like Theatre Appreciation in the past two years not included in this study. I believe that future data will show that incorporating these methods into Theatre Appreciation raises both grades and enrollment for that class.

- 3. Are there any new program level assessment strategies that can be identified for future consideration, and how might these add value to the assessment process?**

Recently our design and technical theatre aspects have become considerably more robust. The best way to teach theatre well is to make high-quality theatre that the

students get to experience first-hand. The addition of another full-time Technical Theatre Faculty or even staff member would help facilitate this growth and learning.

4. Any additional comments.

A diverse repertoire of plays from a variety of eras and styles is an essential part of our program outcomes. The current theatre professor believes strongly that diversity and inclusion make us better students and people. The generous and continued support of the administration in allowing the teaching of challenging and thought-provoking theatrical material from diverse and underrepresented perspectives is invaluable.

Efforts to Stay Current in Curriculum

NCCC and the Theatre Professor actively participate in Kansas Core Outcomes Group (KCOG) meetings with other colleges and universities, in order to ensure seamless transferability of our classes to their chosen school in the state of Kansas. This is of great benefit to our students in continuing their academic careers.

The current Theatre Professor comes from the professional theatre world, with ten plus years of professional theatrical experience and connections, including (but not limited to) Broadway, National Tours, the National Theatre in London, and the Tony Award-Winning Guthrie Theatre. The Theatre Professor continues to travel around the nation keeping up professional ties and doing professional work in an effort to remain current in professional theatre industry standards.

Barriers to Professional Development

The Theatre Professor has already obtained a terminal degree in theatre and would have to move outside of her discipline to gain any academic movement.

Furthermore, graduate level theatre degrees/workshops/classes typically cannot be completed in a manner that is conducive to also holding a full-time job (i.e. online). The demands of being a one-person department prevent the professor from having the necessary time and resources to obtain many forms of professional development.

SECTION 3

Enrollment

Numbers per Year

<u>Headcount/Course/Academic Year</u>	<u>13-14</u>	<u>14-15</u>	<u>15-16</u>	<u>16-17</u>	<u>17-18</u>	<u>TOTALS</u>
COMM 105 - Theatre Appreciation	139	129	122	99	97	586
COMM 107 - Stagecraft	0	0	0	11	0	11
COMM 108 - Applied Theatre	0	0	0	0	0	0
COMM 120 - Fundamentals of Acting	0	12	3	0	8	23
COMM 206 - Theatre Workshop (Drama)	10	20	15	35	16	96
TOTALS	149	161	140	145	121	716

<u>Generated Hours/Course/Academic Year</u>	<u>13-14</u>	<u>14-15</u>	<u>15-16</u>	<u>16-17</u>	<u>17-18</u>	<u>TOTALS</u>
COMM 105 - Theatre Appreciation	417.0	387.0	366.0	297.0	291.0	1758.0
COMM 107 - Stagecraft	0.0	0.0	0.0	33.0	0.0	33.0
COMM 108 - Applied Theatre	0.0	0.0	0.0	0.0	0.0	0.0
COMM 120 - Fundamentals of Acting	0.0	36.0	9.0	0.0	24.0	69.0
COMM 206 - Theatre Workshop (Drama)	10.0	20.0	15.0	35.0	16.0	96.0
TOTALS	427.0	443.0	390.0	365.0	331.0	1956.0

<u>FTE/Course/Academic Year (Generated Hrs/30)</u>	<u>13-14</u>	<u>14-15</u>	<u>15-16</u>	<u>16-17</u>	<u>17-18</u>	<u>TOTALS</u>
COMM 105 - Theatre Appreciation	13.9	12.9	12.2	9.9	9.7	58.6
COMM 107 - Stagecraft	0.0	0.0	0.0	1.1	0.0	1.1
COMM 108 - Applied Theatre	0.0	0.0	0.0	0.0	0.0	0.0
COMM 120 - Fundamentals of Acting	0.0	1.2	0.3	0.0	0.8	2.3
COMM 206 - Theatre Workshop (Drama)	0.3	0.7	0.5	1.2	0.5	3.2
TOTALS	14.2	14.8	13.0	12.2	11.0	65.2

Analysis:

In general, these tables show that enrollment numbers have declined over the years in review, except in Theatre Workshop.

