**Sinclair Community College**

**Continuous Improvement Annual Update 2014-15**

**Please submit to your Division Assessment Coordinator / Learning Liaison for feedback no later than March 1, 2015**

**After receiving feedback from your Division Assessment Coordinator, please revise accordingly and make the final submission to your dean and the Provost’s Office no later than May 1, 2015**

**Department:** 0250 – Theatre & Dance

Year of Last Program Review: FY 2012-2013

Year of Next Program Review: FY 2017-2018

**Section I: Department Trend Data, Interpretation, and Analysis**

**Degree and Certificate Completion Trend Data – OVERALL SUMMARY**

Please provide an interpretation and analysis of the Degree and Certificate Completion Trend Data (Raw Data is located in Appendix A*): i.e. What trends do you see in the above data? Are there internal or external factors that account for these trends? What are the implications for the department? What actions have the department taken that have influenced these trends? What strategies will the department implement as a result of this data?*

To interpret this degree completion data, a more realistic view is needed. The above chart includes Dance Degrees in the total number: this program was discontinued in 2007.

The chart below removes dance degrees and looks only at theatre degrees, as those are the programs being discussed in this Annual Update(the last dance degrees were awarded FY 10-11).

\*The 10 degrees FY 2014-15 are based on 8 degrees already awarded during Fall14 and Spring15, with 2 more students on track to graduate at the end of Summer15; upon successful completion of the classes they are currently taking.

It can be seen that the Theatre Degrees awarded are hitting a solid trend in looking at these 10 years. Going into the 2015-16 year, we have 18 students on track to graduate. Which is an interesting number as going into the 2014-15 year we had 18 on track and have ended up with 10 graduates; so, if that trend continues we should again have at least 10 graduates FY15-16. This drop off in theatre major completion during the year is ‘normal’ both with Sinclair Theatre and in theatre programs at 4-year institutions. At Sinclair, both the theatre class work and the theatre production work become more challenging and students are not able to keep up and complete the program in the planned two-years, or sometimes not at all.

The last four years (FY 11-12 thru 14-15) show a 47% increase over the previous four years (FY 07-08 thru 10-11). The department has made many changes to increase the number of degrees awarded. The department has become more focused; focusing students towards the path of graduation. The most effective changes have been through recruitment and advising.

More work needs to be done in the area of recruitment, but the department has increased its efforts in this area. The department achieves recruitment through many avenues. Attendance at traditional college fairs, both at Sinclair and at the high schools, career day workshops at high schools, attendance at Ohio Thesbian conferences (an organization for high school theatre students), Sinclair’s Young Scholarship Program, and attendance at high school theatre productions to name a few. Other unique recruitment approaches would be our relationship with Tech Prep and the High School DayTony organization.

Through Tech Prep, the department is visible in local high school theatre programs, as well as bringing these students to campus to work in our shops, tour our facilities and view productions. Terry Stump has had a long, quality relationship with faculty teaching theatre at Centerville High School and this school has our strongest participants in the Tech Prep program; bringing many excellent students to Sinclair. Centerville Theatre is an awarding-winning, highly-regarded theatre program. The department views many of their productions, provides workshops for them and serves as respondents in their Tech Prep Showcase. Through the Tech Prep program, Centerville students have contributed to the building of scenery and props for many of our productions.

The High School DayTony organization brings together high school students who participate in their school theatre program. From their web-site:

“The DayTony High School Theatre Awards is an off-shoot of the DayTony / Dayton Theatre Hall of Fame. The program is designed to help students interact with other theatre programs around the area as well as provide recognition for all of our wonderful theatre programs in the Dayton area. Students will adjudicate productions at other schools for both acting and technical elements. These ratings are then compiled and result in awards of merit and excellence for all worthy programs. It is not a competition but rather a chance for all of the great productions to be recognized.”

Each summer since 2010, the department has hosted the annual awards ceremony for this organization in Blair Hall Theatre. This is an outstanding opportunity to reach our target recruiting market: students, teachers and parents within a 50-mile radius, who are involved and/or immersed in theatre. Attending this gala brings these targeted people onto campus, shows them Sinclair¹s theatre facilities, familiarizes them with admission and theatre program options, and HONORS the work they have been doing in their schools. This is truly a face-to-face chance to meet faculty, see lighting/sound/costumes and get a preview of Sinclair’s upcoming theatre season. Wrapping all that in the glitz and glamour of a true awards ceremony goes a long way toward cementing Sinclair Theatre’s commitment to theatre into their memories (and senior scrapbooks). Students sharing photos of this formal, red-carpet event online via social media enables us to reach an even broader audience for both our program and our productions. This event increases in size every year and has become the event high schoolers attend to reunite with cast members and celebrate live theatre.

