**Department Review: A six-year review**

**Self-Study Report**

**2012 - 2013**

**Department: Theatre & Dance**

**Section I: Overview of Department**

An overview for significant changes since last review

Since the last review, we have experienced several significant changes; without even considering semester conversion. During this review period, we have had four different department chairs. I am counting myself twice in this number because I am serving for the second time as Interim Chair and the department is very different now than when I served the first time (WI09-SU10).

During this review period, the Dance Program was discontinued. We have maintained all introductory level dance classes, the Ohio Transfer Module dance classes and the dance classes for the College of Lifelong Learners. This allows the department to continue to provide for the needs of the community, Sinclair students and Theatre majors. This change did bring about the need to look at how the dance studio was utilized. So, we began submitting capital requests to have it renovated into a theatre classroom and performance space. This request has been granted and the dance studio will be renovated into a black box theatre during the summer of 2013.

1. **Mission of the department and its programs(s)**

What is the purpose of the department and its programs? What publics does the department serve through its instructional programs? What positive changes in students, the community and/or disciplines/professions is the department striving to effect?

Department Mission Statement

The mission of Sinclair Community College’s Theatre Department is to provide academic training and practical experience in a demanding, yet supportive, environment to students who wish to pursue professional careers in theatre.

The program offers both stylistically diverse performances and state-of-the-art technological experiences to provide students with exceptional preparation for transfer to four-year colleges. Further, it is the mission of the department to broaden the liberal arts education for all students who take part in theatre at Sinclair.

Serving students, community and the profession

For our majors, we strive to prepare them for either entry into the workforce as theatre practitioners or to further their educational pursuits.

We keep their training to the highest professional level of the performing arts with the discipline, dedication and education needed for the industry and the Dayton arts community. We instill a spirit of professionalism that would benefit students even if they choose a career other than theatre.

For all students in theatre classes, we aim to educate them both as artists and as patrons of the arts, thus becoming an integral part of the culture of the city.  By training students in acute observation, not only are we sharpening their perceptions, but also giving them a critical eye to the various local performing organizations, with the hope that by cultivating a discerning audience, we will raise the level of the performing arts for both amateur and professional organizations.

Beyond Sinclair students, we are providing live performance experiences for the Dayton area community. Our theatre performances have brought in an average of 4,800 patrons per year during this review period. Our performances display the work of young actors, technicians and designers held at the standard of the theatre profession, yet we strive to offer this experience at a reasonable cost. We have been able to keep ticket prices steady, even though the costs for producing theatre has gone up. Our ticket prices range from $5 (for group sales) to $15 per person, but due to the many discount offers we provide, our patrons have only paid an average of $7.50 per ticket during this review period. Ticket price information can be found in Appendix A. We want to make live theatre very accessible to the community, but still recognize the idea of perceived value. With this approach we endeavor to make a positive effect on the community.

Within the theatre profession, we strive to affect change by training our students with an understanding of industry standards and by actively participating in professional organizations, such as: The Kennedy Center American College Theatre Festival, The United States Institute for Theatre Technology, The International Alliance of Theatrical Stage Employees, The Victoria Theatre Association and The Human Race Theatre Company. In addition to sending our students out to these organizations, we bring the profession to our students by providing them opportunities through visiting guest artists from the profession.

1. **Description of the self-study process**

Briefly describe the process the department followed to examine its status and prepare for this review. What were the strengths of the process, and what would the department do differently in its next five-year review?

Currently, we are short one tenure track faculty member and are in the process of hiring a department chair to fill that position. So, as the only tenure-track faculty member in the department, and the interim chair, I was the only person required to work on program review. However, the dedicated annually contracted faculty, adjunct faculty, full and part-time staff of this department have all contributed to this process. This group effort is certainly the best way to approach the review of a program. For the next program review it will be helpful to keep track of former students more often; this will be a much easier process now with the aid of social media.

We started by using the environmental scan document as a basis for looking at our program. Next, faculty and staff contributed by answering key questions from the Self-Study Report Template. Another aspect that greatly guided us through this process was maintaining our connection to former students. Many of us remain in contact with former students and are able to reach out to them to request their feedback concerning their time at Sinclair. Gathering information from former students was a tremendous help in looking back at this review period (Appendix B).

**Section II: Overview of Program**

1. **Analysis of environmental factors**

This analysis, initially developed in a collaborative meeting between the Director of Curriculum and Assessment and the department chairperson, provides important background on the environmental factors surrounding the program. Department chairpersons and faculty members have an opportunity to revise and refine the analysis as part of the self-study process.

See Appendix C.