Enrollment by Site

Sctns	Headcount/Site-Time/Academic Year	13-14	14-15	15-16	16-17	17-18	TOTALS
10's	Chanute - Day	53	63	69	107	69	361
20's	Chanute - Night	0	12	0	0	0	12
70's	Chanute - Outreach	0	0	0	0	0	0
30's	Ottawa - Day	0	0	0	0	4	4
40's	Ottawa - Night	0	0	0	0	0	0
80's	Ottawa - Outreach	0	0	0	0	0	0
50's	Hybrid	0	0	0	0	0	0
90's	Web - Online	96	86	71	38	48	339
	TOTALS	149	161	140	145	121	716

Sctns	Generated Hours/Site-Time/Academic Year	13-14	14-15	15-16	16-17	17-18	TOTALS
10's	Chanute - Day	139	149	177	251	175	891
20's	Chanute - Night	0	36	0	0	0	36
70's	Chanute - Outreach	0	0	0	0	0	0
30's	Ottawa - Day	0	0	0	0	12	12
40's	Ottawa - Night	0	0	0	0	0	0
80's	Ottawa - Outreach	0	0	0	0	0	0
50's	Hybrid	0	0	0	0	0	0
90's	Web - Online	288	258	213	114	144	1017
	TOTALS	427	443	390	365	331	1956

Analysis: These tables seem to show a decrease in online numbers, but an overall upward trend in student numbers for daytime classes on the Chanute campus. Numbers in Ottawa are too sporadic to provide a trend, because theatre classes are not often offered on the Ottawa campus in person.

Grade Distribution

COMM 105 - Theatre Appreciation						
GRADE/YR	13-14	14-15	15-16	16-17	17-18	TOTALS
A	78	60	59	51	58	306
B	37	37	36	22	20	152
C	12	5	7	10	5	39
D	3	6	6	4	0	19
F	6	12	12	9	6	45
I	0	0	0	0	0	0
W	2	6	2	2	6	18
WA	1	3	0	1	2	7
TOTALS	139	129	122	99	97	586
ENROLLMENT	139	129	122	99	97	586
WITHDRAWS	3	9	2	3	8	25
WITHDRAW %	2%	7%	2%	3%	8%	4%

Analysis: High grades seem to be consistently prevalent throughout the years in this class.

COMM 107 - Stagecraft						
GRADE/YR	13-14	14-15	15-16	16-17	17-18	TOTALS
A	0	0	0	8	0	8
B	0	0	0	1	0	1
C	0	0	0	0	0	0
D	0	0	0	0	0	0
F	0	0	0	1	0	1
I	0	0	0	0	0	0
W	0	0	0	1	0	1
WA	0	0	0	0	0	0
TOTALS	0	0	0	11	0	11
ENROLLMENT	0	0	0	11	0	11
WITHDRAWS	0	0	0	1	0	1
WITHDRAW %	0%	0%	0%	9%	0%	9%

Analysis: This class was only taught one year, but it appears that most students in the class did quite well.

COMM 108 - Applied Theatre						
GRADE/YR	13-14	14-15	15-16	16-17	17-18	TOTALS
A	0	0	0	0	0	0
B	0	0	0	0	0	0
C	0	0	0	0	0	0
D	0	0	0	0	0	0
F	0	0	0	0	0	0
I	0	0	0	0	0	0
W	0	0	0	0	0	0
WA	0	0	0	0	0	0
TOTALS	0	0	0	0	0	0
ENROLLMENT	0	0	0	0	0	0
WITHDRAWS	0	0	0	0	0	0
WITHDRAW %	0%	0%	0%	0%	0%	0%

Analysis: There is no data available for this class as it was not taught for the years in review.