Beyond the high school connection through Tech Prep and the High School DayTony organization, the department maintains involvement with area high schools. Many members of the department view high school theatre performances for recruitment and awareness. Of particular importance is the involvement with Stivers School for the Arts (a 7th through 12th grade Dayton Public school). The department has developed a strong connection to Stivers, thanks to the work of former theatre majors. When Stivers hired its first full-time position to run their theatre technology program and theatre spaces (2010), it was a former Sinclair Theatre Technology major, then the second and current person in this position is also a former Sinclair Theatre Technology major. This has provided a direct connection between the programs, and helped to ensure the quality of the student work, as the department is aware of the skills of the person teaching the technology students. Another beneficial connection to Stivers is through adjunct dance faculty member Rodney Veal. Rodney has taught in the Stivers Dance Magnet for 14 years, and as we recently brought back our dance performances (first one in February 2013), Rodney has brought dancers from Stivers to the Blair Hall stage. In addition Rodney is heading up a collaboration with the Stivers Dance Magnet for our upcoming Fall 2015 musical.

The most successful action that the department has taken to increase student completion of the program has been through the advising process. For many years, the department has had ‘mandatory advising’ for continuing students, but the process did not have consistency or the ability to be enforced and the process truly needed to start *before* students started the program; so the process has continued to be improved.

With Sinclair being an open enrollment institute, the department gets many students who think they want to major in theatre before having any understanding of the enormous commitment level required. It was important for the department to develop a process with the academic advising office to advise theatre majors who have not yet started the program. An advising system (for incoming and continuing students) is regarded by the department as key to student success. Any student can declare Theatre as their major by simply filling out an admissions form and state they want to be a theatre major; so the department needs to connect with these students before they start taking classes. If the student goes to the academic advising office, a system has been established where they are sent to the department as a first step for advising. This arrangement allows the chair to provide students the opportunity to make an informed decision about becoming a theatre major. During this meeting it is explained that this major cannot be accomplished without attending classes 4 to 5 days a week and requires long periods of evening work and 10 to 12 hour days on the weekends, all on top of their school schedule and homework, and job and family, etc… This helps potential students know if they can even fit this major into their life style. If the student feels they can work with this schedule, then theatre education and potential career opportunities are discussed. If the student is uncertain about potentially becoming a theatre major, the department does have non-major classes to further explore this option: THE1101, 1103, 1120, 2201, 2202; all but 1103 and 1120 don’t count towards the OTM, Arts & Humanities requirement. Thus 1103 and 1120 are in danger of being discontinued.

If the students feels that this major is right for them, then a MAP is created by the chair in order to show the student what their academic path would be in obtaining the theatre degree at Sinclair. The department and the academic advising office work together to keep theatre majors on track. Mandatory academic advising continues for every registration period. In this process the students are required to see their department advisor before registering for classes (Gina Neuerer and Kimberly Borst are the department advisors). In order to enforce mandatory advising and to ensure potential theatre majors don’t sign up for classes before meeting with the chair, almost all theatre major classes require department permission in order to register. Only the chair or the full-time faculty member in performance can give permission for these classes. The only theatre classes that don’t require department permission are: THE1101 Theatre Appreciation (a non-major class), THE1103 Acting for the Non-Major, THE1118 Costume Fundamentals (this class serves the community and often has more non-majors than majors), THE1120 Stage Make-up (this is not a major required course and again serves the community as a common area of interest), THE2201 Theatre History I and THE2202 Theatre History II.

This process, along with department constantly communicating the idea of degree completion to the students, has had a direct impact on the increase in degrees awarded.

**Course Success Trend Data – OVERALL SUMMARY**

Please provide an interpretation and analysis of the Course Success Trend Data (Raw Data is located in Appendix A). Looking at the success rate data provided in the Appendix for each course, please discuss trends for high enrollment courses, courses used extensively by other departments, and courses where there have been substantial changes in success.

The course success rates for the department remain higher than the LCS division, as well as the college. Due to the nature of the theatre major, we have a connection to our students that requires constant hands-on and individual interactions both in and out of the classroom. This type of interaction truly helps with student engagement in both theatre production and classroom work, which certainly helps the success rate.

However, this overall success rate has dropped 9.2% over the seven year study in the chart above. Thus as the number of degrees awarded have gone up, the class success rates have gone down.

The number of degrees awarded is going up as the department is able to pay more attention and have an opportunity to meet with potential majors; so students are starting out more focused and prepared for the major. Then through continued, enforced, mandatory advising, there is more control over the classes students take each semester.

