**Sinclair Community College - Continuous Improvement Annual Update 2011-12**

**Program:** Theatre Performance / Technical Theatre

**Section I: Trend Data**

* 1. **Program Trend Data– Please include the three most recent years of data in each area so that trends may be examined.**
     1. **Course Success Rates – Please report the course success rates for:**

**Highest enrollment courses**

THE105 Theatre Appreciation (Average of 183 enrollment per year)

2008 – 2009 70% Success Rate

2009 – 2010 67%

2010 – 2011 62%

THE198 Theatre Technology I (Average of 46 enrollment per year)

2008 – 2009 80% Success Rate

2009 – 2010 75%

2010 – 2011 88%

**Any courses that deviate - high and low - from the typical success rate for your department**

Low Success Rate

THE111 Acting I

2008 – 2009 47%

2009 – 2010 57%

2010 – 2011 47%

High Success Rate

THE113 Acting III

2008 – 2009 100%

2009 – 2010 75%

2010 – 2011 65%

THE220 Theatre Portfolio

2008 – 2009 100%

2009 – 2010 100%

2010 – 2011 67%

THE213 Auditions

2008 – 2009 100%

2009 – 2010 100%

2010 – 2011 67%

* + 1. **Degree and certificate completion (where applicable)**

2008 – 2009 8 Degrees Awarded

2009 – 2010 5 Degrees Awarded

2010 – 2011 4 Degrees Awarded

* + 1. **Any additional data that illustrates what is going on in the program (examples might include course sequence completion, retention, demographic data, data on placement of graduates, graduate survey data, etc.)**
  1. **Interpretation and Analysis of Trend Data Included in the Section Above *Suggestions of questions that might be addressed in this section:***  *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 program or department? What actions have the department taken that have influenced these trends? What strategies will the department implement as a result of this data?*

1. **The data above indicates that there is significant interest in the theatre program, as evidenced by the numbers enrolled in THE105 and THE198 (which has since been changed to the sequence of THE194, 196 and 198 due to financial aid restrictions). One factor that accounts for the high enrollment in THE105 is the offering of both online and in-class sections. Since THE105 is also a fundamental requirement of all Theatre majors, the data also indicates that the mandatory in-department advising process is working, and that students are registering for classes in the correct sequences – THE105 would be one of the first classes that students take (while also being a class in the OTM, allowing any student at Sinclair to take the course). High enrollment in THE198 indicates that we have a strong Technical program, with many students registering to take part in the practical components of our productions. One strategy being implemented going forward: the department is enhancing the production season from three shows to five for the 2011-2012 year, which will allow more opportunities for the technical students in our program.**
2. **The data also indicates that our highest success courses are the upper level classes, or the final classes in certain sequences, such as Acting III (students must pass Acting I and Acting II in order to register for Acting III). One internal factor that could account for this trend is open enrollment. Since any student can register for our entry-level sequences, we tend to have a lower success rate in these courses as students discover that acting is not just “fun”, but hard work. Once this realization is made, many students do not complete the course, thus leading to a lower success rate. Once in the upper-level courses, students have committed to the degree program and the classes tend to have a much higher success rate. Since sequencing is going to be greatly affected in our program due to semester conversion (Acting I, II and III in quarters for example, will become Acting I and II in semesters), the department will seek further information and trend data after the first complete year in semesters to determine what courses of action may need to be taken for our sequence courses.**
3. **The data suggests a decline in degrees awarded over the last three years. This is due to several factors. Theatre students take classes during the day, and are also at school in the evening participating in productions (rehearsals, performances). Many of these students also pay their way through school, and it is necessary for them to have jobs. Because of this, we have noted a trend over the last several years of students taking less than full course loads. Students have also taken quarters off in order to make enough money to come back. This pushes their potential graduation back. Several students that were nearing graduation over the last several years have also chosen to leave Sinclair to begin work in theatre (directly into the work force), or have been accepted into four-year institutions prior to graduation. These factors have led directly to a lower number of degrees awarded, especially over the last two years. It should be noted, however, that the department is on track to have a much higher graduation rate in the next year.**

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

1. What was the fiscal year of the most recent Program Review for this program? (The most recent Program Review self-study can be found at <http://www.sinclair.edu/about/administrative/vpi/pdreview/> ).