COMM 120 - Fundamentals of Acting						
GRADE/YR	13-14	14-15	15-16	16-17	17-18	TOTALS
A	0	10	2	0	6	18
B	0	0	0	0	1	1
C	0	0	0	0	1	1
D	0	0	0	0	0	0
F	0	2	1	0	0	3
I	0	0	0	0	0	0
W	0	0	0	0	0	0
WA	0	0	0	0	0	0
TOTALS	0	12	3	0	8	23
ENROLLMENT	0	12	3	0	8	23
WITHDRAWS	0	0	0	0	0	0
WITHDRAW %	0%	0%	0%	0%	0%	0%

Analysis: The only major piece of notable data is that no students ever withdrew from this class. Overall there are more A's prevalent than other grades as well.

COMM 206 - Theatre Workshop (Drama)						
GRADE/YR	13-14	14-15	15-16	16-17	17-18	TOTALS
A	7	10	12	33	15	77
B	2	5	0	0	0	7
C	0	1	0	0	0	1
D	0	0	0	1	0	1
F	0	2	3	0	1	6
I	0	0	0	0	0	0
W	1	2	0	1	0	4
WA	0	0	0	0	0	0
TOTALS	10	20	15	35	16	96
ENROLLMENT	10	20	15	35	16	96
WITHDRAWS	1	2	0	1	0	4
WITHDRAW %	10%	10%	0%	3%	0%	4%

Analysis: The grade distribution overwhelmingly leans towards A's for this course, which is not surprising since it tends to be a grade for work on the school production.

Instructor Information

Full-Time:

Emily N. Kasprzak

Dustin Shaffer

Adjunct:

Deborah H. Baldwin

Rachel E. Blackburn

Dennis S. Richards

Staci M. Walters

Percentage of Classes taught by Full-Time Instructors: approx.. 73%

Percentage of Classes taught by Adjunct Instructors: approx.. 27%

Instructor/Class Breakdown

On the following page is a full table outlining each core theatre class taught during the years under review, separated by instructor and full or part-time status.