The department used to have a majority of students ‘hanging around’ picking and choosing the classes they wanted to take and when they wanted to take them. Even with the first start of mandatory advising 10 years ago, there was nothing to ‘force’ the advising that was being done; students would leave the advising session and still take what they wanted, as there was nothing in place to enforce the advising. So, students were still not getting around to taking their general education classes. In this scenario students were not graduating, but they were doing well in their theatre classes because they were not balancing the work of general education classes. This situation also did not allow them to be well prepared for successful transfer. Thus the class success rates have steadily decreased as the students are required to balance general education classes with theatre classes. Additionally, in both the classroom and production work, the department has raised standards and increased the amount of work to reflect the profession.

The department has begun procedures in an attempt to get the success rates back on the rise. The department has developed our own ‘Early Alert System’, which we call Constant Intervention. Right from the start of the semester, the chair is reminding the students of our policies. During the first week of the semester the chair will visit every theatre class to welcome them and remind them of our policies and inform them of upcoming department events. Additionally, all faculty and staff constantly try to stay visible to the students, especially at the start of each semester. Then starting at the first department meeting each semester, part of the agenda is to have conversations about the students. We identify students who seem to need extra help early on, and then the chair will pull them aside in a casual manner, to make sure they know they are getting off track and confirm they understand the expectations of being in the program and simply ask how can we help. This is also a clear example to the students that all faculty and staff know about their performance, no matter what class or production they are part of at that time. If the student is still struggling a few weeks later, the chair will make an appointment to more formally go over what we are seeing in their class and/or production work, and what they are going to need to do in order to get back on track. Sometimes they decide that the theatre major isn’t right for them after all, but often it becomes a session that helps the student get re-focused and set priorities.

Please provide any additional data and analysis that illustrates what is going on in the department (examples might include accreditation data, program data, benchmark data from national exams, course sequence completion, retention, demographic data, data on placement of graduates, graduate survey data, etc.)

**Section II: Progress Since the Most Recent Review**

Below are the goals from Section IV part E of your last Program Review Self-Study. Describe progress or changes made toward meeting each goal over the last year.

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| **GOALS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| One of our major goals to improve student learning is discussed in Section II, part C, Admissions Requirements. It dealt with guiding our students better at the beginning of their education. | In progress  Completed  No longer applicable | **This is complete in that the policy is in place to have all new majors first see the chair of the department for an advising session; this is set-up with academic advising to not advise new theatre majors, but to send them to the department. This worked well going into fall 2013; as almost all new majors were seen by the chair. There were 4 new majors who ‘fell through the crack’ going into fall 2013 and were not sent to the chair by academic advisors; all four were hindered in the start of their theatre studies and the department has done the best they can in getting these students back on track.** |
| An important goal that affects student learning is our national accreditation. Currently we are Associate Members of the National Association of Schools of Theatre; this is a five-year membership, which is up for re-accreditation in the 2014-2015 year. | In progress  Completed  No longer applicable | **The department has completed the process for re-accreditation by submitting the NAST self-study in February 2015 and hosting the site visitors in April 2015. Now the department is waiting to receive the report from NAST, which the department will then respond to and then a determination of continued accreditation is made at the conference in March 2016.** |
| We plan to improve student learning by utilizing the black box space for both classroom use and additional performance opportunities for our students. Student learning will also increase as student actors, technicians and designers get the opportunity to learn about theatre production in a different type of theatre configuration (Theatre configuration deals with the different relationship/placement of audience and performer). Blair Hall Theatre is a proscenium configuration and the black box space can be arranged as any configuration and be changed for every performance, thus giving our students many more experiences. | In progress  Completed  No longer applicable | **Since opening the Black Box in November of 2013, the department has used the space for 4 main stage productions which utilized 3 different types of configurations. And these main stage productions had 8 student designers and 26 student actors (as well as many student technicians) who learned a great deal about working in this small intimate space, in the variety of configurations.**  **As a classroom space, all but one dance class and one acting class are taught in this space, as well as the lab for the lighting fundamentals class.**  **This space is also where all main stage auditions, call backs and rehearsals take place.**  **In the first year of the Black Box (2013-14) the department introduced the Mac Student Series. This series is intended to encourage students to produce live performances on their own. They have to apply to use the space, the department votes to approve the application or not and also determine at what level the project will supported; as in how much of a budget there will be, if the department will purchase the rights to produce it and to what extent the project will be permitted to use stock materials and shop supplies. In this first year, there were only two Mac Student Series projects produced; one was at the end of the year and the other during the summer of 2014. Then this past year there were/are seven projects being produced. They were spread throughout the academic year, with two more currently being produced during the summer of 2015.** |

Below are the Recommendations for Action made by the review team. Describe the progress or changes made toward meeting each recommendation over the last year.