The department’s stakeholders include all current, former and prospective students, faculty and staff, several Sinclair academic departments and business and administrative offices, performance patrons, area grade and high schools, community theatres, professional theatres, and local arts organizations, and theatrical suppliers. Evidence that we are meeting stakeholders’ needs is seen in student success rates of; transferring, graduating, and becoming employed within the theatrical field; student participation in departmental activities; audience counts; collaborations with Sinclair departments; community participation in productions, classes, and events; the awards our department receives; and the department’s NAST accreditation.

As stakeholders, our students are faced with the challenges of financial aid, the loss of specialized advising, and finding a balance with class schedules, employment, and production demands. In addition, theatre majors are often on campus from morning until late at night and need a centralized place to congregate. Also, parking for these students is challenging as their cars are parked in remote locations until very late at night when rehearsals end. The department’s stakeholders are also challenged in that the department cannot easily hire and pay theatre professionals. We have no marketing budget to promote both the theatre season to potential audience members and the academic program to potential students. As a result, faculty, staff, and students are constantly faced with people telling them that they did not know Sinclair has a theatre program. Opportunities that need exploring are the possibility of student housing, foundation donations, touring productions to grade and high schools, articulation agreements, and working with Sinclair’s Student Services to assist our students in balancing school, work and theatre production commitments.

1. **Statement of program learning outcomes and linkage to courses**

Include the program outcomes for each program(s) in Section V.

See Appendix D

|  |  |
| --- | --- |
| Program Outcomes | Related Courses |
| Analyze a play's structure, character, themes & production values | THE103105,108,111,112,113,115,125,126,194/6/8,201,202,203,206,213,215,220,240,296/8,299 |
| Differentiate among major periods in theatre history | THE105,106,109,111,112,113,115,125201,202,203,206,213,215,299 |
| Competency in at least two areas within the field of theatre | THE106,107,108,109,111,112,113115,117,125,126,127,194/6/8,206,213,215,220,240,296/8,299 |
| Evaluate Contribution of the director, actors, designers and technical crew | THE103,105,106,107,108,111,112,113115,117,125,126,127,194/6/8,201,202,203,206,213,215,220,240,2896/8,299  |
| Competency with basic audition & performance techniques (Performance Only) | THE103,108,109,111,112,113,213,215,299 |
| Competency with the basic skills needed in theatre technology as a technician or crew member (Technology Only) | THE106,107,115,117,125,126,127,129,194/6/8, 220,240,296/8  |

1. **Admission requirements**

List any admission requirements specific to the department/program. How well have these requirements served the goals of the department/program? Are any changes in these requirements anticipated? If so, what is the rationale for these changes?

There are currently no admission requirements to the department.

As a department that gets many students who think they want to major in theatre before understanding the enormous commitment level, we would like to strengthen our current approach to meeting with all prospective theatre majors. Currently, we have established a system with the advising office in which they send all prospective theatre majors to our department as a first step for students expressing interest in being a theatre major. This arrangement gives us an opportunity to meet with these students to help guide them into the best classes for their interest, background and goals, allowing us to find a balance between opening the doors to all who think they want a career in theatre, yet providing students the opportunity to make an informed decision about this career.

Changes in our curriculum, through the semester conversion process, now provide an opportunity for students who think they want to major in theatre, but have no experience in theatre and are not aware of the work and commitment involved. The classes are: THE1101 Theatre Appreciation, which gives students an overview of ‘what is theatre’, THE1103 Acting for the Non-Major, which gives students an experience in performing in front of their classroom audience and THE1194 Applied Theatre Technology, which gives students an opportunity to see the commitment involved in performing the duties of the crew on a realized production.

We often struggle with getting the message to all academic advisors to send prospective theatre majors to the department. So, one way to help with this process was to put *Department Permission Required* on most of our classes. This is not an admission requirement, but rather creates the opportunity to get the students on the right path in beginning their theatre education. The only classes that don’t require department permission are: THE1101 Theatre Appreciation, THE1103 Acting for the Non-Major, THE1118 Costume Fundamentals (because we have found this to be a class that serves the community and often has more non-majors than majors), THE2201 Theatre History I and THE2202 Theatre History II. We have kept the permission requirement for THE1194 Applied Theatre Technology because too often, students are looking for a 1 credit hour class and sign-up for this, not realizing the amount of work involved; especially with evening and weekend requirements. We find that it greatly helps retention in our classes and program if we can talk to the students about the commitment involved before they commit to the degree.

**Section III: Student Learning**

1. **Evidence of student mastery of general education competencies**

What evidence does the department/program have regarding students’ proficiency in general education competencies? Based on this evidence, how well are students mastering and applying general education competencies in the program?