INSTR TYPE	LEAD INSTR ID	LEAD INSTR NAME	YR	TM	CRSE	CRSE CODE	CRSE TITLE	HRS	# ENRLD	GNRTD HRS
F	5356514	Kasprzak, Emily N	2013	30	COMM 105	COMM 105 11	Theatre Appreciation	3	21	63
F	5356514	Kasprzak, Emily N	2013	30	COMM 105	COMM 105 91	Theatre Appreciation	3	19	57
F	5356514	Kasprzak, Emily N	2013	30	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	6	6
F	5356514	Kasprzak, Emily N	2013	50	COMM 105	COMM 105 11	Theatre Appreciation	3	22	66
F	5356514	Kasprzak, Emily N	2013	50	COMM 105	COMM 105 91	Theatre Appreciation	3	17	51
F	5356514	Kasprzak, Emily N	2013	50	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	4	4
F	5356514	Kasprzak, Emily N	2014	30	COMM 105	COMM 105 11	Theatre Appreciation	3	21	63
F	5356514	Kasprzak, Emily N	2014	30	COMM 105	COMM 105 91	Theatre Appreciation	3	22	66
F	5356514	Kasprzak, Emily N	2014	30	COMM 120	COMM 120 21	Fundamentals of Acting	3	12	36
F	5356514	Kasprzak, Emily N	2014	30	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	13	13
F	5356514	Kasprzak, Emily N	2014	50	COMM 105	COMM 105 11	Theatre Appreciation	3	22	66
F	5356514	Kasprzak, Emily N	2014	50	COMM 105	COMM 105 91	Theatre Appreciation	3	16	48
F	5356514	Kasprzak, Emily N	2014	50	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	7	7
		Kasprzak, Emily N Count					13			
		Kasprzak, Emily N Total						31	202	546
F	5372743	Shaffer, Dustin	2015	30	COMM 105	COMM 105 11	Theatre Appreciation	3	15	45
F	5372743	Shaffer, Dustin	2015	30	COMM 105	COMM 105 12	Theatre Appreciation	3	11	33
F	5372743	Shaffer, Dustin	2015	30	COMM 120	COMM 120 11	Fundamentals of Acting	3	3	9
F	5372743	Shaffer, Dustin	2015	30	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	9	9
F	5372743	Shaffer, Dustin	2015	50	COMM 105	COMM 105 11	Theatre Appreciation	3	25	75
F	5372743	Shaffer, Dustin	2015	50	COMM 105	COMM 105 91	Theatre Appreciation	3	21	63
F	5372743	Shaffer, Dustin	2015	50	COMM 105	COMM 105 92	Theatre Appreciation	3	16	48
F	5372743	Shaffer, Dustin	2015	50	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	6	6
F	5372743	Shaffer, Dustin	2016	30	COMM 105	COMM 105 11	Theatre Appreciation	3	17	51
F	5372743	Shaffer, Dustin	2016	30	COMM 105	COMM 105 12	Theatre Appreciation	3	22	66
F	5372743	Shaffer, Dustin	2016	30	COMM 105	COMM 105 91	Theatre Appreciation	3	8	24
F	5372743	Shaffer, Dustin	2016	30	COMM 105	COMM 105 92	Theatre Appreciation	3	6	18
F	5372743	Shaffer, Dustin	2016	30	COMM 107	COMM 107 11	Stagecraft	3	11	33
F	5372743	Shaffer, Dustin	2016	30	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	19	19
F	5372743	Shaffer, Dustin	2016	50	COMM 105	COMM 105 11	Theatre Appreciation	3	22	66
F	5372743	Shaffer, Dustin	2016	50	COMM 105	COMM 105 91	Theatre Appreciation	3	18	54
F	5372743	Shaffer, Dustin	2016	50	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	16	16
F	5372743	Shaffer, Dustin	2017	10	COMM 105	COMM 105 91	Theatre Appreciation	3	6	18
F	5372743	Shaffer, Dustin	2017	30	COMM 105	COMM 105 11	Theatre Appreciation	3	22	66
F	5372743	Shaffer, Dustin	2017	30	COMM 105	COMM 105 91	Theatre Appreciation	3	13	39
F	5372743	Shaffer, Dustin	2017	30	COMM 120	COMM 120 11	Fundamentals of Acting	3	8	24
F	5372743	Shaffer, Dustin	2017	30	COMM 206	COMM 206 11	Theatre Workshop (Drama)	1	16	16
F	5372743	Shaffer, Dustin	2017	45	COMM 105	COMM 105 9Y	Theatre Appreciation	3	18	54
F	5372743	Shaffer, Dustin	2017	50	COMM 105	COMM 105 11	Theatre Appreciation	3	23	69
F	5372743	Shaffer, Dustin	2017	50	COMM 105	COMM 105 91	Theatre Appreciation	3	11	33
		Shaffer, Dustin Count					25			
		Shaffer, Dustin Total						65	362	954
F Count										
F Total										
								96	564	1500
P	5382940	Baldwin, Deborah H	2017	50	COMM 105	COMM 105 31	Theatre Appreciation	3	4	12
		Baldwin, Deborah H Count					1			
		Baldwin, Deborah H Total								
P	5365582	Blackburn, Rachel E	2013	50	COMM 105	COMM 105 92	Theatre Appreciation	3	4	12
P	5365582	Blackburn, Rachel E	2014	10	COMM 105	COMM 105 91	Theatre Appreciation	3	7	21
P	5365582	Blackburn, Rachel E	2014	30	COMM 105	COMM 105 92	Theatre Appreciation	3	10	30
P	5365582	Blackburn, Rachel E	2014	30	COMM 105	COMM 105 93	Theatre Appreciation	3	8	24
P	5365582	Blackburn, Rachel E	2014	50	COMM 105	COMM 105 92	Theatre Appreciation	3	14	42
P	5365582	Blackburn, Rachel E	2014	50	COMM 105	COMM 105 93	Theatre Appreciation	3	9	27
P	5365582	Blackburn, Rachel E	2015	30	COMM 105	COMM 105 91	Theatre Appreciation	3	13	39
P	5365582	Blackburn, Rachel E	2015	30	COMM 105	COMM 105 92	Theatre Appreciation	3	10	30
		Blackburn, Rachel E Count					8			
		Blackburn, Rachel E Total						24	84	252
P	44758	Richards, Dennis S	2013	10	COMM 105	COMM 105 91	Theatre Appreciation	3	16	48
P	44758	Richards, Dennis S	2013	30	COMM 105	COMM 105 92	Theatre Appreciation	3	13	39
P	44758	Richards, Dennis S	2013	50	COMM 105	COMM 105 93	Theatre Appreciation	3	18	54
		Richards, Dennis S Count					3			
		Richards, Dennis S Total						9	47	141
P	5377247	Walters, Staci M	2015	50	COMM 105	COMM 105 93	Theatre Appreciation	3	11	33
P	5377247	Walters, Staci M	2016	50	COMM 105	COMM 105 92	Theatre Appreciation	3	6	18
		Walters, Staci M Count					2			
		Walters, Staci M Total						6	17	51
P Count							14			
P Total								42	152	456
		Grand Total								
		Grand Total Count					0			
Grand Count							52			
Grand Total								138	716	1956
		Grand Count					52			