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| **RECOMMENDATIONS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| The department’s mission statement focuses solely on Theatre, but a substantial portion of the FTE generated in this department are from the Dance courses. The mission statement should be modified to be inclusive of the Dance component of the program. In addition, the program outcomes for the two Theatre degree programs are the program outcomes that are reported in the Annual Updates. The department should find ways to ensure that there is assessment of program outcomes that are applicable to Dance also, otherwise Dance will be “invisible” to assessment in the department. Perhaps the department could explore developing a set of outcomes for the Dance courses that are separate and distinct from the Theatre degree program outcomes, and that would allow for measurement of student learning across these courses. | In progress  Completed  No longer applicable | **The department has revised both the Mission Statement and the Program Outcomes to be inclusive of the dance component in our program.**  **The department needs to continue the work in the second half of this recommendation, concerning the outcomes and assessment of the dance area.** |
| Regarding assessment, the department should find ways of collecting, compiling, and analyzing some of the data it is already generating. There is a considerable amount of assessment already taking place in the department, it just needs to be captured, analyzed, and reported. For example, after every production there is a “post-mortem” discussion regarding what went well and what could be improved – capturing and analyzing these discussions for trends across productions could be a means of conducting program assessment. Faculty evaluate student performances all the time on an individual level – capturing these individual level assessments and looking for trends related to program outcomes across all students would be an excellent approach to assessment of program outcomes. | In progress  Completed  No longer applicable | **The department did not focus on this recommendation this past year as the NAST re-accreditation needed to be the priority.** |
| In the self-study and in the review team discussion the department mentioned that tracking graduates and former students is a challenge. Graduates spoke highly of the department, but there may be feedback from other former students that the department isn’t getting that would be useful for making improvements. The department is encouraged to explore efforts for increasing its ability to get feedback from a more comprehensive sample of graduates and former students. Social media may provide one avenue for accomplishing this to a greater extent, but there may be other avenues that could also be explored. The department should examine some of the new techniques being employed by Research, Analytics, and Reporting to increase response rates for its graduate surveys. | In progress  Completed  No longer applicable | **Yes, this is a challenge. But we identified how we have overcome this challenge and thus this is one of our strengths and this recommendation is no longer applicable. The Sinclair survey that is sent to graduates just does not seem to reach our students. So we already employ social media and we simply stay in touch with former students, constantly asking them for feedback and often bringing them back to talk to current students about their post-Sinclair experiences (both transfer to 4year universities and employment). In our program review we had 26pages of feedback from former students (22 students represented) and 7pages that listed the employment and transfer information of former students. Of course there is feedback and information from former students that we are not getting, but what we are getting is significant.** |
| The previous Program Review included recommendations to track outside work of students both while at Sinclair and after they graduate. It is recommended that the department explore ways to better capture what productions outside of Sinclair their students are involved in while in the program and what productions they are involved with once they leave Sinclair. | In progress  Completed  No longer applicable | **This is already being accomplished.** |
| Similarly, the successes of Sinclair graduates once they leave the program should be more widely disseminated to the public. Where appropriate - and with permission - highlighting the successes of former students in promotional materials may be an effective means of doing this. | In progress  Completed  No longer applicable | **This is complete, and in place to continue and grow, thanks mostly to our Marketing Specialist, Patti Celek. This is something we have always done, but most recently, this has has been accomplished through: Sinclair Foundation brochures that highlight former students, The Vintage Affair, constant press releases, theatre production programs from other theatres where Sinclair is mentioned by current and former students, involvement with the DayTony organization where our students have won awards that are published through several media venues, our presence on Facebook and YouTube also disseminates this information, etc…** |
| The department needs to ensure that its resources are not overextended – in terms of the number of productions the department tackles every year, in terms of the level of engagement with the students, or in terms of follow-up with graduates and former students, the department should work to maintain the delicate balance between meeting the needs of a high-quality program and spreading its resources too thin. | In progress  Completed  No longer applicable | **This is not an applicable recommendation as it is something that is already achieved: this balance is part of nearly every decision we make.**  **It will always be a delicate balance and the make-up of this balance will always be changing and we will always be striving for a high quality program while attempting to not spread our resources too thin: this is just what we do.** |