**2006**

1. Briefly summarize the goals that were listed in Section IV part E of the most recent Program Review Self-Study (this section of the Self-Study asks “What are the department’s/program’s goals and rationale for expanding and improving student learning, including new courses, programs, delivery formats and locations”)?

**The program set as its goal to streamline, update and restructure the curriculum of both the technical and performance degree programs in an effort to more thoroughly focus on the foundation skills of theatre necessary for students to possess in order to either transfer to four-year institutions, or to immediately enter the work force. The program also set out to more adequately bridge the gap between coursework and practical opportunities that the department has to offer students.**

1. What Recommendations for Action were made by the review team to the most recent Program Review?

**Advise students to take math early in the program and avail themselves of support resources**

**Analyze student interest for taking classes at alternate times and locations with consideration for weekends, Learning Centers, to accommodate student needs and overcome space issues**

**Track and report career development/personal interest students as part of community development mission**

**Conduct exit interviews to systematically gather qualitative data about students’ experiences**

**Develop partnerships to further interest in the THE/DAN curricula**

1. Have the goals in your self-study changed since your last Program Review Self-Study as a result of the Review Team recommendations or for any other reason?  If so, please describe the changes.

**Our focus continues to be, especially during the semester conversion process, to streamline and update our curriculum in order to more adequately prepare our students for success. The department also continues to develop partnerships on the local, regional, national and international level (through residencies, guest artists workshops) to further the interest in our programs. Over the recent past, the program has included as a specific goal to identify ways that we may engage students in a more individual and meaningful way.**

1. What progress has been made toward meeting any of the goals listed in the sections above (b, c, and d) in the past year?

**In spring of 2011, the Theatre program implemented a mentorship program, consisting of individual student meetings with the Chair of the department. These meetings were utilized to gather information about student goals that go beyond Sinclair and regular advising meetings. As a result, a mentorship spreadsheet was developed that was available to staff and faculty members on the Theatre Shared Drive. At any point, faculty or staff, after having had a conversation with a student, could update the information about them. Several exciting outcomes have developed from this process:**

**Students with similar goals were introduced to each other to share their experiences and plans for the future – for example – several of our current students will be leaving for Chicago in summer of 2012 to follow their goals of doing improvisation as a career.**

**The department’s graduation rate has the potential for a dramatic increase by the fall of 2012, due to increased awareness of career goals on the part of our students, a specific push in advising procedures, our deparment mentoring program and the increased production opportunities for our students. This also means that more students are completing their Math course.**

**In an effort to streamline the performance curriculum, the decision was made to sunset several courses from the curriculum, enabling the faculty to focus more on the basic performance and audition skills needed to successfully participate in the theatre.**

**The faculty regularly meets and discusses the practical work of each student in the program, identifying individual needs of students in order to more adequately place them in performance and technical/design opportunities. There has also been a focused effort to have theatre students seek performance, design and technical theatre positions in the community, bridging the gap between knowledge and skills learned in the classroom with real-world experience.**

**Multiple workshops and residencies have been brought to campus to allow students the opportunity to learn from and work with professionals in the field. Locally, Encore Theatre Company, Victoria Theatre Association and The Human Race Theatre Company have come to campus to participate in workshops and in-class visits. Regionally, the Tony-Award Winning Cincinnati Playhouse has also participated on campus in workshops and in-class visits.**

**In an effort to further garner interest in our programs, the Theatre program has branched out nationally and internationally to bring some exciting opportunities for our students and community. In spring 2011, Deborah Brevoort, the playwright of the spring production of *The Women of Lockerbie* visited campus to meet and work with students and community members. Her public presentation was subsequently webcast for anyone to see. The cast of *Hot Mess In Manhattan*, a show being developed out of New York City, visited campus and worked with theatre students, as well as performed (on Sinclair’s campus) the first out of New York presentation of the new play. Upcoming opportunities in 2011-2012 (as a direct result of these goals) include the Reduced Shakespeare Company and Tectonic Theatre Project.**

**Section III: Assessment of Outcomes**

The Program Outcomes for this program are listed below. **At least one-third of your program outcomes must be assessed as part of this Annual Update, and across the next three years all of these program outcomes must be assessed at least once**.