See Appendix E

**Oral Communication:** Theatre majors must display oral competency in order to be successful in our program. Beginning with THE105, students have to start doing oral presentations. THE125/129 requires several presentations where students learn to articulate conceptual, abstract ideas. Many of our classes require communication within small groups. For example, THE 206 has several class sessions where small groups work together in discussing the aspects of a script and then present their ideas. THE 213 requires students to successfully complete four mock auditions during the course of which they not only perform, but also go through an interview process that has them answer questions about themselves, their career choice, and their long-term goals. In THE 220, students are taught to present a portfolio of their design/tech work to a panel. During the presentation, the panel asks them questions that require the students to explain their work.

**Written Communication:** Theatre majors are required to demonstrate strong writing skills in every class in the department. Many of the papers are: production reviews, production concepts, character/script analysis, short plays, essay tests, etc… THE 206 is a writing intensive class with several small papers, one 12 page research paper and a creative research binder with several types of writing assignments. Both THE 220 and THE 213 require students to complete a theatrical resume and cover letter that would allow them to apply for either transfer to a four-year university or employment in the theatrical profession.

**Personal Values/Citizenship and Community:** Successful theatre majors must cultivate values such as discipline, respect for self and community, cultural sensitivity and appreciation of diversity. In addition to working on group projects and rehearsing together, they are introduced to the responsibility that theatre artists have in serving the needs of the community. Their awareness of themselves as not the center of the world, but as part of the bigger picture is a key factor to developing a successful artist. All the acting classes require that they rehearse together outside of class, which means finding the time and being responsible and dependable. If they fail at this, it reflects in their scene work and, consequently, in their grade. Because of theatre industry standards, we also require this same discipline from the students during our productions. This discipline reflects the profession and brings the students’ awareness to the fact that theatre is a collaborative effort and that arriving late or ill-prepared affects the whole production.

Every year, many of our productions address cultural and social issues such as gay and lesbian rights in *Dog Sees God, Stop Kiss*, and *The Laramie Project* and the effects of war and terrorism in *Macbeth* and *The Women of Lockerbie,* medical ethic issues in *An Experiment with and Air Pump* and *A Plague of Angels* and personal freedom in *The Crucible.* Because we discuss these themes during the rehearsal and production process as well as in class, all our majors (and the many non-majors in our classes) are given the opportunity to process and react to both ethical and social questions. Appendix B has a letter from a non-major student discussing how he was affected by the production of *The Laramie Project.*

**Critical Thinking/Problem Solving:** Theatre majors must work on actual produced theatre presented on our stage; this development requires continuous critical thinking skills and problem solving techniques. Student stage managers are faced with a barrage of problems on a daily basis that range from coordinating schedules and fittings to discipline issues. All practical questions are filtered through the stage manager and the student is guided through how to solve problems without being told the answers. The acting classes require that students answer questions about their characters that involve psychological analysis. Given the fact that no two characters are the same, students always get to explore ideas of motivation from a fresh perspective. THE 113 takes this one step further into more complicated characters presented by Chekhov and Ibsen and their use of subtext.

**Information Literacy:** In many theatre classes, the students must be able to use OhioLink and the Internet in order to complete sufficient research for various projects. THE105 requires two research projects for which at least 4 outside sources must be cited, both from the Internet and library materials. They need to evaluate the information they find and organize it into an oral presentation. THE125 requires students to research and understand clothing in a historical context, communicate differences between time periods, and use research images to support a visual concept. THE111,112, 113 and 213 all require students to find and read a variety of plays, most of which have to be gathered from OhioLink. THE 206 takes the students through the stages of gathering information and organizing it into papers.

**Computer Literacy:** Because all papers are expected to be typed, students must know how to use word processing programs. The majority of intra-department communication is done through email, especially between stage management and company members when we are in the middle of production. We also use ANGEL in both the online and face to face classes, so students must demonstrate proficiency in that system’s basic functions, such as email, drop box, and discussion forums. Theatre Technology students use different types of computer technology and software: computer light and soundboards, computer aided drafting software, image editing software, etc… And they also use a large format plotter for printing their work.

1. **Evidence of student achievement in the learning outcomes for the program**

What evidence does the department/program have regarding students’ proficiency in the learning outcomes for the program? Based on this evidence, how well are students mastering and applying the learning outcomes? Based on the department’s self-study, are there any planned changes in program learning outcomes?

See Appendix D.

**Analyze a play’s structure, character, themes, & production values:** Almost all of the theatre classes assess this outcome, though in various ways, beginning with THE105 where students are required to take quizzes, present research projects, and write papers that demonstrate understanding of this outcome. Students continue to examine character and theme in the acting series with assignments demonstrating a script’s beat and unit breakdown, given circumstances, and character interview. THE 206 takes a very in-depth approach to this outcome with the intention of helping all theatre artists analyze the script. The technology classes often require the students to develop design projects from analyzing short works and full-length plays.