Transfer Information

Transfer Data - Emporia State University					
Community College Academic Subject Progress Report for: NCCC Theatre					
	*Number of Courses	Total Credit Hours	NCCC Student SUBJECT GPA	ESU SUBJECT GPA	**CC SUBJECT GPA
2013 Fall	8	19	2.93	2.99	3.12
2014 Spring	N/A	N/A	N/A	N/A	N/A
2014 Fall	3	7	3.00	2.99	2.97
2015 Spring	4	8	2.25	3.23	3.31
2015 Fall	N/A	N/A	N/A	N/A	N/A
2016 Spring	8	20	3.43	3.16	3.25
2016 Fall	N/A	N/A	N/A	N/A	N/A
2017 Spring	3	7	3.63	3.14	3.06
2017 Fall	5	11	3.65	3.27	3.26
2018 Spring	2	5	2.60	3.22	3.31
2018 Fall	2	4	1.65	3.30	3.42
2019 Spring	N/A	N/A	N/A	N/A	N/A
*Number of courses NCCC students enrolled in for this subject area					
**All Community College GPA for this subject					

Analysis: Overall our students tend to do better at their four-year university than those that started there as freshmen and students from other community colleges. Only ESU reports this data to us, but the data appears to show that our NCCC students are set up for future success.

Students in the Theatre Program

<u>Students with Program Emphasis</u>	
<u>Year</u>	<u>Number of Students</u>
2014	2
2015	1
2016	1
2017	2
Total	6
Degrees Conferred	0

Analysis: Many students benefit from the community college model of participating in theatre and even being on theatre scholarship without having to major in theatre, so that could be one reason for the lack of students with the program emphasis. One clear reason why there were no degrees conferred is that all the core required courses were not offered in the time under review.