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| Please respond to the following items regarding external program accreditation. | |
| **Date of Most Recent Program Accreditation Review** | Date of most recent accreditation review: \_\_2014-15\_\_\_\_\_\_\_\_\_\_\_  **OR**  Programs in this department do not have external accreditation |
| **Please describe any issues or recommendations from your last accreditation review (if applicable)** | The department is still waiting for the report from NAST for the most recent 2014-15 Accreditation Review. Here is the list of Recommendations from the 2006 Review:   * 1. Recommendations for Improvement      1. Stabilization of the third full-time faculty position.      2. The facilities, equipment, and safety concerns listed in the self-study. This includes additions as well as upgrading current spaces, facilities and equipment.      3. Additional classroom space, specifically the use of the Forum classroom in Bldg. 14.      4. Increased staffing for the costume shop, scene shop and marketing/box office. |
| **Please describe progress made on any issues or recommendations from your last accreditation review (if applicable)** | From the 2006 Review Recommendations from above:   1. Resolved 2. In progress, a new performance space was opened in Fall of 2013 (The Black Box). Blair Hall is in greater need of an upgrade than it was in 2006 3. Resolved. Additional classroom space was gained with the opening of the Black Box, which also serves as a classroom 4. Some staffing has been re-arranged for the costume shop and marketing, but more is still needed as semester conversion brought about more theatre productions. The scene shop has seen no re-arrangement or increase in staffing. |

**Section III: Assessment of General Education & Degree Program Outcomes**

The Program Outcomes for the degrees are listed below. **All program outcomes must be assessed at least once during the 5 year Program Review cycle, and assessment of program outcomes must occur each year**.

**PLEASE NOTE – FOR THE NEXT TWO YEARS, GENERAL EDUCATION OUTCOME ASSESSMENT WILL BE TEMPORARILY POSTPONED. WE WOULD ASK THAT IN THIS ANNUAL UPDATE YOU IDENTIFY AT LEAST ONE COURSE IN YOUR DEGREE PROGRAM(S) WHERE ASSESSEMENT AT THE MASTERY LEVEL WILL OCCUR FOR THE FOLLOWING THREE GENERAL EDUCATION OUTCOMES:**

* **CRITICAL THINKING/PROBLEM SOLVING**
* **INFORMATION LITERACY**
* **COMPUTER LITERACY**

**NOTE THAT THERE WILL NEED TO BE AT LEAST ONE EXAM / ASSIGNMENT / ACTIVITY IN THIS COURSE THAT CAN BE USED TO ASSESS MASTERY OF THE COMPETENCY.**

**YOU MAY ALSO SUBMIT ASSESSMENT RESULTS FOR THESE GENERAL EDUCATION COMPETENCIES IF YOU HAVE THEM, BUT IT WILL BE CONSIDERED OPTIONAL**.

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| **General Education Outcomes** | To which degree(s) is this program outcome related? | Year courses identified where mastery of general education competency will be assessed. | PLEASE INDICATE AT LEAST ONE COURSE WHERE MASTERY OF THE COMPETENCY WILL BE ASSESSED FOR EACH OF YOUR DEGREE PROGRAMS | What were the assessment results for this General Education competency?  (Please provide brief summary data)  **NOTE: - THIS IS OPTIONAL FOR THE FY 2014-15 AND FY 2015-16 ANNUAL UPDATES**  **Assignments that will be used to assess the mastery of competency** |
| Critical Thinking/Problem Solving | | All programs | **2014-2015** | THE2206 Script Analysis | Buried Child Research Paper  Production Review  Angels in America Directors binder and presentation |
| Information Literacy | | All programs | **2014-2015** | THE2206 Script Analysis | Buried Child Research Paper  Angels in America Directors binder and presentation |
| Computer Literacy | | All programs | **2014-2015** | THE2206 Script Analysis | Buried Child Research Paper  Angels in America Directors binder and presentation |
| Values/Citizenship/Community | | All programs | **2015-2016** | Due in FY 2015-16 |  |
| Oral Communication | | All programs | **N/A** | COM 2206/2211 |  |
| Written Communication | | All programs | **N/A** | ENG 1101 |  |
| Are changes planned as a result of the assessment of general education outcomes? If so, what are those changes | | **OPTIONAL FOR FY 2014-15** | | | |
| How will you determine whether those changes had an impact? | | **OPTIONAL FOR FY 2014-15** | | | |