**Differentiate among major periods in theatre history:** All majors demonstrate knowledge of this outcome through research projects, design projects, and acting presentations. THE105 requires students to do a History Presentation, giving them a general overview of theatrical history while the Theatre History series gives details of the major periods and developments in Theatre History and requires students to write papers and present research projects demonstrating understanding or these developments. The acting series demands that the students perform monologues and scenes from Contemporary, Restoration, Renaissance, and the Romantic Periods. THE 206 teaches the students to study a script using both Aristotle’s elements of a play and contemporary theorists’ works such as David Ball’s Backwards and Forwards .

**Demonstrate competency in at least two areas within the field of theatre:** Because of the format of the curriculum, majors are exposed to both the technical and the performance aspects of theatre. All performance majors must take THE106/107, where they learn the basics of scenic construction and painting. Reversely, all technical majors must take THE 111, where they are required to perform in a showcase for and assessed by the entire theatre department. This balanced approach to instruction emphasizes the fact that theatre is a collaborative effort and that no single component in the artistic process is more important than the other. It also gives students an appreciation for those aspects of the process that are outside their emphasis and introducing them to several possible career choices in theatre.

**Evaluate the contribution of the director, actors, designers, and technical crew to a live theatrical production:** Continuing from the previous outcome, majors are taught an appreciation for every member of the production team. Almost all classes require students to turn in a 3 to 4 page review of Sinclair’s Theatre productions, as well as productions outside Sinclair, which evaluate every aspect of the production. Many theatre classes have students research and evaluate the work of prominent theatre practitioners from all areas of theatre. The technology classes are teaching the basic communication tools needed by designers in order to collaborate with the full production team.

**Competency with basic audition & performance techniques:** This outcome is assessed and evaluated throughout all the acting classes: THE103, 108,109,111,112,113,213,215, 299. In each class, students must memorize and perform a variety of scenes and monologues that culminate in a final showcase for all theatre faculty and staff at the end of the quarter. Students also demonstrate their competency in this area by auditioning for our theatre productions; as performance majors, they are required to audition with at least one monologue, sometimes with two, demonstrating their grasp of audition technique.

**Competency with the basic skills needed in theatre technology as a technician or crewmember (Technology Majors Only):** This outcome is assessed and evaluated throughout all the technology classes: THE106/107,115,117,125/129,126,127,194/6/8,220,240,296/8. In each class students are learning the practical, hands-on skills needed to be a successful theatre technician. This includes being able to successfully interview for a job or continued education in this field.

1. **Evidence of student demand for the program**

How has/is student demand for the program changing? Why? Should the department take steps to increase the demand? Decrease the demand? Eliminate the program? What is the likely future demand for this program and why?

See Appendix F for enrollment information.

Student demand for the program is strong and growing. In looking at the dance classes, even without the major, a continued demand is evident. These enrollment numbers are due to the engaging and highly professional adjunct faculty who teach all our dance classes. (Appendix G). There was certainly a dip in enrollment starting the 2007-2008 year when we stopped taking majors, but then class enrollments have been steady and in fact shown growth. DAN107, 162, 172,173,174 have all increased their numbers back to where they were the last year of the major. The other dance classes have held steady in their numbers after the loss of the major. DAN105, which is taught through the College for Lifelong Learners, continues to provide a very important service to the senior population, which is growing. We bring this class to senior facilities, nursing homes, and senior centers.  The classes have been adapted to fit the needs and abilities of these students. There was a recent dip in enrollment due to the fact that fewer sections were offered. We are looking to re-insert more sections in order to continue to provide this service to our community. Marketing funds to promote dance classes for all experience levels would continue increases the enrollment.

In the last four years of this review period, the number of Theatre majors increased from an average of 70 to 90 students (Appendix R). The 2011-2012 year had the largest number of Theatre graduates since the 2007-2008 year (Appendix H).

Evidence of continued student demand can be seen in the enrollment numbers (Appendix F). Many theatre classes showed a drop in enrollment during the 2011-2012 year, but the number of active theatre majors enrolled at Sinclair increased. This was due to semester conversion. For example, THE111 was normally offered 2 quarters each year, averaging 40 students per year, then during the 2011-2012 year it was only offered during the Fall quarter with a total enrollment for the year of 24. This was done to allow students to complete the acting series in quarters, rather than start a start a series that they could not complete. THE105 was experiencing a growth from 2007-2008 to 2010-2011, but then showed a drop in 2011-2012 because we were preparing our new majors for a new semester class that they would take instead.

Student demand for our program can also be seen through participation in our theatre productions. During the first three years of this review period, we filled an average of 138 production positions per year and in the last three years we filled an average of 168 production positions per year. These are number of positions filled in order to put on a production, not the number of individual people. Positions include student positions in technology, design and acting; so this number does not include the faculty or guest artist positions in our productions that enhance student learning.