Financial Information

Annual Budget

<u>Account</u>	<u>Description</u>	2013-14	2014-15	2015-16	2016-17	2017-18
11 1118 5 5200	Faculty Salary	0.00	2,000.00	0.00	0.00	0.00
11 1118 5 5200 645	Theatre-Salary	32,576.00	33,427.00	43,566.00	44,437.00	46,484.00
11 1118 6 6010	Travel	0.00	312.00	0.00	0.00	0.00
11 1118 6 6020	Team/Student Travel	4,867.47	607.62	686.03	395.87	1,571.30
11 1118 6 6030	Recruiting	0.00	89.55	142.56	300.00	0.00
11 1118 6 6110	Postage	76.20	100.85	50.20	45.92	29.29
11 1118 6 6130	Advertising	596.00	677.40	524.00	296.00	187.00
11 1118 6 6270	Entry Fee	0.00	354.76	200.00	0.00	0.00
11 1118 6 6320	Telephone	1.25	0.00	0.00	0.00	0.00
11 1118 6 6410	Lease/Rental	480.00	480.00	1,074.00	480.00	480.00
11 1118 6 6430	Copier Lease/Rental	413.91	625.50	598.76	1,028.69	611.36
11 1118 6 6820	Dues/Memberships	0.00	0.00	0.00	0.00	0.00
11 1118 7 7000	Instructional Supplies	37.71	25.12	64.73	334.53	220.55
11 1118 7 7010	Office Supplies	96.07	210.86	155.96	342.22	307.43
11 1118 7 7140	Production	6,571.98	8,420.13	8,099.68	12,201.96	7,413.46
11 1118 8 8500	Equipment	605.98		412.42	148.23	392.91
Total		46,322.57	47,330.79	55,574.34	60,010.42	57,697.30

Summary: If you remove the professor salary from the equation, the yearly budget has actually decreased slightly every year except 2016-2017, and dips down to its lowest point in 2017-2018.

Course/Program Fees

None

Foundation Account and Other Contributions

Current Foundation Account Balance (varies): \$4,587.74

Funds come from theatre production ticket sales and individual donations.

Scholarship Information

<u>Award Year</u>	<u>Academic Year</u>	<u>Fund Ledger #</u>	<u>Fund Name</u>	<u>Number of Scholarships Paid</u>	<u>Amount Paid</u>
2013	13-14	298	In Dist Theatre Books	3	1728
2013	13-14	299	In Dist Theatre Tuition	3	4424
2013	13-14	340	Out Dist/Out State Theatre Books	2	1243
2013	13-14	341	Out Dist Theatre Tuition	3	3472
	13-14 Total			11	10867
2014	14-15	298	In Dist Theatre Books	6	2222
2014	14-15	299	In Dist Theatre Tuition	6	7980
2014	14-15	340	Out Dist/Out State Theatre Books	11	4930
2014	14-15	341	Out Dist Theatre Tuition	6	6780
	14-15 Total			29	21912
2015	15-16	298	In Dist Theatre Books	3	1083
2015	15-16	299	In Dist Theatre Tuition	3	3776
2015	15-16	340	Out Dist/Out State Theatre Books	11	5066
2015	15-16	341	Out Dist Theatre Tuition	9	13632
	15-16 Total			26	23557
2016	16-17	298	In Dist Theatre Books	9	5325
2016	16-17	299	In Dist Theatre Tuition	9	14070
2016	16-17	340	Out Dist/Out State Theatre Books	15	8021
2016	16-17	341	Out Dist Theatre Tuition	14	23718
	16-17 Total			47	51134
2017	17-18	298	In Dist Theatre Books	11	5538
2017	17-18	299	In Dist Theatre Tuition	11	18340
2017	17-18	340	Out Dist/Out State Theatre Books	9	5888
2017	17-18	341	Out Dist Theatre Tuition	9	16800
	17-18 Total			40	46566
	Grand Total			153	154036
			Note: Probably most students that received Theatre Tuition scholarship also got a Theatre Book Scholarship.		

Summary: Many students are drawn to NCCC via the theatre program just like the athletic programs. The various arts programs are unique in that they are both activities and academic programs. Providing scholarships is vital to maintaining vibrant arts departments and attracting these students. Scholarship students have increased over the years in review, and show that theatre is growing in appeal for prospective students at NCCC.

SECTION 4

SWOT Analysis

SWOT Analysis of Program based on all the above information, including information from the previous Program Review and SWOT Analysis.