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| **Theatre Performance** Program Outcomes | In which courses are these program outcomes addressed? | Which of these program outcomes were assessed during the last fiscal year? | Assessment Methods  Used |
| **1)** Analyze a play’s structure, character, themes and production values. | THE  105, 108, 111, 112, 113, 115, 125, 127, 201, 202, 203, 206, 213, 215 |  |  |
| **2)** Differentiate among major periods in Theatre History. | THE  105, 106, 111, 112, 113, 115, 127, 201, 202, 203, 206, 213, 215, 220 |  |  |
| **3)** Demonstrate competency in at least two areas within the field of theatre. | THE  106, 107, 111, 112, 113, 115, 117, 125, 198, 201, 202, 203, 206, 213, 215, 220, 240, 298, 299 |  |  |
| **4)** Evaluate the contribution of the director, actors, designers, and technical crew. | THE  103, 105, 106, 107, 111, 112, 113, 115, 117, 127, 198, 206, 213, 215, 220, 240, 255, 298, 299 | ASSESSED IN  FY 09-10 | * Final projects from THE 206 were used to determine if the outcome is being met. |
| **5)** Demonstrate competency with basic audition and performance techniques. | THE  103, 108, 111, 112, 113, 213, 215, 299 | ASSESSED IN FY 10 - 11 | * Final Audition performances were analyzed to determine comepetency of basic audition techniques. |

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| **Technical Theatre** Program Outcomes | In which courses are these program outcomes addressed? | Which of these program outcomes were assessed during the last fiscal year? | Assessment Methods  Used |
| **1)** Analyze a play’s structure, character, themes and production values. | THE  105, 108, 111, 112, 113, 115, 125, 127, 201, 202, 203, 206, 213, 215 |  |  |
| **2)** Differentiate among major periods in Theatre History. | THE  105, 106, 111, 112, 113, 115, 127, 201, 202, 203, 206, 213, 215, 220 |  |  |
| **3)** Demonstrate competency in at least two areas within the field of theatre. | THE  106, 107, 111, 112, 113, 115, 117, 125, 198, 201, 202, 203, 206, 213, 215, 220, 240, 298, 299 |  |  |
| **4)** Evaluate the contribution of the director, actors, designers, and technical crew. | THE  103, 105, 106, 107, 111, 112, 113, 115, 117, 127, 198, 206, 213, 215, 220, 240, 255, 298, 299 | ASSESSED IN  FY 09-  10 | * Final projects from THE 206 were used to determine if the outcome is being met. |
| 5) Demonstrate competency with the basic skills needed in theatre technology as a technician or crew member. | THE  106, 107, 115, 117, 125, 198, 220, 240, 298, 299 | ASSESSED IN FY 10 - 11 | * Final portfolio presentations and interviews were analyzed to determine if competency in the basic skills of theatre technology were being met. |

1. For the assessment methods listed in the table above, what were the results?

**THE220 is the Theatre Portfolio class. Students in this class put together a portfolio of their theatre technology work during their time at Sinclair. This is then presented to a panel of professionals, including members of our faculty, staff and guest artists. As a part of this presentation, students are interviewed about their work and are asked to further explain, in detail, the work they have presented. The results of an analysis of the students completing this course indicate that students are able to prepare, present and articulate the work they have done in theatre technology over their career at Sinclair. Results also indicate that this outcome is not only met, but exceeded. As a result of one student’s work in the program, he has already been accepted to Miami University in their theatre program as a junior. The presentation he did in this course directly led to his success in this venture.**