Demand for our program from non-majors can be seen in the enrollment of THE103, an acting class for non-majors. Normally this class was only offered 2 quarters each year, but when we tried offering it all 3 quarters, the enrollment went up, rather than staying even. Non-majors participate with us on many levels, beyond taking a theatre class for personal interest. We have non-majors who audition for our productions, work as student employees and are part of the tech crew for our productions. Letters from non-major students expressing the impact of theatre in their education can be found in Appendix B.

As one of only 7 community colleges to hold accreditation with the National Association of Schools of Theatre and one of only 3 community colleges participating in the Region III Kennedy Center American College Theatre Festival, our future demand remains secure as a place for a high quality theatre education. Student Letters in Appendix B also discusses our high quality education from both majors and non-majors.

Demand for our program can also be seen in looking at the growing Dayton area arts community: over a dozen community theatres, five professional theatre organizations and many options for transfer to four-year theatre programs.

We can also expect an increase in the demand of our program as we get a second performance space with the black box theatre being renovated this summer. The black box will make our program more attractive as we can boast two very different performance spaces (Blair Hall Proscenium and the Black Box). This second performance space also allows many more opportunities for our students to practice what they learn in the classroom as we will be able to allow them to create more independent performance opportunities. The black box space will also serve as a classroom for the acting classes and some of the technology classes, which will also help in the recruitment of new majors. Not only does the black box provide a very different educational experience by being a different theatre configuration, it will also have some of the latest lighting technology installed to which our students have not yet been exposed before this renovation.

And demand for our program continues to be clear when looking at the FTE enrollment report for Spring Semester 2013, as the department leads the division at 127.5% (Appendix J) when compared to the prior year.

1. **Evidence of program quality from external sources (e.g., advisory committees, accrediting agencies, etc.)**

What evidence does the department have about evaluations or perceptions of department/program quality from sources outside the department? In addition to off-campus sources, include perceptions of quality by other departments/programs on campus where those departments are consumers of the instruction offered by the department.

The Theatre department has garnered numerous awards and positive recognition from the college (the Nursing department, the Early Childhood Education department, Sinclair administrators, etc…) the community (The DayTony organization, Dayton Daily News, Dayton City Paper, and Dayton Most Metro, etc…) and from professional organizations (Kennedy Center American College Theatre Festival, the United States Institute for Theatre Technology, the Victoria Theatre Association, etc…).

Many departments connect their curriculum to our theatre productions and both encourage and require their students to see our shows. Part of our season selection process is creating these connections to curriculum in order to enhance and bring to life what the students study in the classroom (Appendix K).

During this review period, the department’s theatre faculty and students have won a total of 122 DayTony awards, including Terry Stump’s induction into the Dayton Theatre Hall of Fame. There were thirteen awards given to our department from *Dayton Most Metro,* thirty from the *Dayton City Paper,* and five from the *Dayton Daily News*, one of which was for *The Laramie Project*, one of Dayton Daily News’ Top 10 theatre shows of 2012.

The Kennedy Center American College Theatre Festival is an organization with which we have a long and proud history. Throughout the academic year, respondents from other participating schools attend, give feedback, and judge our productions. Our department competes with schools throughout Ohio, Wisconsin, Michigan, Indiana, and Illinois. During this review period, two of our productions, *Footfalls* and *The Student Showcase: Wait For It*, were invited to perform at the regional festival. *Footfalls* won the Golden Hand Truck Award, which is awarded to the production that displays the most professional and safe set-up and take down of a production at the festival. In 2008, Terry Stump was awarded the Kennedy Center Gold Medallion for Excellence in Theatre Education, for his dedication to the organization in furthering educational opportunities. In addition, the department received a total of 53 nominations and awards. In 2011, Brittany Hackett, and in 2012, Patrick Hayes, won the regional costume design project competition, beating entries from undergraduate and graduate students in the five-state region. And it really must just be said –even though it goes beyond this review period—Joseph Kelzer won the 2013 regional lighting design competition and Olivia Ciupak won the 2013 regional costume design competition, making Sinclair Theatre the winners of this competition three years running! All three costume design students were mentored by Adjunct Faculty Member of the Year, Kathleen Hotmer (Appendix L).

1. **Evidence of the placement/transfer of graduates**

What evidence does the department/program have regarding the extent to which its students transfer to other institutions? How well do students from the department/program perform once they have transferred? What evidence does the department have regarding the rate of employment of its graduates? How well do the graduates perform once employed?