Strengths

- Theatre Professor that has the highest level of professional theatre experience and connections
- The part-time Technical Director has a myriad of professional and educational theatre experience and is improving the safety and quality of our technical theatre education
- The design quality of our theatrical productions outpaces other area colleges, and even universities
- The flexibility of the theatre program to provide students with a tailored educational experience
- Small class sizes provide personalized education
- The program offers leadership opportunities to students not typically provided to first and second-year students
- The students have the opportunity to learn about professional industry standards and produce professional quality productions
- The theatre department is on the cusp of great growth and improvement with a committed and enthusiastic professor now in her second year

Weakness

- The auditorium is incredibly out of date. The seats are broken, and uncomfortable for our audience, and the sub-par facilities are a major recruiting hindrance

- Limited on-campus storage makes maintaining and accessing necessary materials a hassle
- Lack of sufficient lighting instruments, in both amount and quality, and lighting equipment
- Insufficient rehearsal and work spaces--such as a costume shop and wig/makeup room--make theatrical work increasingly difficult
- Limited housing scholarships to attract additional theatre students from out of district

Opportunities

- The Theatre Department is gaining momentum and community engagement with increased audience attendance with each show
- Theatre classes are growing in student enrollment and are becoming some of the most talked about classes on campus, increasing the availability and variety of theatre classes is becoming a possibility
- Theatre professor is doing workshops all over the state and beyond for community engagement, outreach, and recruitment purposes, and will continue to do so as time and resources allow
- The number of scholarship students has tripled from the previous year, and it looks promising that the theatre department will continue to grow
- The recent addition of a part-time Technical Director has increased the safety and efficiency of our technical elements.
- Collaborations with other departments will create new and varied performance/learning opportunities

- Theatre Professor is working with high-level professional theatres throughout the nation to establish an internship program for NCCC theatre students
- Updating our social media and marketing techniques has increased engagement with NCCC Theatre, and we will continue to find unique ways to increase NCCC Theatre visibility
- The addition of the Ross Lane building as a storage facility for our theatrical supplies and set pieces means that we are able to utilize and recycle our resources more easily. As access to the building is improved and we work to eliminate our costly storage units, Ross Lane will become an essential asset to the theatre department.

Threats

- A lack of dressing rooms mean that students don't have the appropriate privacy they need to provide a safe environment for changing and costume fittings
- Currently we have no shop space for building sets safely. Without proper facilities we often have to work outside as our safest option.
- The auditorium is more than out of date, parts of the ceiling have significant damage and are falling down, and we constantly deal with electrical issues. The lack of storage and ventilation, and the old curtains also pose a safety and fire hazard.
- In the previous Program Review, a need was identified for a second full-time Theatre Faculty. This has still not come to fruition. Recently our current Theatre Professor submitted a detailed proposal outlining the need for this faculty and the regional precedence. All other area community colleges have at least two full-time faculty as well as additional staff in their Theatre Programs. Lack of second theatre faculty or even full-time staff creates an unsustainable workload for the theatre professor and makes it hard to maintain consistency in the position. This combined with the inherent collaborative nature of theatre make the one-person educational environment sub-standard

SECTION 5

Justification/Recommendations for Program

Should the program be maintained, strengthened, diminished or removed and why. All recommendations should be tied to outcomes assessment results.

Based on the information and analysis provided, I believe that the Theatre Program should be strengthened.

Resources

Additional resources needed/requested to maintain or strengthen the program.

Recommendations for resources if diminished or removed.

- The creation of a full-time faculty or staff position in Technical Theatre would greatly improve the educational environment at minimal cost compared to creating a new performing arts space. This would enable departmental growth and increased recruiting, as well as balance the workload in the program. It would be advisable to have a solid person in place before we decide to do any major renovations to the performing arts spaces, to help guide those decisions and make sure the spaces are optimal for theatrical work.
- Update all electrical/lighting equipment in the auditorium to a standard that could still be used when needed renovations eventually occur.
- Provide more housing scholarships to attract out of state/district students.

Budgetary Considerations

- Consider adding course fees to classes that require lots of consumable instructional supplies such as Theatre Design and Theatre Workshop to offset material costs.
- Provide additional funding for recruiting to recruit valuable out of state students

End of Report