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| **Program Outcomes** | To which course(s) is this program outcome related? | Year assessed or to be assessed. | Assessment Methods  Used | What were the assessment results?  (Please provide brief summary data) |
| Analyze a play's structure, character, themes and production values. | THE-1105 THE-1111 THE-1112 THE-2113 THE-2201 THE-2202 THE-2206 | 2012-13 |  |  |
| Demonstrate competency in at least two different areas within the field of theatre (Acting; Directing; Costume Design; Set Design; Lighting Design; Stage Management; Technical Direction) | THE-1105  THE-1106  THE-2206  THE-1194/6 | 2013-14 | **See Attachment: “Links to Program Outcome: Competency in 2 areas”** | **See Attachment: “Links to Program Outcome: Competency in 2 areas”** |
| Demonstrate competency with basic audition and performance techniques. | THE-1111 THE-1112 THE2113 THE2114 | 2016-17 |  |  |
| Differentiate among major periods in theatre history. | THE-1105 THE-1106 THE-1111 THE-1112 THE-2201 THE-2202 THE-2206 | 2014-15 |  |  |
| Evaluate the contribution of the director, actors, designers and technical crew to a live theatrical production. | THE-1105 THE-1106 THE-1111 THE-1112 THE-2113 | 2015-16 |  |  |
| Analyze a play's structure, character, themes and production values. | THE-1105 THE-1111 THE-2201 THE-2202 THE-2206 | 2012-13 | **See Attachment: “Program Outcomes Play Structure” to see the assignments in major classes that look at this outcome** | **See Attachment: “Section III Assessment of Gen Ed - Degree Prog Outcomes”** |
| Demonstrate competency in at least two different areas within the field of theatre (Acting; Directing; Costume Design; Set Design; Lighting Design; Stage Management; Technical Direction) | THE-1105  THE-1111  THE-2206  THE-1194/6 | 2013-14 | **See Attachment: “Links to Program Outcome: Competency in 2 areas”** | **See Attachment: “Links to Program Outcome: Competency in 2 areas”** |
| Demonstrate competency with the basic skills needed in theatre technology as a technician or crew member. | THE-1106 THE-1111 THE-2220 THE-2240 | 2016-17 |  |  |
| Differentiate among major periods in theatre history. | THE-1105 THE-1106 THE-1111 THE-2201 THE-2202 THE-2206 | 2014-15 |  |  |
| Evaluate the contribution of the director, actors, designers and technical crew to a live theatrical production. | THE-1105 THE-1106 THE-1111 THE-2206 THE-2220 THE-2240 | 2015-16 |  |  |

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| **Are changes planned as a result of the assessment of program outcomes? If so, what are those changes?** | The department is pleased with the class success rates as far as this Program Outcome is concerned. The department would like to see the success rate for Technology Majors for THE1194/6 be higher. With such small numbers (there were 9 successful out of 10 in FA13: 90%, and 3 successful out of 5 in SP14: 60%) it doesn’t take much to have the success rates drop. The 3 students that did not complete successfully are no longer theatre majors, as they decided that this program was not right for them. The department will continue to help students make the correct choice about pursuing this major, but ultimately they get to choose, despite strong warnings about the amount of time and work that this major requires.  So, no changes are planned as a result of looking at this Program Outcome. |
| **How will you determine whether those changes had an impact?** |  |

**APPENDIX – PROGRAM COMPLETION AND SUCCESS RATE DATA**

**Degree and Certificate Completion**

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| Division | Department | Department Name | Program | FY 07-08 | FY 08-09 | FY 09-10 | FY 10-11 | FY 11-12 | FY 12-13 | FY 13-14 |
| LCS | 0250 | Theatre & Dance | DAN.AA | 4 | 2 | . | 1 | . | . | . |
| LCS | 0250 | Theatre & Dance | DAN.STC | 2 | 5 | 1 | 1 | . | . | . |
| LCS | 0250 | Theatre & Dance | THE.AA | . | . | . | 1 | . | . | . |
| LCS | 0250 | Theatre & Dance | THEP.AA | 8 | 3 | 3 | 1 | 4 | 2 | 2 |
| LCS | 0250 | Theatre & Dance | THEP.S.AA | . | . | . | . | . | 1 | 1 |
| LCS | 0250 | Theatre & Dance | THET.AA | 1 | 3 | 3 | . | 4 | 4 | 1 |
| LCS | 0250 | Theatre & Dance | THET.S.AA | . | . | . | . | . | 2 | 3 |