Appendix M

All the information presented in this section comes from the faculty and staff keeping in touch with as many former students as possible, so this is not a complete list. Our students have successfully transferred to many universities, such as: Ohio State University, Ohio University, Wright State University, Columbia University/Chicago, Miami University/Oxford, Saginaw Valley State University, University of Cincinnati/College Conservatory of Music and DePaul University and the majority of these students have graduated from their transfer institute.

Some highlights of employment: Michael Malarkey left Sinclair when he was accepted into The London Academy of Music and Dramatic Art (LAMDA) and has been performing professionally in London ever since completing LAMDA at such theatres as The Noel Coward Theatre, West End and The National Theatre in London. After graduating, Michael Lehr(07) moved to California, where he joined the Screen Actors Guild and has stayed active working in film. After leaving Sinclair, John Findley worked as a Theatre Technician and Designer for Chaminade Julienne and Alter High School as well as The Human Race Theatre Company and was hired this year as the full-time Theatre Technology Instructor at Stivers School for the Arts. Michael Zizert(10) graduated from Sinclair and immediately began working many part-time amusement park jobs in Florida and started full-time work in January of 2012 with Walt Disney World as an entertainment electrician. Patrick Hayes left Sinclair and was hired by Miami University to teach a puppet making class and to design and create the puppets for their production of *Into the Woods.*

1. **Evidence of the cost-effectiveness of the department/program**

How does the department/program characterize its cost-effectiveness? What would enhance the cost-effectiveness of the department/program? Are there considerations in the cost-effectiveness of the department/program that are unique to the discipline or its methods of instruction?

Our program has a higher cost per student than many other departments because of the costs associated with theatre productions. This cost can be factored in as part of the marketing of the college since our productions benefit the college through the abundant positive press we receive; nearly every single production during this review period won multiple awards. We also contribute to the positive exposure of the college by bringing in an average of 4,800 theatre patrons to campus per year.

The department does effectively reduce costs by maintaining a strong stock of scenery, props, costumes and lighting equipment to re-use for all our shows. We save on labor costs by having potential student workers fill out the FAFSA form to see if they are eligible for work-study. We use Tech Prep students to help build scenery and props, thus giving them both a production experience and getting them involved with Sinclair Theatre. When creating the specifications for the new black box space we requested theatrical LED lighting, which will be a tremendous energy cost savings. The black box space will also allow us to produce theatre with significantly less production costs.

It is very difficult to market a theatre season when there is no budget for marketing. As a department that relies heavily on ticket sales, this is especially challenging. During this review period, part-time staff member, Patti Celek put great effort towards cost saving marketing ideas (aka, FREE social media, ad trades, partnerships, updated websites) and improved box office capabilities (first college in Miami Valley to provide online ticketing) and box office capabilities (Appendix P).

Another aspect that Patti Celek and the various chairs have explored is the use of grant money. Both times we brought in The Actors from the London Stage, we were awarded Visiting Scholars grants. For our collaboration with the Engineering Department on our production of *Something’s Afoot*, we received an Innovation Grant. One of the resources that help us bring a diverse season to our stage is to be awarded Sinclair’s Diversity Grant. During this review period, five of our productions were awarded this grant.

**Section IV: Department/Program Status and Goals**

1. **List the department’s/program’s strengths, weaknesses and opportunities**

**Strengths:**

* Our Students. Our students have the ability to step-up and put forth the creative, hard work required of a theatre major. This keeps us strong and growing (Appendix B and M for student success).
* Instructors who remain active and current in their professional fields and, consequently, are able to connect students with job opportunities. For example, part-time staff member Dan Libecap, is a member of the professional union of stagehands: The International Alliance of Theatrical Stage Employees. This work puts him backstage for the biggest Broadway National Tours, such as: *Wicked*, *Phantom of the Opera*, *Lion King, Shrek the Musical* and other events such as Trans-Siberian Orchestra and World Wrestling Entertainment. Through this work, Dan is able to get our students hired for these events, giving them the opportunity to work alongside union hands and prove that they have the training needed for such work. And, most importantly, our students are exposed to large-scale theatre productions and the potential for employment in this field.
* The quality of training and production is evident when compared to other local community colleges and indeed, four-year institutions.