**THE213 is the Audition Process class. Students in this class put together a portfolio of audition materials that are presented at the conclusion of the course for a panel of theatre professionals, comprised of members of the faculty and staff, along with guest artists. Students are also interviewed throughout the presentation, and are put through a series of different types of auditions; from singing, monologue and side-reading. The results of an analysis of this project indicate that students are meeting the competency.**

1. Were changes planned as a result of the data? If so, what were those changes?

**At present, no changes are being considered for the THE220 course. However, some changes are being considered for the THE213 course.**

**At present THE213 is the final course in the Acting sequence – Acting I, II, III, then Auditions. Although students are meeting the audition competency, and displaying the ability to successfully audition in a number of different types of audition settings, the question has been raised if the department is giving the students adequate opportunity to work on these skills while at Sinclair. One significant change being considered is to change the Acting sequence in semesters to Acting I – Audition Process – Acting II. Students would then be required to successfully audition into Acting II, utilizing the skills they learned in Audition class. This would also allow students the opportunity to practice their audition skills for placement in our production season. Since THE213 comes late in the process currently, students often don’t have significant time to utilize these skills at Sinclair.**

1. How will you determine whether those changes had an impact?

**Success rates of students auditioning into Acting II, and for our production season, can be utilized to determine if this change has an impact.**

c) Starting with next year’s Annual Update, this section will ask about assessment of general education outcomes. For FY 2012-13, you will be asked how the department is assessing Oral Communication and Written Communication in your courses, and in addition you will be asked to share the results of those assessments. Please be prepared to address this in next year’s Annual Update.

d) Does your department have courses where there are common assignments or exams across all sections of the course? If so, please list those courses, and indicate whether you are currently examining results across all sections of those courses.

**Yes. The online THE105 course has common assignments across all online sections. Results are being examined across these sections.**

**Section IV: Improvement Efforts for the Fiscal Year**

1. **FY 10-11:** What other improvement efforts did the department make in FY 10-11?  How successful were these efforts?  What further efforts need to be made? If your department didn’t make improvement efforts during the fiscal year, discuss the strengths and weaknesses of the department over the last year and how the department plans to address them in the coming year.

**Several further improvement efforts were made during FY 10-11, including:**

**Further emphasis on advising – students in the Theatre program are required to meet each quarter with an advisor in the department. However, some students continue to self-advise, due to the long wait times and misinformation that, at times, comes from the Advising department. In an effort to minimize this occurrence, the department now stresses the importance of advising in every theatre course. At times, an advisor has met directly after a class with each student in order to give them direct advising time. The chair of the program also met with the Advising department in order to streamline and update all information pertaining to the theatre program to ensure that students were getting the correct information and being advised into the proper courses to help put them on a road to success.**

**As a result of our taking a series of student shows to the regional festival of KCACTF last year in Lansing, MI, the department chose to enhance the 2011-2012 production to include a Studio Series. This series takes place in the dance studio in Building 2, and allows our students the opportunity to design, perform and do technical assignments in an adaptable black box theatre space – an aspect of training that is missing in our program due to the lack of an actual black box space.**

**Emphasis has been put to further bridge the gap with our Tech Prep students. As a result of these efforts, the department has seen an increase in the number of technical students that have joined our department from our various Tech Prep programs. These students represent some of the best and brightest technical theatre students in the area.**

1. **FY 11-12:** What improvement efforts does the department have planned for FY 11-12? How will you know whether you have been successful?

**A continued emphasis on the mentoring and advising programs. Success in these areas can partly be determined by the increased graduation rate that is expected in the program.**

**The Theatre department is looking to continue to increase theatre productions and opportunities for our students. Primarily, this will be accomplished by utilizing the studio space more frequently. The department is currently working on a capital request to transform the dance studio into a full-time experimental theatre space.**

Questions regarding completion of the Annual Update? Please contact the Director of Curriculum and Assessment at 512-2789 to schedule a time to review the template and ask any questions.