**Sinclair Community College**

**Continuous Improvement Annual Update 2013-14**

**Please submit to your dean and the Provost’s Office no later than Oct. 1, 2013**

**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?*

**The trend is a good looking bar graph! It really is a pretty picture to see the department ‘raise the bar’ (pun intended).**

**The dip in completion is partly due to the discontinuation of the dance degree. Dance degrees in this graph are: 6 in 07-08, 7 in 08-09, 1 in 09-10, 2 in 10-11 and then no more dance graduates after the 10-11 year. Another contributing factor to the dip in completion would be major transitions within the department: 3 different chairs from 08-10, new performance faculty and semester conversion.**

**The completion numbers are starting to climb as we secure positions and processes. One important process that has been refined is developing more direct connections with preparing our students for this major. This will be a slow process as one way to help ensure completion is to be more selective in who enters the program. We do not have admission requirements, but we have mandatory advising and ‘department permission required’ on all theatre major classes. This means that all prospective theatre majors must first meet with a theatre department advisor and only the theatre department can give permission to take major classes. Meeting with potential majors is critical in our ‘being selective’ approach. It is more about providing the students with information about being a theatre major, than about turning people away. A potential theatre major must know that this major does not allow students to complete the degree by only attending classes 2 to 3 days a week, and this major requires evening and weekend theatre production work and there will be times when they are on campus every day from early morning to late at night for up to 7 weeks at a stretch (including weekends). So, by informing the students about these requirements from the beginning, we allow the students to decide from the start if they can even fit this major into their lifestyle: and many students cannot meet these schedule requirements. This allows the students coming into the program to not be surprised by this schedule and thus more likely to see it through to completion.**

**Another strategy we are trying, is early intervention, similar to Sinclair’s Early Alert system; but with the personal touch. Right from the start of the semester, the faculty and staff begin conversations about students in our classes, on our student staff, and part of the current production. We identify students who seem to need extra help and we pull them aside and see what we can do to get them on track and confirm they understand the expectations of being in the program. We also make it very clear in all of our classes that the entire department is available as a resource; even if they just need someone to talk to, our doors are open.**

**We do anticipate these numbers may plateau on the graph as we find the balance in both raising the expectations and work of our students, but also pushing them through to completion. Then often as we raise our expectations and student work quality increases, they leave Sinclair for employment and transfer before graduating: which we view equally as success**.

**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 overall course success rate continues to maintain a steady average and continues to be above the division and college success rate. Due to the nature of the theatre major, we have a connection to our students that forces us into 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.**

**The individual data for the courses is difficult to interpret as many factors are based upon semester conversion changes; it does not make sense to compare trends into the first year of semester classes (12-13) with the previous years. For example our *Theatre Appreciation* class (THE105 in quarters and THE1101 in semesters) has changed because in quarters (THE105) this class was required by all theatre majors, but then in semesters (THE1101) this class was no longer for theatre majors as a new class was developed for theatre majors (THE1105). So it is possible that the success rate of THE105/THE1101 dropped because theatre majors were no longer taking this course. Due to an analysis of this data, we are now restructuring THE1101, *Theatre Appreciation*, to better reflect a general education, humanities course. We believe this change will increase the success rate of this course. The restructured course will not go into effect until Fall2014.**

**Another non-major class, THE1103, *Acting for the Non-major* (THE103 in quarters)*,* has shown a significant drop in success rates going into semesters. Our theatre technology majors used to be permitted to take this class for their acting course credit, they now must take THE1111, *Acting 1* instead. Also, now with semesters, THE1103 is one of our few classes that does not require permission to enroll and we are finding that many students entering this class do not have any theatre background; they don’t realize the type of work that is required by an actor (memorizing lines, working with a scene partner, etc…). We do not want to add a permission requirement to this class, so we are looking at revising the course description and getting more information to the academic advisors in order to have students more prepared for this class. We are also looking to add more class time for the students to do what is normally required outside of an acting class (line memorization, scene rehearsals, etc…) to help them in understanding the work expected of an actor.**