* Conducting rehearsals and technical aspects according to industry union standards and instilling professional discipline to prepare students for when they leave the program.
* Mandatory Academic Advising. This strength is critical to student success.
* Connection with students and creating a theatre family: Fall Welcome Party, Group Field Trips (KCACTF, USITT, local and regional theatre productions), Facebook, e-mail distribution, many independent study, one-on-one class structures, student employment, etc…
* Strong communication within the department between faculty and staff about students’ academic and personal needs, via bi-weekly staff meetings, maintaining consistent departmental calendars and regular email correspondence.
* Encouraging students to pursue professional interests beyond the classroom by attending theatre and by guiding them towards employment through providing ArtSearch and current bulletin board postings for auditions, jobs and internships.
* 3 to 5 full-scale productions give a multitude of opportunities for realized production work allowing our students to learn by “doing”.
* Department volunteer participation in outreach and recruitment activities: provide workshops at area high schools and at Sinclair for high school students, host of the High School DayTony awards ceremony, attend high school college fairs, Sinclair ‘Art-Hop’ and ‘Art-Attack’, Stivers Day, Tech Prep Showcase, Think College Day, Retention Summit, etc…
* Creating opportunities for our students to work with professional guest artists: Actors from the London Stage, Gion Defransceco/Miami University, David Brush, Matt Harding, Scott Stoney, Monica Williams, playwrights from productions we produced: Deborah Breevort, Reed Martin and Greg Pierotti.
* External Collaborations: Cityfolk, Victoria Theatre Association, The Human Race Theatre Co., Community Theatres, Encore Theatre Co., DayTony organization, MUSE Machine and CultureWorks.
* Internal collaborations: Diversity Office, Music Dept., Nursing Dept., Sociology Dept. Psychology Dept., American Sign Language Dept., Early Childhood Education Dept., Engineering Dept., etc…
* Season Selection (variety of types/styles of scripts, cast size, production requirements)

**Weaknesses:**

* Retention-We are working on this by connecting with students before they enter the program. The definition of student success is a challenge for us as many of our majors transfer or get employment before graduating, which should be defined as success, rather than as a failure to retain or complete.
* Visibility- People, including Sinclair students and faculty, are not aware that we have a theatre department or that we create such high quality productions.
* Student Grade Point Average –How to keep the bar very high, but help/guide students to finding a better balance and achieve academically, as well as meet the demands of being a theatre major
* Lack of a Green Room - A place for students to be as they are often stuck on campus from early morning to late at night due to class schedules and theatre production commitments
* Balance - Finding the balance between giving the students enough production opportunities, yet not over working the very small faculty and staff

1. **Describe the status of the department’s/program’s work on any issues or recommendations that surfaced in the last department review.**

For the last review, the Dance Program had just made major changes to its curriculum, so there was not significant data available to measure the results of these changes. Thus, many of the recommendations dealt with the dance program. Since the program was discontinued these recommendations were not continued.

By implementing mandatory advising and going even further with this process by having all new theatre majors see their theatre department advisor first, we have made suggested improvements: getting students into math classes earlier (and at appropriate times in their class and production work load) and tracking outside work of our students while at Sinclair and after they leave.

We have also done a great deal of work on partnerships to further interest in our theatre program.

* Started a Tech Prep program
* Collaborations with Cityfolk, Encore Theatre, Victoria Theatre Association, etc…
* Collaborations with other Sinclair departments
1. **Based on feedback from environmental scans, community needs assessment, advisory committees, accrediting agencies, Student Services, and other sources external to the department, how well is the department responding to the (1) current and (2) emerging needs of the community? The college?**

The department has always maintained an awareness of and a connection to the needs of the community. We open up all of our auditions to the community, giving community members the opportunity to perform on our stage, which also opens up our awareness of the types of shows in which the community is interested and the topics they would like to see presented on our stage. Dayton has many community theatres and organizations, including the DayTony organization to which we contribute volunteer hours throughout the year. In addition, our faculty members are involved in other organizations such as Muse Machine that often request workshops of them. In the summer of 2011, Kimberly Borst gave a workshop for the Muse Machine teachers that focused on transforming historical events into theatrical works. At least once a year Terry Stump gives workshops at Centerville High School to students interested in theatre design and technology, and has done the same for Options Academy.

Similarly, the department responds to the needs of the college by getting students and faculty from other departments involved in our productions. For our productions of *Something’s Afoot* and *Macbeth,* the engineering faculty and students collaborated with our theatre technology faculty and students to create robotic set pieces. In addition, each of our productions include a signed performance that is performed by the American Sign Language students, giving those students the opportunity to utilize their skills in a professional performance venue. Kathleen Hotmer worked with the Early Childhood Education Department to create fun superhero capes for the day care center. Her students received a real world design and sewing project and the kids got to play superhero! Rodney Veal also works with this department in teaching Creative Movement to the kids in the daycare center.

The department has collaborated with the Victoria Theatre Association on several large-scale service projects, which paired college students with high school students to create a mentor/mentee relationship through a variety of projects. These projects benefitted Sinclair and the community and are discussed in detail in the next section. See Appendix N for more information.