**Course Success Rates**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Department** | **Department Name** | **Course** |  | **FY 07-08** | **FY 08-09** | **FY 09-10** | **FY 10-11** | **FY 11-12** | **FY 12-13** | **FY 13-14** |
| 0250 | Theatre & Dance | DAN-107 |  | 85.2% | 75.0% | 81.8% | 83.3% | 84.4% | . | . |
| 0250 | Theatre & Dance | DAN-1107 |  | . | . | . | . | . | 54.5% | 25.0% |
| 0250 | Theatre & Dance | DAN-1146 |  | . | . | . | . | . | 100.0% | . |
| 0250 | Theatre & Dance | DAN-1155 |  | . | . | . | . | . | 100.0% | 66.7% |
| 0250 | Theatre & Dance | DAN-1157 |  | . | . | . | . | . | 81.0% | 64.3% |
| 0250 | Theatre & Dance | DAN-1162 |  | . | . | . | . | . | 62.5% | 85.0% |
| 0250 | Theatre & Dance | DAN-1172 |  | . | . | . | . | . | 73.7% | 75.0% |
| 0250 | Theatre & Dance | DAN-1173 |  | . | . | . | . | . | 70.6% | 93.3% |
| 0250 | Theatre & Dance | DAN-1174 |  | . | . | . | . | . | 75.0% | 91.7% |
| 0250 | Theatre & Dance | DAN-145 |  | 94.5% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-146 |  | 100.0% | 100.0% | 100.0% | 100.0% | . | . | . |
| 0250 | Theatre & Dance | DAN-155 |  | 89.7% | 81.8% | 77.8% | 85.7% | 91.7% | . | . |
| 0250 | Theatre & Dance | DAN-157 |  | 100.0% | 90.2% | 75.0% | 79.5% | 90.9% | . | . |
| 0250 | Theatre & Dance | DAN-162 |  | 92.8% | 84.8% | 85.1% | 88.4% | 86.0% | . | . |
| 0250 | Theatre & Dance | DAN-172 |  | 87.9% | 82.1% | 81.1% | 77.4% | 72.4% | . | . |
| 0250 | Theatre & Dance | DAN-173 |  | 70.4% | 76.1% | 78.1% | 79.1% | 96.3% | . | . |
| 0250 | Theatre & Dance | DAN-174 |  | 89.5% | 83.3% | 66.7% | 87.5% | 87.5% | . | . |
| 0250 | Theatre & Dance | DAN-175 |  | 81.3% | 70.0% | 92.6% | 83.3% | . | . | . |
| 0250 | Theatre & Dance | DAN-176 |  | 85.7% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-180 |  | 72.7% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-204 |  | 100.0% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-205 |  | 73.3% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-206 |  | 100.0% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-2262 |  | . | . | . | . | . | 100.0% | 100.0% |
| 0250 | Theatre & Dance | DAN-241 |  | 100.0% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-242 |  | 91.7% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-245 |  | 96.3% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-262 |  | 93.3% | 97.1% | 100.0% | 94.1% | 89.3% | . | . |
| 0250 | Theatre & Dance | DAN-272 |  | 90.0% | 100.0% | . | . | . | 75.0% | . |
| 0250 | Theatre & Dance | DAN-273 |  | 86.7% | 100.0% | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-274 |  | 88.9% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | DAN-275 |  | 88.9% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | THE-103 |  | 71.8% | 57.7% | 75.9% | 71.4% | 71.1% | . | . |
| 0250 | Theatre & Dance | THE-105 |  | 63.3% | 70.2% | 68.1% | 62.6% | 67.5% | . | . |
| 0250 | Theatre & Dance | THE-106 |  | 78.1% | 72.2% | 74.2% | 74.2% | 88.9% | . | . |
| 0250 | Theatre & Dance | THE-107 |  | . | . | . | . | . | . | . |
| 0250 | Theatre & Dance | THE-108 |  | 62.1% | 61.5% | 57.9% | 53.8% | 83.3% | . | . |
| 0250 | Theatre & Dance | THE-109 |  | 58.3% | 64.7% | 81.8% | 41.7% | 50.0% | . | . |
| 0250 | Theatre & Dance | THE-1101 |  | . | . | . | . | . | 59.3% | 54.3% |
| 0250 | Theatre & Dance | THE-1103 |  | . | . | . | . | . | 47.1% | 62.5% |
| 0250 | Theatre & Dance | THE-1105 |  | . | . | . | . | . | 77.3% | 65.9% |
| 0250 | Theatre & Dance | THE-1106 |  | . | . | . | . | . | 71.4% | 66.7% |