**So, in looking at the trends of individual classes prior to semester conversion, our classes have maintained a steady, if not rising success rate. The acting classes (THE111, 112,113, 108, 109) have normally had somewhat erratic success rates as there were no limitations to who could take those classes and students simply did not know what they were getting into with the rigors of an acting sequence. Now in semesters, by both having all the acting classes require department permission and requiring a grade of ‘C’ or better in order to continue in the series, we look forward to those trends being more consistent.**

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.

|  |  |  |
| --- | --- | --- |
| **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 | **Currently we have a NAST (National Association of Schools of Theatre) consultant visiting campus in February to help us prepare for the re-accreditation self-study and visit in 2014-15** |
| 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 | **The opening of the Black Box theatre is scheduled for November 2013. But already the room is filled during the day with classes and at night with main stage rehearsals. The department has created “The Mac Student Series” as ‘the venue’ for student work to be done in the black box. And students are already showing an interest in getting into the space for these student opportunities outside of class and our advertised theatre season offerings.** |

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.

|  |  |  |
| --- | --- | --- |
| **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 | **This is a brand new recommendation as we just completed the Program Review last year, so the specific work mentioned here has not yet begun. However, we have already started to ensure that we are active in both theatre and dance. Last year we had the first dance concert in Blair Hall since the degree program was discontinued; the last dance concert was spring of 2007. The dance concert last year was in collaboration with CityFolk. This year we are doing a Sinclair Dance concert in May that will be anchored by Sinclair Dance faculty and students in their classes.** |
| 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 | **This is a brand new recommendation, as we just completed the Program Review last year, so work here has not yet begun.** |
| 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.** |

**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**.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **General Education Outcomes** | To which degree(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) |
| Critical Thinking/Problem Solving | | All programs | **2012-2013** | **See Attachment: “Gen Ed Critical Thinking” to see the assignments in major classes that look at this outcome** | **See Attachment: “Section III Assessment of Gen Ed - Degree Prog Outcomes”** |
| Values/Citizenship/Community | | All programs | **2013-2014** |  |  |
| Computer Literacy | | All programs | **2014-2015** |  |  |
| Information Literacy | | All programs | **2015-2016** |  |  |
| Oral Communication | | All programs | **2016-2017** |  |  |
| Written Communication | | All programs | **2016-2017** |  |  |
|  | |  |  |  |  |
| **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 | **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-1106 THE-1111 THE-1112 THE-2201 THE-2202 THE-2206 | 2013-14 |  |  |
| 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-1106 THE-1111 THE-2201 THE-2202 THE-2206 THE-2220 THE-2240 | 2013-14 |  |  |
| 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 |  |  |

**General Education Outcomes**

1. Are changes planned as a result of the assessment of general education outcomes? If so, what are those changes?

**There are no changes planned as a result of this assessment. The chair will continue to lead discussions with the faculty and staff concerning the success of our students in critical thinking.**

**In addressing the number of incomplete assignments or simply not turning in assignments (which is unfortunately a ‘norm’), discussed in this section, the department will continue to look at several factors to see if there is any flexibility in altering schedules to see if deadlines, due dates, etc… can be moved around so that everything doesn’t hit the students at once. The Theatre Production schedule does not have flexibility as we can only get in Blair Hall at certain times (and the new black box space is affected the same way due to the sound bleed into the space, for example if there is a music department rehearsal in Blair Hall the sound bleed is such that performances cannot happen in the black box). So, we can compare course schedules to see what is happening with tests and project due dates in theatre classes to see if there is any flexibility.**

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

**Program Outcomes**

1. Are changes planned as a result of the assessment of program outcomes? If so, what are those changes?

**There are no changes are planned. We need to continue to closely monitor who is allowed into THE2206 Script Analysis and have discussions to ensure they are ready for this class.**

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

**Improvement Efforts**

1. What were the results of changes that were planned in the last Annual Update? Are further changes needed based on these results?

**The improvement efforts listed in the last Annual Update (2011-12, since we had Program Review last year) have been accomplished.**

1. Are there any other improvement efforts that have not been discussed in this Annual Update submission?

**During semester conversion the performance program conversion was headed up by 3 different people (due to the personnel transitions mentioned earlier), which did lead to some inconsistencies in our approach. So, improvement efforts are being done to fix these inconsistencies and some are already complete. At this time the changes need to be put through CMT, this is started and still in progress.**

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

**Degree and Certificate Completion**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Division | Department | Department Name | Program | FY 07-08 | FY 08-09 | FY 09-10 | FY 10-11 | FY 11-12 | FY 12-13 |
| 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 |
| LCS | 0250 | Theatre & Dance | THEP.S.AA | . | . | . | . | . | 1 |
| LCS | 0250 | Theatre & Dance | THET.AA | 1 | 3 | 3 | . | 4 | 4 |
| LCS | 0250 | Theatre & Dance | THET.S.AA | . | . | . | . | . | 1 |

**Course Success Rates**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Department** | **Department Name** | **Course** | **FY 07-08** | **FY 08-09** | **FY 09-10** | **FY 10-11** | **FY 11-12** | **FY 12-13** |
| 0250 | Theatre & Dance | DAN-107 | 85.2% | 75.0% | 81.8% | 83.3% | 84.4% | . |
| 0250 | Theatre & Dance | DAN-1107 | . | . | . | . | . | 54.5% |
| 0250 | Theatre & Dance | DAN-1146 | . | . | . | . | . | 100.0% |
| 0250 | Theatre & Dance | DAN-1155 | . | . | . | . | . | 100.0% |
| 0250 | Theatre & Dance | DAN-1157 | . | . | . | . | . | 81.0% |
| 0250 | Theatre & Dance | DAN-1162 | . | . | . | . | . | 62.5% |
| 0250 | Theatre & Dance | DAN-1172 | . | . | . | . | . | 73.7% |
| 0250 | Theatre & Dance | DAN-1173 | . | . | . | . | . | 70.6% |
| 0250 | Theatre & Dance | DAN-1174 | . | . | . | . | . | 75.0% |
| 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% |
| 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% |
| 0250 | Theatre & Dance | THE-1103 | . | . | . | . | . | 47.1% |
| 0250 | Theatre & Dance | THE-1105 | . | . | . | . | . | 77.3% |
| 0250 | Theatre & Dance | THE-1106 | . | . | . | . | . | 71.4% |
| 0250 | Theatre & Dance | THE-1107 | . | . | . | . | . | 87.5% |
| 0250 | Theatre & Dance | THE-111 | 65.7% | 47.5% | 57.9% | 48.8% | 66.7% | . |
| 0250 | Theatre & Dance | THE-1111 | . | . | . | . | . | 61.5% |
| 0250 | Theatre & Dance | THE-1116 | . | . | . | . | . | 90.0% |
| 0250 | Theatre & Dance | THE-1117 | . | . | . | . | . | 90.0% |
| 0250 | Theatre & Dance | THE-1118 | . | . | . | . | . | 87.5% |
| 0250 | Theatre & Dance | THE-112 | 92.0% | . | 80.8% | 73.3% | 71.4% | . |
| 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% |
| 0250 | Theatre & Dance | THE-1196 | . | . | . | . | . | 100.0% |
| 0250 | Theatre & Dance | THE-1199 | . | . | . | . | . | 84.6% |
| 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% |
| 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% |
| 0250 | Theatre & Dance | THE-2202 | . | . | . | . | . | 92.9% |
| 0250 | Theatre & Dance | THE-2206 | . | . | . | . | . | 58.8% |
| 0250 | Theatre & Dance | THE-2220 | . | . | . | . | . | 100.0% |
| 0250 | Theatre & Dance | THE-2240 | . | . | . | . | . | 71.4% |
| 0250 | Theatre & Dance | THE-2296 | . | . | . | . | . | 100.0% |
| 0250 | Theatre & Dance | THE-2297 | . | . | . | . | . | 88.9% |
| 0250 | Theatre & Dance | THE-2298 | . | . | . | . | . | 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% | . |