1. **List noteworthy innovations in instruction, curriculum and student learning over the last five years**

Sinclair Theatre collaborations with The Victoria Theatre Association on their their eduation outreach programs: *Wicked, The Lion King* and *The Color Purple* projects. See Appendix N for further information:

* ***The Color Purple*: In The Footsteps of Celie**, was a six-week project where high school students from Dayton Public Schools were paired with area college students. This mentoring relationship allowed the college students to show disadvantaged high school students that the path to college is obtainable.
* ***Wicked*: Changed for good**, was a 3 month project, partnering Sinclair theatre majors with local high school students to write and produce new plays. Six scripts, written by the high school students were produced by the Sinclair students and performed before record crowds for three performances in the Mathile Theatre at the Schuster Center in Downtown Dayton.
* ***The Lion King* Project: Until we find our place,** was a year long mentorship program where college students and high school students attended Leadership workshops and volunteered for several community service projects.
* Student written and produced productions: *The Student Showcase.* The ’10-11 season featured a production of four student written one-acts, that were also directed, designed and performed by students. Three of the four were invited to and performed at the 2011, Region III, Kennedy Center American College Festival.
* Students acting as respondents for the DayTony organization, evaluating local theatre.
* Tailoring THE 103 to the specific needs of the class each quarter by choosing exercises and monologues suited to that class’s current and potential abilities, thus encouraging a wide range of unexplored talents including playwriting and reader’s theatre as well as acting.
* Utilizing the Stanislavski System of acting, the Uta Hagen System, Yoga, and Interview with a Character to explore character awareness in THE 111 and112. THE 113 uses the Michael Chekhov system of Atmosphere and Anton Chekhov and Henrik Ibsen material to teach the use of subtext and relationship.
* One of the Diversity Grants that we received was partially used to create a week long community wide effort to address issues of discrimination as they pertained to the production of *The Laramie Project.*
* Created six contrasting audition scenarios in THE 213, facilitating exploration of theatrical internship possibilities and bringing in guests to observe the auditions.
* Revitalized THE109, Movement, to focus on Viewpoints Training and Animal Work.
* In THE 106/107, Stagecraft, the expansion of two lab sessions on the basics of drawing with Vectorworks.
* Created business and technical major friendly assignment in THE105. Students have the option of creating a business plan for a production rather than writing a play or creating a design.
* Junkyard Wars Project (learning elements of Design by creating a costume out of found/recycled materials)
* Inclusion of front-of-house and box office business, marketing and customer relations skills in THE 194/6/8 curriculum
* Development of Hand Sampler to teach basic hand sewing and machine sewing skills
1. **What are the department’s/program’s goals and rationale for expanding and improving student learning, including new courses, programs, delivery formats and locations?**

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.

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.

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.

1. **What are the department’s goals and rationale for reallocating resources? Discontinuing courses?**

During semester conversion, the department streamlined the program by eliminating requirements to get the credit hours close to the recommended 60; Performance is at 61 and Technology is at 62. We are continuing to look at the programs to see if we are able to get both programs to 60. This is being done by researching four-year Bachelor programs to see what they require in the freshman and sophomore years to make sure we are creating a good fit for our students, ensuring that they are not taking classes too advanced for their levels of training.

We are working with the Foundation office to identify good fits for soliciting donations. One area being researched is the possibility of a donor to sponsor a Student Series of productions in our new black box space.

The department has made several requests to better utilize some of the unused theatrical-type lighting that is part of the displays in Building 14. This has led to the theatre department receiving lighting fixtures that can be used in the THE1116/1117 Lighting Technologies class.

1. **What resources and other assistance are needed to accomplish the department’s/program’s goals?**
* Additional Re-assigned time.
	+ The mandatory advising, that is critical to the success of our students, is very time consuming. The advising of brand new students takes at least 45 minutes. The advising of returning students takes 20 to 30 minutes per student.
	+ As we grow and produce more theatre, we are in need of more re-assigned time. Fifty percent of the teaching we do is during theatre productions; re-assigned time is needed for this instruction.
* Removal of barriers to hiring theatre professionals. For this current season we are hiring at least 28 artists and the amount of varying paperwork required is overly cumbersome. We are not allowed to hire professional theatre union artists because Sinclair won’t work with their unions, greatly hindering our ability to hire many professionals.
* Removal of barriers for purchasing and rental. We have such a variety of unique purchasing and rental needs for our productions that don’t fit the standard process and it has become a very lengthy process to figure out many individual purchases/rentals. The process often leads to our inability to use a vendor.
* Full-time scene shop supervisor and additional part-time costume shop assistant. This would significantly enhance student learning and safety in both shops. These positions will allow for more student upper level technical and design positions, as well as allow more student centered theatre productions.
* Additional marketing resources. A dedicated marketing budget is needed for visibility of both our program and theatre season. As a department that relies on ticket sales, it is especially challenging to not have a marketing budget that we control.

**Section V: Appendices: Supporting Documentation**