| 0250 | Theatre & Dance | THE-1107 |  | . | . | . | . | . | 87.5% | 66.7% |
| 0250 | Theatre & Dance | THE-111 |  | 65.7% | 47.5% | 57.9% | 48.8% | 66.7% | . | . |
| 0250 | Theatre & Dance | THE-1111 |  | . | . | . | . | . | 61.5% | 81.6% |
| 0250 | Theatre & Dance | THE-1112 |  | . | . | . | . | . | . | 72.7% |
| 0250 | Theatre & Dance | THE-1116 |  | . | . | . | . | . | 90.0% | 88.9% |
| 0250 | Theatre & Dance | THE-1117 |  | . | . | . | . | . | 90.0% | 88.9% |
| 0250 | Theatre & Dance | THE-1118 |  | . | . | . | . | . | 87.5% | 50.0% |
| 0250 | Theatre & Dance | THE-1119 |  | . | . | . | . | . | . | 50.0% |
| 0250 | Theatre & Dance | THE-112 |  | 92.0% | . | 80.8% | 73.3% | 71.4% | . | . |
| 0250 | Theatre & Dance | THE-1120 |  | . | . | . | . | . | . | 50.0% |
| 0250 | Theatre & Dance | THE-113 |  | 100.0% | 100.0% | 75.0% | 64.3% | 87.5% | . | . |
| 0250 | Theatre & Dance | THE-115 |  | 50.0% | 80.0% | 81.8% | 76.9% | 90.0% | . | . |
| 0250 | Theatre & Dance | THE-117 |  | . | . | . | . | . | . | . |
| 0250 | Theatre & Dance | THE-1194 |  | . | . | . | . | . | 97.0% | 83.3% |
| 0250 | Theatre & Dance | THE-1196 |  | . | . | . | . | . | 100.0% | 87.5% |
| 0250 | Theatre & Dance | THE-1199 |  | . | . | . | . | . | 84.6% | 68.8% |
| 0250 | Theatre & Dance | THE-125 |  | . | 80.0% | 75.0% | 90.0% | 68.8% | . | . |
| 0250 | Theatre & Dance | THE-126 |  | 89.5% | . | 84.6% | 88.9% | 75.0% | . | . |
| 0250 | Theatre & Dance | THE-127 |  | 100.0% | . | . | . | . | . | . |
| 0250 | Theatre & Dance | THE-129 |  | . | . | . | . | . | . | . |
| 0250 | Theatre & Dance | THE-194 |  | . | . | . | . | 82.9% | . | . |
| 0250 | Theatre & Dance | THE-196 |  | . | . | . | . | 90.0% | . | . |
| 0250 | Theatre & Dance | THE-198 |  | 92.0% | 80.9% | 75.6% | 88.0% | . | . | . |
| 0250 | Theatre & Dance | THE-201 |  | 33.3% | 73.5% | 72.5% | 47.1% | 77.8% | . | . |
| 0250 | Theatre & Dance | THE-202 |  | 100.0% | 66.7% | 64.3% | 53.8% | 61.5% | . | . |
| 0250 | Theatre & Dance | THE-203 |  | 66.7% | 71.4% | 53.8% | . | 64.5% | . | . |
| 0250 | Theatre & Dance | THE-206 |  | 92.9% | 75.0% | 50.0% | 66.7% | 71.4% | . | . |
| 0250 | Theatre & Dance | THE-2113 |  | . | . | . | . | . | 85.7% | 60.0% |
| 0250 | Theatre & Dance | THE-213 |  | 90.0% | 100.0% | 100.0% | 66.7% | 80.0% | . | . |
| 0250 | Theatre & Dance | THE-215 |  | 69.2% | . | 100.0% | . | . | . | . |
| 0250 | Theatre & Dance | THE-220 |  | 100.0% | 100.0% | 100.0% | 66.7% | 90.0% | . | . |
| 0250 | Theatre & Dance | THE-2201 |  | . | . | . | . | . | 76.5% | 100.0% |
| 0250 | Theatre & Dance | THE-2202 |  | . | . | . | . | . | 92.9% | 53.8% |
| 0250 | Theatre & Dance | THE-2206 |  | . | . | . | . | . | 58.8% | 77.8% |
| 0250 | Theatre & Dance | THE-2220 |  | . | . | . | . | . | 100.0% | 100.0% |
| 0250 | Theatre & Dance | THE-2240 |  | . | . | . | . | . | 71.4% | 83.3% |
| 0250 | Theatre & Dance | THE-2255 |  | . | . | . | . | . | . | 100.0% |
| 0250 | Theatre & Dance | THE-2296 |  | . | . | . | . | . | 100.0% | 91.7% |
| 0250 | Theatre & Dance | THE-2297 |  | . | . | . | . | . | 88.9% | 72.2% |
| 0250 | Theatre & Dance | THE-2298 |  | . | . | . | . | . | 100.0% | 100.0% |
| 0250 | Theatre & Dance | THE-240 |  | 70.0% | 58.3% | 45.5% | 83.3% | 73.3% | . | . |
| 0250 | Theatre & Dance | THE-255 |  | 80.0% | 100.0% | 62.2% | 89.3% | 89.5% | 100.0% | . |
| 0250 | Theatre & Dance | THE-296 |  | . | . | . | . | 100.0% | . | . |
| 0250 | Theatre & Dance | THE-298 |  | 100.0% | 100.0% | 96.7% | 93.1% | 100.0% | . | . |
| 0250 | Theatre & Dance | THE-299 |  | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | . | . |